

**Underwater  
Photography**

Jul/Aug 2013  
Issue 73





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KLEARPORT



Watershot iPhone 4



Patima S110



Patima RX100



Patima G15



Inon Z-240



Seacam Seafash 150



Watershot iPhone 5



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Ikelite DS-161



Sea&Sea YS-250Pro



Sea&Sea YS-01



Fantasea Remora



Watershot iPhone 5 Pro



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# Contents

- 4 Editorial
- 5 News, Travel & Events
- 12 New Products



- 26 Fantasea FG15 Canon G15  
by Peter Rowlands



- 28 ZEN DP-170MM Dome  
By Phil Rudin



Cover shot by  
Jack Perks

- 30 INON manual sticker  
by Phil Rudin



- 32 Watershot iPhone  
by Sim Chee Ghee

- 34 F.I.T LED 2400 light  
by Peter Rowlands



- 36 Numana Italian Lembeh  
by David Salvatori



- 42 Bermuda Reef Life  
by Ron Lucas



# Underwater Photography

A web magazine UWP73 Jul/Aug 2013

- 53 Wakatobi  
by Wade Hughes



- 49 Farne Island seals  
by Jack Perks



- 54 Whale Sharks  
by Arturo de Frias



- 58 SW Ramblings  
by Mark Webster



- 64 Digital photo books  
by Ron Lucas



- 67 eBook review  
by Dan Bolt



- 70 Parting Shots  
by Ron Lucas

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[www.pr-productions.co.uk](http://www.pr-productions.co.uk)  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

# Editorial

## Close encounters

I had a close encounter a couple of weeks ago and it brought out a mixed reaction in me.

We've had a lone male dolphin in the area, on and off, for a few years now. Not regular enough to generate a tourism industry but it's always a pleasant surprise to see him playing in the bow wave.

On this particular day he surfaced by the boat as I was kitting up and, in hindsight, I'm rather glad he did. I descended to the seabed at 17 metres; a thick plankton bloom had reduced the visibility to less than a metre and it was gloomy. I was testing the excellent F.I.T LED 2400 light but all it did was bounce it's very bright light back off the plankton and actually made it harder to see.

I turned the light off and waited for my eyes to accumulate before setting off on a reel line from the anchor to feel my way around in the hope of a scallop or two for tea.

The next 10 minutes resulted in no scallops but I was preparing myself mentally for a visit. I thought I saw something flash by in the gloom but I wasn't certain.

Ascending to my safety stop

the plankton was just as thick and as I slowly turned round there was a big stationary beak virtually touching my mask. What I would have done had I not seen it on the surface previously is anybody's guess. Fortunately I had turned round quite slowly so the appearance wasn't jarringly sudden but the presence of such a large male dolphin was very arresting. I slowly pulled back to look into his eye and then up to his battle scarred body.

This was not the Caribbean perfection rather the street urchin; the survivor of a lifetime of scrapes and then I realised something. There was no sound other than my bubbles. No happy squeaking and even the fixed smile seemed to have disappeared. It actually felt very intimidating but fortunately my time was up and I slowly made my way to the surface with no sudden movements and he followed me much to the delight of those on the boat.

This particular specimen is nicknamed 'Notchy' after the distinctive notch in his dorsal fin and it turns out that a year previously he had been delighting a small group of bathers until he got a bit boisterous with one of the women. As so often happens excitement turns to fear and she made a rushed exit up the boat ladder. This annoyed Notchy who became agitated and rammed his beak into one of the mens thighs.

I was e mailed a photo of the bruising which covered the whole thigh.

Fortunately the plankton bloom is receding but knowing what Notchy is capable of makes me very wary of another close encounter.

## Hans Hass RIP

It is sad to report the death of diving pioneer Hans Hass at the age of 94 on 16 June 2013.

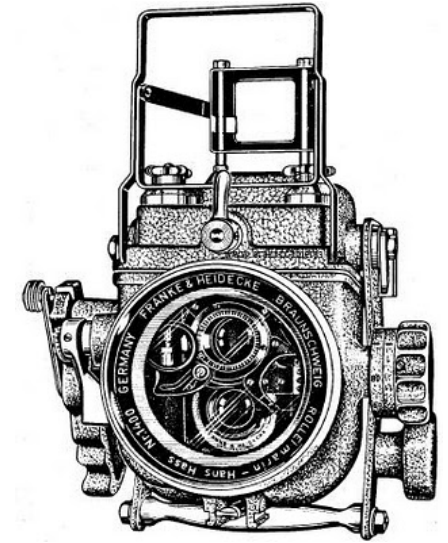
He and his second wife Lotte were the inspiration for a whole generation of new divers into the sport at a time when it was still evolving.

He produced 4 cinema films, about 70 TV documentaries and over 25 books during his long and active career.

Often overshadowed by Jacques Cousteau with his more entertaining and better financed productions, Hans was instrumental in oxygen rebreather technology with a set developed for him by German diving manufacturers Dräger.

The Hans Hass Rollei Marin housing was designed by German engineer Richard Weiss for Franke & Heidecke in 1953.

The Rolleimarin housing was specifically designed to house the Rolleiflex F3.5 medium format camera, and they were a perfect



combination despite the camera being probably one of the most difficult to design a housing for!

The Rolleiflex, with its very high quality optics, combined with the 2 1/4 inch square negative provided breath taking sharpness and detail in photographs.

The photographic precision of the camera housed in the comparatively compact and highly portable Rolleimarin became, for many years, the standard for professional photographers worldwide, and photographs taken with this system have graced the pages of many of the world's most prestigious publications.

Thank you and RIP Hans Hass.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

[www.uwpmag.com](http://www.uwpmag.com)

# News, Travel & Events

## Reef Photo Palm Beach Macro Workshop July 25th-28th 2013

Take advantage of one of the finest macro sites in the world, our own Blue Heron Bridge, located in West Palm Beach, FL.

The diversity of macro life at this site is unlike anything else in the tropical atlantic. Unusual critters like seahorses,

frogfish, pipefish, sea robins, batfish, stargazers, nudibranchs, and flatworms are common at this site.

A host of juveniles start their lives in this protected area before moving out on the reef. Tropical angelfish, spadefish, barracuda, and jacks are found amongst the bridge pilings. Eagle rays and stingrays feed in the sand flats, and manatee are even seen on occasion.

In addition to photo instruction, this class includes a dive guide for every 2-3 divers. Our guides work for local dive operators or in the Reef Photo store, and are expert Blue Heron Critter Finders. Our guests can



focus on taking pictures, and we'll lead you from subject to subject.

Classroom topics will start with macro camera settings, focus strategies, and exposure tips. Once you've got a grasp on the basics, more advanced lighting, composition, and creative effects can be explored. Our staff uses Adobe Photoshop Lightroom for image cataloging and editing, and a thorough digital workflow introduction is included.

Workshop Fee \$350 (Includes Tanks)

[www.reefphoto.com](http://www.reefphoto.com)



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Photo: Martin Edge



[www.divequest-travel.com](http://www.divequest-travel.com)

Ultimate Papua New Guinea with Michele Westmorland 19-30th October 2013  
Focus on Mexico: The Sea of Cortez with Alex Tattersall 28 September - 5 October 2013  
The Best of Bali with Bonnie Pelnar 7-19 October 2013  
Truk: The Art of Underwater Photography with Shannon Conway 4-11th May 2014  
Raja Ampat including the Blue Water Mangroves with Graham Abbott and Shannon Conway  
14-25 November 2014



## 40th World Festival of Underwater Picture Convention Center, Chanot Park, Marseilles, France 31st Oct to 3rd Nov 2013

This year, the World Festival of Underwater Picture celebrates its 40th anniversary ! An outstanding edition with plenty of new entertainments, exhibitions, animations and cultural exchanges.

The Festival will be held from 31st, October to 3rd, November 2013, at the Parc Chanot's Convention Center in Marseilles for the second consecutive year.

Festival competitions are open to all amateurs and professionals. There is over 30,000 euros in Prizes in 18 categories with 40 awards

[www.underwater-festival.com](http://www.underwater-festival.com)

Underwater.kr  
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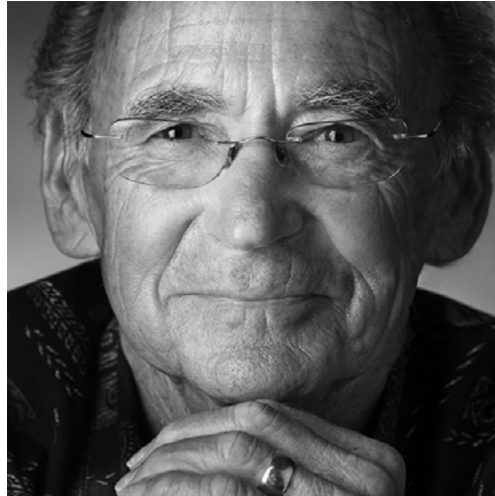
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## Santa Barbara Film Festival to Honor Ernie Brooks



Ernest H. Brooks II (Ernie to all who know him) is one of the legends of underwater photography. The son of Ernest H. Brooks, who was the founder of Brooks Institute of Photography, Ernie grew up in Santa Barbara with the ocean as his playground. Long recognized as one of the premiere underwater photographers in the world, Brooks' specialty is distinctive black and white images that are timeless in their appeal. His coffee table book, *Silver Seas*, features an amazing collection of his photographs and is highly desired.

To honor Ernie's contributions to the science and art of underwater photography, the Santa Barbara Underwater Film Festival will be



presenting a Tribute to Ernie Brooks at the beautiful Arlington Theater in Santa Barbara on Saturday, September 14, 2013 at 7:00 PM. The program will be a benefit to raise funds for the Historical Diving Society USA and the Santa Barbara Maritime Museum.

Tickets for the VIP Reception with Film Festival Reserved Seating are \$150.00 (plus ticketing fees) and are in short supply. General admission tickets with open seating are \$38.00, plus ticketing fees. To order tickets, call the Arlington Ticket Agency at 805-963-4408. Tickets can also be ordered through Ticketmaster.

[www.hds.org](http://www.hds.org)  
[www.sbmm.org](http://www.sbmm.org)



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[info@tamboradive.com](mailto:info@tamboradive.com)



## Marine Science in the Indonesia with Charlotte Caffrey 24th June - 4th July 2014

Aqua-Firma Marine Scientist and Scientific Commercial Diver, Charlotte Caffrey, will once again be hosting a 10 night dive trip aboard luxury liveaboard S/Y Indo Siren.

Charlotte's career stretches from the Equator to both Polar Regions and includes 7 years working in South East Asia, monitoring coral reefs, assessing their health and implementing initiatives to safeguard their future. Responsible for the health of 100km of fringing reefs in Indonesia's Riau Archipelago, she was privileged to work alongside Conservation International's Dr Gerry Allen, whose discovery of Raja Ampat's diversity took both the world of marine conservation and diving by storm.

During the years when Charlotte was leader of the Reef Check programme for the Riau area, she worked together with Dr Gregor Hodgson with whom she pulled key community figures into a local community awareness programme. One such initiative was the production of a guide to the underwater life of Indonesia, co-written with Dr Kal Muller, author of "Diving Indonesia" and other titles.



During the 10-night trip, your host, Charlotte, will give a series of presentations on a variety of subjects relating to reef conservation and the local marine life. Dives follow a relaxed pace, in small groups, ensuring you have time to put into practice what you have learned.

Subjects for talks will be chosen from the following: Coral Reef Ecology, Coral Reef Threats and Conservation, Global efforts towards Coral Regeneration, Introduction to the principles of Reef Check surveys

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## Blancpain and DivePhotoGuide Present "Oceans," an Exhibition of Underwater Photographs at the United Nations

Featuring a collection of images from top underwater photographers, the United Nations upcoming exhibition "Oceans" highlights the ecological and economic importance of healthy oceans and the need to protect their fragile ecology and underwater life. "Oceans" is presented in connection with World Oceans Day, marked annually on June 8th, and is organized by the Division for Ocean Affairs and the Law of the Sea in partnership with Blancpain and DPG.

Thirty images and two high-definition videos will be displayed in the UN building, showcasing the beauty and diversity of the ocean's underwater life and inviting the public and the international community to study, respect, and protect our oceans for future generations. These images convey a powerful message and promote

sustainable solutions for ocean conservation.

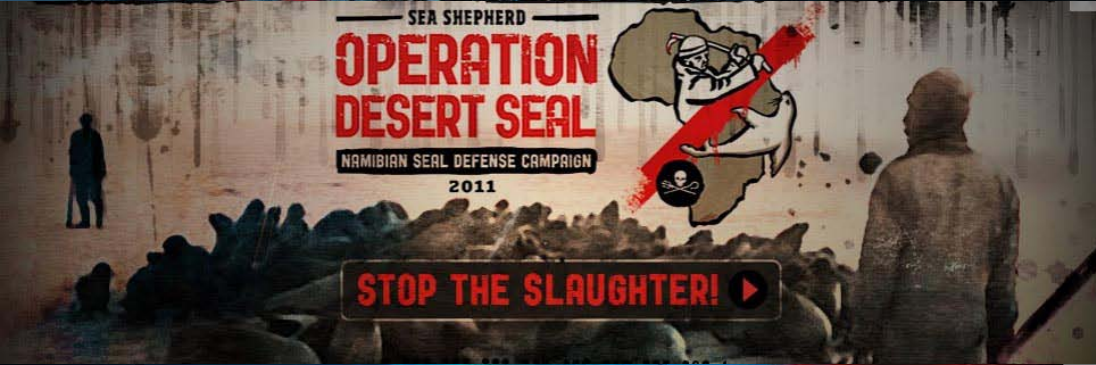
The exhibition includes photographs from leading underwater photographers including DPG contributors Daniel Botelho and Keri Wilk. The photographs feature ocean ecosystems from all over the world, including the pristine reefs of Raja Ampat, the waters of South Africa where free-diving scientists swim among sharks, and the lair of the coelacanth at the very depths of the ocean.

"Oceans" will be on display at the United Nations Visitor Center in New York City from June 5 – August 16. Visitors must purchase a UN Guided Tour ticket online to access the Visitor Center and see the exhibition.

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## Children of World ShootOut Category

Your kids are glued to the TV?  
Looking for a joint, creative and nature-exploring adventure?

This is the perfect opportunity to head out for a family vacation and to take part in the Children of World Shoot-Out competition!

Children from all over the world, accompanied by their parents, are invited to participate in this universal underwater photo festival, now introducing a category that was especially designed for the young ones - the Children of World Shoot-Out .

Provide your children with the opportunity of expressing their motivation, creativity and appreciation of nature. No previous experience is required!

5 of these young talents will be joining the happy winners of the World Shoot-Out underwater photo grand prix and will be awarded with great prizes.

Who's allowed to participate?

Children at the age of 7-14 from all over the world are all invited to join this category.

The Children of World Shoot-Out will take place during the months May- August, 2013

All children taking part in the competition will be photographing while snorkelling or scuba diving.



If snorkeling in shallow water, no previous experience is required.

Images submitted to this category should be taken with a compact digital camera accommodated inside an underwater housing or with a waterproof compact digital camera.

Photos may be taken in any natural water resource around the world, including seas, oceans, lakes, rivers and streams. However, photos taken in a swimming pool will not be accepted.

Final registration day is August 31st, 2013.

[www.worldshootout.org](http://www.worldshootout.org)

[www.uwpmag.com](http://www.uwpmag.com)



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# New Products

## Nauticam NA-Ninja2

Nauticam has provided pre-release renderings of its upcoming housing underwater housing for Atomos Ninja and Ninja 2 uncompressed video recorders.

The Ninja bypasses the image degrading compression used by on-camera flash storage, capturing image data directly from the camera's sensor and recording it in Apple ProRes or Avid DNxHD formats to inexpensive 2.5" hard disks or SSD. In addition to being a high quality recorder, Ninja is also an external monitor with exposure and focus confirmation tools. Atomos recently reduced the price of Ninja2 to \$699, providing a 4.3" external monitor and high quality recorder at an attractive price point.

The Nauticam NA-Ninja2 utilizes touch screen controls for key Ninja functions, including focus peaking, adjustable zebra, false colour twin mode, blue-only exposure check. The Ninja housing is connected to the camera via Nauticam's HDMI cable system that uses genuine HDMI connectors with proper shielding and strain reliefs .

"This housing make sense because of Canon's support for clean



HDMI out of 5D Mark III in the new firmware 1.2.1, released yesterday. This new firmware offers clean HDMI out to external recorders, mirroring the on camera lcd and external monitors, time code, and "record command" which sends a flag over HDMI to start capture on the external recorder when record is triggered on camera.

The camera can be operated as it always has been, but Ninja is simultaneously recording video at bit rates up to 220mb/s in Apple ProRes or Avid DNxHD formats with 4:2:2 chroma subsampling. You can drag and drop these files into an editor with no transcoding, and the 4:2:2 color

provides significantly more room for color correction in post processing. This is a big deal for underwater videographers using the 5D Mark III, and I expect this housing will make its way into the gear cases of Sony FS100, Canon C300, and Nikon DSLR shooters too. " - Ryan Canon, President, Reef Photo & Video

[www.nauticamusa.com](http://www.nauticamusa.com)

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AP5G-DP1M  
AP5G-DP2M  
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600 Lumens - 90° Beam Angle



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## Ikelite Panasonic GH3 housing



Like every Ikelite product, the 6860.03 housing for the Panasonic Lumix GH3 is designed, built and tested in the USA. All housings are built by hand and individually tested for fit, function and waterproof integrity.

Controls are customized to put all important camera functions within comfortable reach. Unlike other housings currently on the market, the Ikelite housing brings video record start/stop and AF lock out to the side of the housing for quick thumb-access without taking a hand off of the handles. Translating the movement via a lever control ensures that the video will start and stop without the shakiness typically caused by rear push button action.

For a system of this caliber, a tray with dual handles is essential to good handling, balance underwater and attachment of external lighting.

An aluminum tray with right- and left-hand rubberized grips is included with the Ikelite housing for the Panasonic Lumix GH3, providing comfortable hold, two quick release points for strobe and video arms, and tripod attachment holes. The complete handle assembly removes with just two screws for traveling.

An over-sized knob smoothly engages a unique system of universal zoom gears. Two zoom sets are provided with each housing: one for use with most popular larger diameter zoom lenses and one designed for use with smaller diameter zoom lenses. Both sets are lightweight and easy to install with no modification to the lens required. A variety of dome and flat ports attach with four locking latches for maximum security and quick changes between dives.

## TLC Support for Ikelite TTL Converter



The TLC Support for Ikelite TTL converter is a clever mount designed to accept the Ikelite TTL converters (#4301 or #4302) and the junction barrel of the double cable sync cord.

This cleans up the clutter of sync cable around the top of the housing. Adding a TLC # 17651 1" ball to the top of it will transform it into a convenient arm ready to accept a focus light.

[www.ikelite.com](http://www.ikelite.com)

[www.aquatica.ca](http://www.aquatica.ca)

蓝天海

**NA-S110** housing for Canon PowerShot S110 camera



**NA-G15** for Canon PowerShot G15 camera



www.nauticam.cn

## Sealux CSGH3 housing for the Panasonic Lumix GH3



The new SEALUX CSGH3 housing made for the innovative Lumix GH3 provides perfect support for both photography and video. Now, this digital system camera with its superb operability can fully show its strengths under water, too. The new camera slide makes fitting the camera very easy. The grip fitted at the front is adjustable! We have designed the precision-fit CSGH3 housing in such a way that you can make perfect underwater use of your Lumix GH3 camera. Safety, easy key operability and all the most important functions allow you to act in a fast, effortless and focussed way, under water, too.

A special socket (optional) enables you to connect an HDMi monitor. This way, high definition image viewing in video mode is perfectly possible using the monitor. The CSGH3 housing features small dimensions. Large O-rings, double seal shafts and keys sealed even

fourfold guarantee a maximum degree of safety. The camera is precision-guided on a special slide and fitted inside the front part of the housing, thereby excluding fitting errors. All flash units can be connected without a synchronization lead using optic-fibre sockets.

The following functions come as standard: ON-OFF, shutter release, comfortable operation of frontal control dial from the grip, rear control dial, mode selector wheel, white balance, ISO adjustment, exposure correction, keys for playback, Fn5, Fn2, Fn3, Fn4, DSF as well as cursor and menu keys. Fitted on the left you find zoom or manual focus as well as the lens release facility for changing lenses with the camera fitted inside the housing. In addition, the internal flash unit can be flipped open and shut again.

[www.sealux.de](http://www.sealux.de)

## Nauticam support for Canon Rebel T5i/700D



Nauticam is pleased to announce support for the Canon EOS Rebel T5i camera, also known as the EOS 700D. The T5i/700D can be used in the NA-650D housing with no modifications. NA-650D is available now, and provides full functionality for the newest Rebel.

[www.nauticamusa.com](http://www.nauticamusa.com)

## GreenForce Squid LED



The Squid LED 4000 has 6 'true color' LED's offer an output of 4.000 lumen with a CRI (Color Rendering Index) of >80 at 4.000 Kelvin. The Squid LED 4000 has an even beam of 120°

[www.green-force.com](http://www.green-force.com)

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## Nauticam NA-6D housing for Canon 6D

Nauticam today announces the release of the NA-6D, the latest in its acclaimed line of precision crafted camera housings. Nauticam is the international leader in innovative underwater housing technology, and the new housing for the Canon 6D builds on the success of previous housings.

Nauticam pioneered numerous engineering breakthroughs in previous housings that now come standard on the NA-6D. This new housing even borrows a control from its Nikon brethren - the patent pending Multi Controller Pad that is located within easy reach of the right thumb. The Multi Controller Pad allows full multidirectional use of the 8-way controller, while still allowing for the rear command dial to be brought out to the right side of the housing. No other housing manufacturer comes close to achieving this kind of ergonomic access to these critical controls.

The patented housing Locking Latch System has received



acclaim worldwide for its ease and functionality. These recessed latches are equipped with safety locks, reduce bulk and require minimal physical effort to engage and release. Port changes have never been simpler than utilizing the Patented Nauticam Locking Port Release. No wrestling, no twisting, no misalignment - just seat and lock. Lens changes are also easily accomplished without removing the camera from the housing using the lens release button logically accessed on the housing front. The lightweight, rugged Nauticam handles are generously contoured with a durable over-mold process of comfortable non-slip rubber.

[www.nauticamusa.com](http://www.nauticamusa.com)

# Nauticam USA

## Nauticam NA-NEX5N Sony NEX-5N housing



### "Back to the future"

The Sony NEX-5N provides DSLR image quality with the full HD video of a camcorder in a compact size. The Nauticam NA-NEX5N extends that capability with a form fitting aluminium housing and a full range of ports from fisheye to macro.

But the most innovative twist is a port adaptor to use Nikonos lenses from the pin sharp 15mm UW Nikkor to the super macro combination of 35mm and extension tubes.

For decades the Nikonos range of lenses were world leaders but the advent of digital saw them put on the shelf. Now we can use them all over again to benefit from the past with a camera for the future.

[www.nauticamusa.com](http://www.nauticamusa.com)

## Subal VS1 Universal video housing

The Subal VS1 video housing is a 'One for All' housing! It is compatible with 80% of the available camcorders on the market.

The housing is equipped with an adjustable camera tray and a programmable control handle with 7 functions. The functions must be usable via the IR-remote control of the camcorder.

The camera tray is very adjustable. Camera placement can be adjusted forward & back, side-to-side, and vertically, within the housing for proper alignment of the camera lens with the housing port.

The housing has an interchangeable port system. As standard it comes with a flat port. If necessary the port can be extended by using one of the available extension rings. For wide angle a dome port can be used also. The VS1 uses the well known SUBAL port system with type 3 bayonet.

The housing has a built in 6" monitor which accepts normal AA batteries as well as rechargeable ones.

It has a standard depth rating to 250 ft (80m) with an optional upgrade of 400 ft (120m).

The housing is now available for purchase for around \$3000.



**Nauticam**  
innovation underwater



**NA-D7100** housing for  
Nikon D7100 Camera



[www.subal.com](http://www.subal.com)

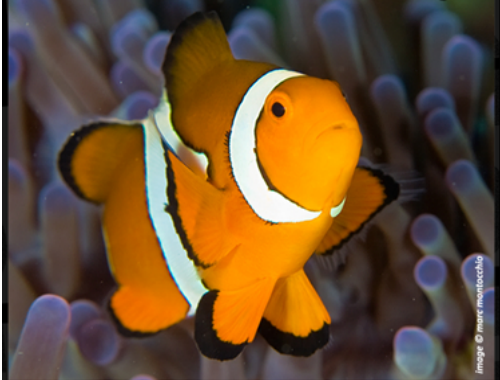


Issue 73/16

[www.nauticam.com](http://www.nauticam.com)

Photo gallery: [www.nauticam.smugmug.com](http://www.nauticam.smugmug.com)

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## Aquatica AD7100 housing for the Nikon D7100



The Aquatica Team is proud to introduce you to the Aquatica AD7100 housing for the new benchmark in digital photography, the Nikon D7100.

Aquatica has designed the ultimate housing for the new Nikon D7100 camera. Along with the comfortable ergonomics usually associated with our housings, the AD7100 also incorporates a multitude of refinements. Among them, it offers access direct to the Fn button. This is done via an easy to reach and unique design push button that is conveniently located on the rear of the housing. The many Custom Functions roles that can be attributed to this Fn button sure made it worthy of attention of our design team.

The AD7100 housing features a newly designed camera tray; it smoothly and precisely positions the camera in the housing and is easily disengaged by a simple push on a

tab, it incorporates a linkage for transmitting mechanical input of the Fn button from the rear to the front. The zoom actuating pinion gear and the lens release lever pull out to allow the user to remove the camera from the back while keeping a lens and zoom gear attached.

The housing features an internal flash up/flash down capability, a quick access ISO lever that is thumb actuated and a total of three access holes are provided to accept various accessories such as our remote trigger, Hydrophone and/or external monitors.

The D7100 is supported by one of the most comprehensive port and accessories system of the industry. This port system has been a stable platform for over 20 years and remains one of the most reliable and used designs on the market.

[www.aquatica.ca](http://www.aquatica.ca)

# Nauticam USA

## Nauticam NA RX100 Sony DSC RX100



### "Simply Awesome"

With 20mp, this camera and Housing package offers the complete control and image quality of an SLR system with the size and convenience of a compact system. Controls are simple, but well thought out with easy to access push buttons.

Dual command dials immediately access frequently used manual settings like manual focus, F-Stop, and Shutter Speed. Full 1080P HD video performance and excellent wet lens options makes for one powerfully small package.

[www.nauticamusa.com](http://www.nauticamusa.com)



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Underwater Camera Housing for SONY RX100

<http://acquapazza.jp/en>

## Sea & Sea MDX-D7100 housing for the Nikon D7100



The Sea & Sea MDX-D7100 housing for the Nikon D7100 will be available towards the end of June.

It will be compatible with new Optical YS Converter N (#50126) which converts the camera's TTL signal to a light signal. Both TTL and manual strobe photography is possible using a fiber-optic cable.

By attaching the VF180 (#46112) or the VF45 prism viewfinders (#46111) (magnification ratio of 1.2x) to the housing, the magnification increases by 1.2x and entire field of view can be seen at the same time. Recommended for users committed to strict composition and focusing.

Port lock can be now activated from outside the housing. The housing is also equipped with a 'lens-lock release' button which allows the lens to be replaced without opening the housing. The port lock can also be activated from inside like previous SEA&SEA housings.

Every detail of the housing is precision machined. The housing is protected by a corrosion resistant anodized coating. All edges have been polished carefully for perfection.

Controls for all the Nikon D7100 essential functions are available underwater except Bracketing button, preview button and function button.

The multi selector (which is often used underwater) is the same design as the camera control and can be operated in the same way. AF areas and Focus points can be changed by depressing the selector. The multi selector control is located so that it is accessible with your hand on the grip.

The MDX-7100 is equipped with an accessory port which can be used for HDMI output.

Depth rating of 100m / 330ft makes the housing ideal for tech diving.

## Ikelite Housing for Panasonic Lumix ZS30, TZ40 & TZ41



The Ikelite housing for the Panasonic ZS30, TZ40 and TZ41 is just-right-sized for carefree travel and a comfortable hold with or without a thick glove. All important camera functions are at your fingertips using a series of heavy duty, custom made mechanical controls. A built-in air cushion is our secret for reduced possibility of fogging due to trapped moisture and superior buoyancy control—especially important for shooting steady HD video.

Expand your system by adding an AF35 AutoFlash or optional tray with release handle(s). The tray and handles provide superb handling above and below water and act as a jump-off point for your lighting system.

[www.sea-sea.net](http://www.sea-sea.net)

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**APSG-DP2M**  
**APSG-DP3M**

Underwater Camera Housing for SIGMA DP EMerrill



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## VideoRay Pro 4 ROVs

The VideoRay Pro 4 is the culmination of more than a decade of ROV design and development. Building off the success of the VideoRay Pro 3 model, the Pro 4 incorporates the latest in small ROV design and technology making it the most advanced, capable, and versatile small ROV on the market today. Completely computer driven by a sleek, intuitive, and powerful new software platform called VideoRay Cockpit, the Pro 4 is more advanced than anything else offered in its class.

Following VideoRay's proven ideals of making our ROV systems and accessories "plug and play," capabilities can be added or subtracted with either a simple software update or a quick hardware add-on in the field - all without the system being sent back to the factory.

The Pro 4 has a host of advanced internal features that position it above other vehicles in its class such as a 3D tilt compensated compass, Accelerometer, MEMS Gyro, a leak alarm, internal temperature gauge, real time volt meter, and depth sensor. These features are designed to make the pilot's life easier and give advance warning in the case of an issue with the vehicle.



The VideoRay Pro 4 systems were designed for professionals demanding easy to use, portable, versatile, and cost-effective technology that can make them successful.

[www.videoray.com](http://www.videoray.com)

**Nauticam**  
**USA**

**Nauticam NA-EM5**  
**Olympus OM-D E-M5**



**"Full HD and 16mp"**

The NA-EM5 housing from Nauticam delivers the advanced features of the OM-D E-M5 in style and with the superb ergonomics that people have come to expect from Nauticam. This is a very compact and rugged housing, with most of the E-M5 camera controls accessible from the ergonomic grip sculpted into the side of the housing. The excellent Olympus EVF is easily available with a flick of the switch. A choice of hand strap and tray options allows customizing to a shooter's specific needs.

Depth Rating: 100m Dimensions: 185mm x 152mm x 105mm Weight: 1.1kg(2.4 lbs.)

[www.nauticamusa.com](http://www.nauticamusa.com)

## Nauticam Panasonic GH3



As the international leader in innovative underwater housing technology, Nauticam is pleased to announce the latest release in its acclaimed line of precision crafted camera housings, the NA-GH3 for the Panasonic Lumix DMC-GH3 (GH3 for short).

The GH3 is not only the flagship Micro Four Thirds (m4/3) format camera from Panasonic, but it is one of the most capable video cameras ever in it's class, with certain features rivaling or even exceeding some high end video cameras that can cost an order of magnitude more.

The NA-GH3 was designed by underwater photographers to maximize control of the camera to facilitate the creative process for both still shooting and video, all in a rugged housing machined from solid aluminum and depth rated to 100 meters.

A rear mounted housing o-ring makes maintenance easier than ever, while a threaded bulkhead port allows for an HDMI or electrical strobe synch bulkhead installation – advanced features often omitted by other housing manufacturers.

To make the most of the GH3's excellent EVF, Nauticam has crafted an optional rear acrylic display window (p/n 17751) that encompasses a mount for installation of Nauticam's acclaimed 45° and 180° magnified view finders for the ultimate in composition and focus ability.

Port changes are easy using the Patented Nauticam Locking Port Release. Optional handles on the Nauticam Flexitray are generously contoured with a durable over-mold process of comfortable non-slip rubber.

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## Ikelite Nikon Coolpix S9500



The Ikelite housing for the Nikon Coolpix S9500 is just-right-sized for carefree travel and a comfortable hold with or without a thick glove. All important camera functions are at your finger tips using a series of heavy duty, custom made mechanical controls. A built-in air cushion is our secret for reduced possibility of fogging due to trapped moisture and superior buoyancy control—especially important for shooting steady HD video.

The optional WD-4 Wide Angle Dome corrects for refraction to provide the camera's widest angle of coverage.

If you're interested in close-up photography, opt for the Macro Adapter and attach any macro lens with a standard 67mm thread.

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## INON Manual Sticker D/Z



This sticker helps you with simple power setting indication when shooting in Manual mode either D-2000 series (including discontinued D-2000W/Wn and D-2000S) or Z-240 strobe.

The sticker shows Manual power output in eye-friendly letters and tapered arc for intuitive operation. It is easy to read in dark for luminous paint.

The numbers stand for minus stops comparing to full dump. i.e.) “-6” at 9 o'clock position means “FULL minus 6 stops” which is 1/64 power equivalent to GN 3.0 (Z-240) or GN2.5(D-2000 series) Dialing clockwise will increase power at half stop by each single notch.

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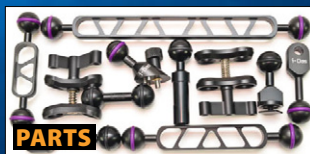
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## Aquatica AD600 for the Nikon D600



The Aquatica Team is proud to introduce you to the Aquatica AD600 housing for the new bench mark in digital photography, the Nikon D600.

Aquatica has designed the ultimate housing for the new Nikon D600 camera. Along with the comfortable ergonomics usually associated with our housings, the AD600 also incorporates a multitude of refinements. Among them, it offers access direct to the Fn button. This is done via an easy to reach and unique design push button that is conveniently located on the rear of the housing. The many Custom Functions roles that can be attributed to this Fn button sure made it worthy of attention of our design team.

The housing features an internal flash up/flash down capability, a quick access ISO lever that is thumb actuated and a total of three access holes are provided to accept various accessories

such as our remote trigger (# 19306), Hydrophone and/or external monitors.

All video controls are designed for easy reach and smooth operation. Whether it is for video or for still images the serious side of this housing operation is apparent from the get go.

This precision housing is the product of a time proven lineage of underwater camera housing. Over 30 years of expertise in this field has made sure that every aspect of the housing's ergonomics was studied and access to its controls carefully implemented. This housing is a statement to the constant evolution of our knowledge and of the influence of the many professional's image makers from around the world who work and consult with us.

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Photo: Annie Crawley, Family Dive Adventures

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## Acquapazza APSG-DPM Sigma DP3 Merrill housing




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Details: [www.photec.co.uk](http://www.photec.co.uk)  
[www.muckdivingindonesia.com](http://www.muckdivingindonesia.com)

Toshiki Yamamoto of Acquapazza has made this image available on their website. It was shot whilst testing the prototype of the Acquapazza APSG-DPM housing for the Sigma DP3 Merrill 46 million pixel compact camera.

All the photos were shot with “-1.0” sharpness (not -0.1) I shot RAW and used SPP5.5. I did not do any editing by Photoshop etc.

You can view the full size picture here:



<http://www.acquapazza.jp/product/apsg-dpm/sample.html>

# Free eBook downloads

## A curious secret; sperm whales of the Azores

By Robyn and Wade Hughes

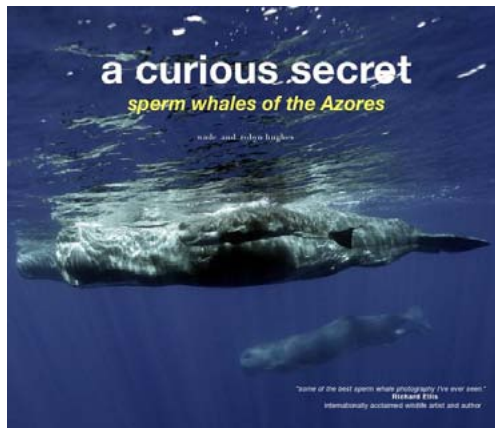
“Some of the best sperm whale photography I’ve ever seen”

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“...a few sperm whale enthusiasts are giving us extraordinary new views of this most magnificent animal. Wade Hughes’ images are among the finest”

Dr Hal Whitehead.

A Curious Secret is a captivating anthology of historical and contemporary writings about the magical and mythical islands of the Azores, combined with the authors’ photographs that reveal intriguing glimpses into the secret lives of sperm whales - the world’s largest toothed predators.



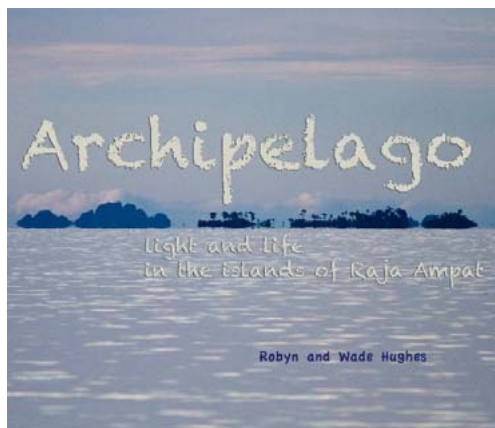
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## Archipelago’ light and life in the islands of Raja Ampat

By Robyn and Wade Hughes

Misool, an island in the Raja Ampat archipelago in Indonesia’s Ceram Sea, lies in the midst of some of the richest marine biodiversity on Earth.

This book explores some of that biodiversity



<http://store-au.blurb.com/ebooks/380753-archipelago>

## Underwater Photography Made Easy by Annie Crawley

Free on iTunes from Sealife Cameras

SeaLife Cameras has partnered with Annie Crawley to release her enhanced eBook Underwater Photography Made Easy as a free download, available now on iTunes.

Designed for the iPad, this new, easy-to-follow book is loaded with essential information and instructional videos on the art of underwater photography. Starting with basic tips like setting the scene and positioning yourself, to more advanced shooting techniques and lighting, the eBook sets the stage for getting great results.

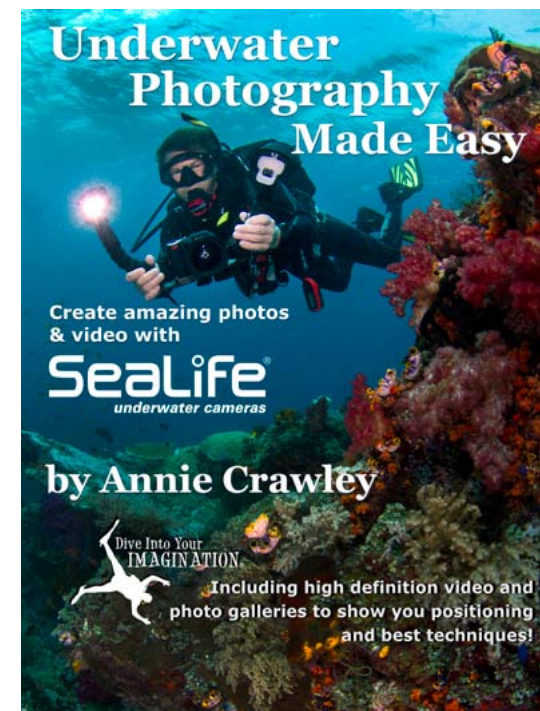
Known in dive circles as “Ocean Annie,” the author is an award-winning professional underwater photographer and filmmaker who created this guide for SeaLife to give readers simple tips and tricks that will help them take amazing underwater photographs with SeaLife cameras.

“Be sure to start with the right equipment,” Crawley added. “As illustrated in my book, I highly recommend SeaLife cameras. These cameras meet all of your imaging needs.”

Full of inspiring and creative imaging ideas through its pop-out images and videos, Underwater Photography Made Easy is a wonderful reference that you can bring with you anywhere you can bring your iPad.

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“Often copied,  
never equaled”

# Fantasea FG15 housing for the Canon G15 compact

By Peter Rowlands

I became a convert to Canon compact cameras when I did a review of the S95 a while ago. It was the first time that I had seen images from a compact camera which had definition in the definition, if you get me. I have a family heirloom pair of Zeiss binoculars and a pair of humongous Strathspey Giant 20x90 Binoculars and, whilst the latter are physically impressive, more powerful and far less expensive, I can actually see more with the former because they resolve more. As a result I own a Canon S100 and I never cease to be amazed by its lens performance and, for me, its manual white balance capability.

Whilst the S100 is a very capable camera it is still fairly 'menu driven' which can be a bit tedious if you need to change a setting quickly and that is where the Canon G15 comes in. This chunky category leader has dedicated dials and buttons to make quick changes much easier as well as an optical viewfinder for sunny days when the LCD is hard to view. But rather than go into detail [www.dpreview.com](http://www.dpreview.com) has a full review. Let's concentrate on the housing.

Rather like the camera it houses the Fantasea FG15 has a very solid, chunky feel, helped by the black polycarbonate front section and it looks like it would survive a hard life and still perform flawlessly. It is rated to 60 metres/200 feet.

A solid rotating knob with safety lock opens the housing to reveal a beautifully finished interior. The only thing you need to do is lift the Mode control and align it with the camera's setting. Sliding the camera into position is silky smooth and very reassuring. There is a double O ring seal and a very neat (optional) leak detector on the right hand side which emits a high pitched whine and flashes an LED should any moisture get in. Once again, very reassuring.

The external controls are chunky and well spaced even for gloved hands and the front and rear grip contours make holding the housing a breeze. As primarily a video user the stop/start button is well positioned for thumb control and should ensure wobble free activation. A nice design touch is the shroud around this button to save accidental activation.





system to suit your specific needs.

The housing price starts at \$499.95 and up depending on region and warranty coverage so it's cheaper than some aluminium housings but more expensive than Canon's own brand housing but I think it's definitely worth the extra for such a reassuring, solid housing.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

[www.canondive.com](http://www.canondive.com)

Speaking of nice designs, the ergonomics are really excellent and the pop up flash control is particularly impressive because it incorporates a locking mechanism so that the pop up flash cannot be accidentally opened. That may be a small thing but it is this attention to detail for which the designers should be praised. They should definitely be praised again for their execution of the rear control dial. This needs a delicate balance of grip without pushing and the internal ribbed rubber dial achieves that beautifully.

For those who do want to trigger external strobes there are 2 fibre optic ports and there is a cold shoe for attaching aiming lights. If the internal flash is sufficient for you there is a



large diffuser which can be attached to give even coverage.

The rubber shade for the LCD screen is particularly effective in shallow, brightly lit water.

Continuing the solid theme the tripod base has 3 holes rather than just the usual 1 so attaching baseplates and handles will be very secure. Fantasea also produce a range of accessories including wide angle lenses, strobes and filters so you can expand the

*In the UK, Canon cameras and Fantasea housings are available from Bristol Cameras.*  
[www.bristolcameras.co.uk](http://www.bristolcameras.co.uk)

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**JUST ADD FISH**

# ZEN DP-170MM Dome port for Nauticam Mini

By Phil Rudin

Zen Underwater the high quality optical glass dome port manufacturer Located in Ft. Lauderdale Florida USA has recently introduced a new line of 170mm glass ports for Nauticam DSLR and Nauticam Mini (mirrorless camera) housings. This release follows the success of the highly regarded 230mm, 200mm, 100mm and Olympus Pen line of optical glass ports.

I have used a 170mm glass port for years with several DSLR systems and found the size to be excellent for most of my wide angle lens needs. I particularly like this port size for traveling with my ThinkTank Airport roll-on bag because I can put the port in a Rubbermaid three liter square serving container, secure the top and stand the container on its side in my roll-on bag. This takes up far less of the limited packing space compared to

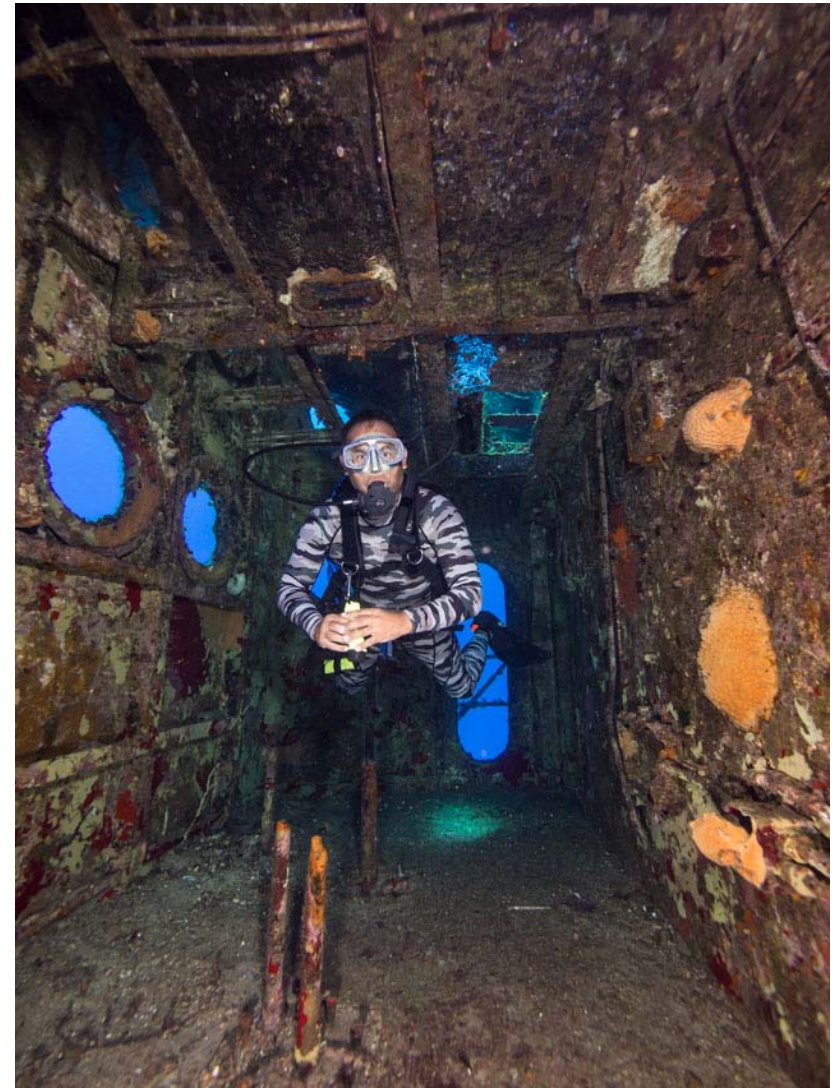
having to lay a 200mm to 230mm port flat in the same roll-on case without the protection of the container.

On a recent trip to Cozumel Mexico for the 2013 MexicanDiver.com Digital FiestaI workshop I had a chance to use the new Nauticam DP-170mm port for Mini with the Nauticam NA-NEX-5R and NA-EM5 housings. The lenses tested for this review were the Sony 10-18 F/4 zoom, Sony 16mm with the Fisheye adapter and the Panasonic 7-14mm F/4 zoom. The Sony 10-18 zoom and the Panasonic 7-14 zoom were used with the Nauticam 20mm port extension which fits between the housing and port to accommodate the longer zoom lenses. The Panasonic 8mm fisheye for M4/3 cameras does not work well with the 170mm port because the lens sits to far back in the port and will vignette badly. Lighting was

with two Inon Z-240 and two Inon S-2000 strobes. At the time of this review I was unable to obtain the zoom gear for the Sony 10-18mm so I pre-set the focal length to the 10mm setting before each of my dives to see how the wide end of the lens performed with the large glass port.

While I have not had a chance to test all of these lenses I expect that the Olympus 9-18 zoom, 14-42 zoom, 12mm F/2 new 17mm, the Panasonic 12-35mm zoom, 14-45 zoom, the Sigma 19mm, the Sony 16-50mm, 18-55mm, and the Sony/ Ziess 24mm along with the soon to be released Ziess 12mm should also work well with this port. Which port extension lengths may be needed with the zoom lenses is yet to be determined.

Like all of the Zen Underwater ports the DP-170mm port is made from the



*Nauticam Olympus OMD EM-5, Panasonic 7-14mm zoom at 7mm, Iso-200, F/5.0, 1/250th sec, two Inon Z-240 strobes*





*Nauticam Sony NEX-5R, Sony 10-18mm zoom at 10mm, ISO-200, F/10, 1/125th sec, two Inon Z-240 strobes*

highest optical quality glass which is coated on both sides to provide the greatest transmission of light and color through the glass. The aluminum mount has a single O-ring and the same excellent port locking system used with all Nauticam ports and port extensions. The DP-170 has a removable dome shade which is secured to the port by four allen screws at the top, bottom and sides. The top side of the hood is engraved with the unmistakable white Zen Underwater logo.

With four current and two

retired Nauticam housings for M43 cameras, four current and two retired housings for Sony NEX cameras the combinations of cameras, lens and housings for the ZEN 170mm port is impressive. With the wide range of both prime and zoom lenses covered by the Zen DP-170 port this may well be the only port you will ever need for your wide angle photography needs.

I found the housing balanced well on a flat surface with the port facing down and resting on the dome shade. This allowed me to open the housing and make last minute changes



*Nauticam Olympus OMD EM-5, Panasonic 7-14mm zoom at 7mm, Iso-200, F/13, 1/100th sec, two Inon Z-240 strobes*

to camera controls, battery or SD cards. With dual strobes mounted to my Nauticam tray the system looks and feels very well balanced and is easy to control both above and below water.

This port allows you to get very close to larger subjects and all three of the lenses I used during the review appeared to focus all the way to the port glass. As with all rectilinear zoom lenses best corner results were

obtained when shooting at F/stops of around F/8 and above. This also holds true when shooting with the equivalent Nauticam acrylic ports for the same zoom lenses. The larger port also allowed me to get better split (over/under) images compared with the four and six inch Nauticam acrylic ports.

My most frequently used wide angle lens is the Panasonic 7-14 zoom and the results with this port



*Sony NEX-5R, Sony 10-18mm zoom at 10mm, ISO-200, F/13, 1/160th sec, two Inon Z-240 strobes*

attachment I installed them before mounting the port to the housing. The port can be mounted very quickly and lens changes can be made without removing the camera from the housing using the Nauticam lens release button on the front of the housing.

The Zen 170mm port for Nauticam DSLR housing also covers a wide range of Canon and Nikon cameras along with a wide range of lenses. For DSLR users the Zen 170mm port fills the gap between the 100mm port for the Tokina

10-17 and fisheye lenses and the much larger 200mm and 230mm ports. This port is sure to lighten your load without giving much image quality in the process compared to the larger ports. Both the DSLR and Mini ports retail for \$999.00 and can be obtained through authorized Zen Underwater dealers world wide.

and extension were impressive. I found the Sony lenses also worked quite well with the port and I would not hesitate to recommend that Sony NEX users give this port some consideration for use with their wide lenses. Without the port extension the port sits very close to the fiber optic cable mounting points on the front of the housing. While using the ninety degree fiber connectors for ease of

**Phil Rudin**

## INON Manual Sticker D/Z by Phil Rudin

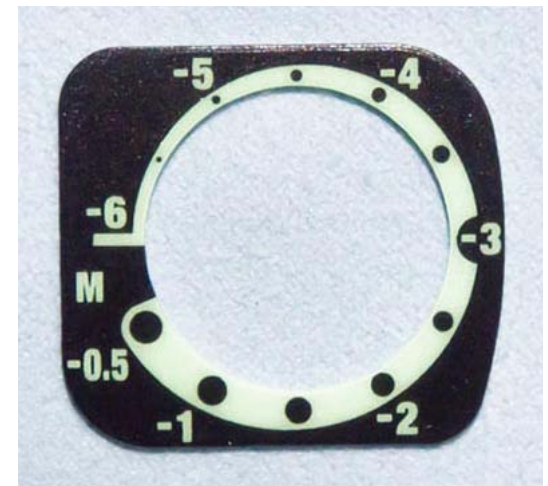
Inon Incorporated has just released the new manual stickers D/Z for the Inon D-2000 and Z-240 model underwater strobes. The stickers are for those of us who still favor using manual power settings over TTL.

Simply peel the paper off of the adhesive backed sticker and mount it around the EV control dial as shown in the directions.

Once the sticker is in place set the strobe to “full” power with the manual control dial arrow pointed to -6. As you turn the control dial clockwise each click stop will reduce the strobe power by one half stop of light through six stops of light until the dial arrow is back where it started.

Once you have used the the control settings a few times it will be easy to dial in a proper exposure setting that works for the ISO, shutter speed, F/stop setting and distance to the subject you have chosen. The stickers will also glow in the dark to assist you during night dives.

Contact your authorized Inon



dealer for cost and availability in your area of the world.

**Phil Rudin**

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# Watershot iPhone housing

By Sim Chee Ghee

A product development company based in San Diego, CA, Watershot specializes in robust innovative designs for the extreme demands of underwater use. Incorporated in 1995, Watershot has successfully developed a variety of products ranging from high-end custom camera housings for the motion picture industry, DSLR housings, Watershot for iPhone, and superior Strykr LED dive lights.

Committed waterman and company founder, Steve Ogles began innovating housings for surf photography in 1972.

Released earlier this year, Watershot for iPhone is a photo and video imaging solution for water sports enthusiasts who have traded their digital cameras for the simplicity and capability of the iPhone.

Watershot housing is built to live in the water and withstand rocks, reefs, silt, sand and extreme pressure. It delivers flawless performance to 40m/130ft and the Watershot Pro housing for iPhone 5 can even withstand 60m/200ft pressure!

All Watershot iPhone housings are made of injection molded polycarbonate and come with glass lenses for optical image clarity,

lens baffle to prevent backscatter or halo effect, threaded lens bezel for external filters and lenses, integrated tripod mount, adjustable lanyard, lens desiccant and 1 year warranty.

I was able to do a short test dive at Redang Island with the Pro version on my iPhone5 recently.

First impressions are quite good, the housing is very sturdy and lies well in the hand. Watershot offers their own iPhone app, to be used with the housing. There are 5 buttons on the rear/ right side of housing but only 4 are used either with a short tap or tap/hold which serves additional function. The 5th button is reserved for future upgrades. A list of the functions are listed below, a tutorial is also included in the app, free for download at the App Store.

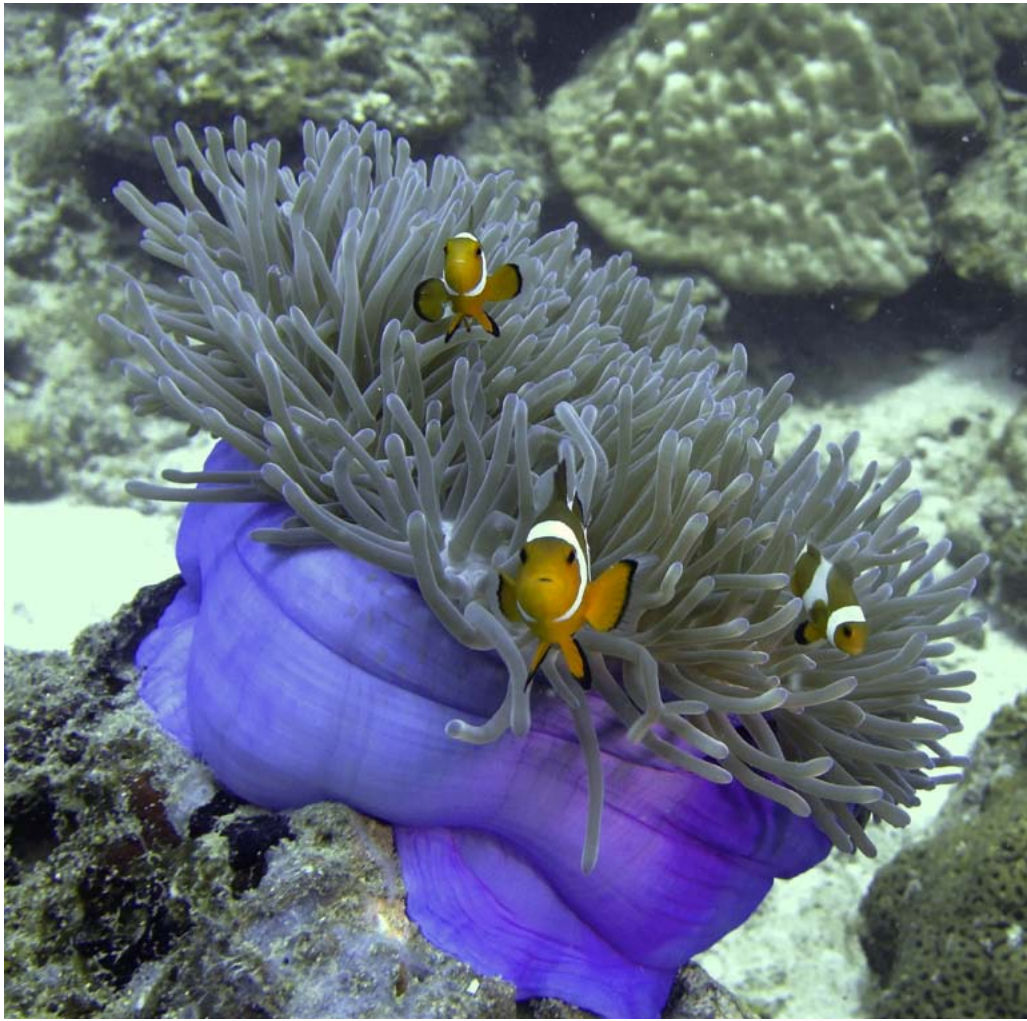
App Functions: For use in the housing: 1.Wake up from power save mod 2.Shutter. 3.Start/stop recording 4.Switch between still and video modes 5.Compass 6.Review images 7.Post to Facebook and Twitter

Additional App Settings: 1.Rapid fire 2.Use of front and back camera 3.GPS overlays 4.Compass 5.Social media pre-programmed messages 6.Adjustments for sleep, portrait and



*Above is the Watershot iPhone and below the Pro. There are plenty of iPhone cases around, so how is the Watershot housing any different? Well, according to Watershot : Cases cover. Housings protect!*





landscape mode 7. Youtube upload  
 My dive was at high noon and with the sun directly above me, I wasn't able to see the screen clearly. However I was able to get a useable shot with the anemone and clown fish. Adjusting to max brightness in the menu would probably have helped but this would have to be done outside the

housing and alas, I was already deep down into the dive!

Focusing is easy by just holding the housing steady and pointing to the subject. Once in focus, simply press the centre button to take the shot. The buttons don't have much tactile feeling in them, ie you can't really feel the shot being taken via

the shutter button like you're used to on the surface. It needs some getting used to but they do work reliably and are well spaced out, handy for those wearing thick gloves.

Tip: Make sure that your iPhone is fully charged before the dive. As soon as the battery goes down to 20%, a warning kicks in the centre screen and there's no way to disable it through the housing. No one would want a button right in the middle of the screen to block the view. Watershot is working on a fix for this, possibly utilizing the 5th button but has yet to announce any updates.

The same issue occurs during video playback, it doesn't work inside the housing. The command to start the playback is again in the centre of the screen and hopefully the fix would rectify this issue. In the meantime, just wait till you're at surface to watch the video playback.

To be fair though, this shortcoming occurs with every iPhone and therefore exists with every available iPhone housing out there.

Also a good idea is to have fully charged portable chargers on board for multiple dives if there are no charging points available.

Watershot iPhone 5 housings (dimensions 16.5 x 8.8 x 4.0cm, 272 gram) retails at USD \$109.00 and are available either in black or white colour.

Watershot Pro for iPhone 5 (16.5 x 10 x 5.1cm, 363 gram) retails at USD \$189.99 and is available in grey with yellow grip (2013 color) and comes with 2 removable lenses (flat and wide), The grip is removable as well for colored grips and accessory grips to include Bluetooth enabled options to optimize housing and app capabilities.

Also available is Watershot iPhone 4 housing (15 x 8.1 x 3.6cm, 227gram), which retails at USD \$99.00 and only in yellow colour.

Watershot is working on housings for Samsung Galaxy S3/S4, release date is expected end of this year.

A variety of accessories are available.

Watershot housings are now available from authorized dealers worldwide and online

**Sim Chee Ghee**  
[www.scubasympphony.com](http://www.scubasympphony.com)

[www.watershot.com](http://www.watershot.com)

# F.I.T LED 2400 light review

by Peter Rowlands

The F.I.T 2400 LED light, or F.I.T PRO Series LED 2400 WSR (Wide, Spot, Red) to give it its full title, is the latest generation of underwater LED lights with multi function outputs all with multi power settings; yet it offers all of this multiness in a very attractive and functional package.

I have always been a sucker for the red, black, silver combination and I think this looks great and, as so often happens, if it looks right, it works right.

Despite its multifunction-ness it is very simple to use. The left button is for Mode - pressing once goes from White Flood (120°) to White Spot (15°) then Red Flood (120°) and lastly Red/White Flood (120°).

The right hand button controls the output. The default mode is maximum power; pressing the right button once reduces the output to 50% and pressing it once more reduces the output to 25%.

Finally with the light on in any mode if you press both buttons together it goes into SOS mode.

The F.I.T 2400, as it's name implies, has a maximum output of 2400 lumens which is very impressive

but, for me, it doesn't end there. The design incorporates a value for money removable battery which is much more sensible for air travel and you can buy a second one to be charging while you use the first one.

Another neat touch is that the plastic area surrounding the 2 push buttons is the battery charge indicator. It glows green for full, yellow for half and red for low followed by flashing red after which it turns off after 10 minutes. I know many other lights have battery indicators, it's just that this one looks really cool.

The myth that LEDs don't generate heat is exactly that so the FIT 2400 will reduce the light output if its internal temperature rises to avoid any damage.

And just when you thought the praise had ended there's another really neat feature which, for me, was the icing on the cake. The F.I.T 2400 comes with a Universal Ball which unscrews for easier packing and there is an option of a YS adaptor. No, that's not it, the point is that the ring into which the ball screws rotates around the main body so that you can have the 2 push buttons in any position you want. That's very user





friendly.

The F.I.T is rated to 100 metres. Finally you might well be thinking that such multifunction-ness and innovative design comes at a price and you would be right. However, for once, I think that price is impressively low for what you get. In the UK it is £374.95 and a spare battery is just £24.95.

F.I.T also do a more video version with UV and Purple output which may suit your needs so check

[www.uwpmag.com](http://www.uwpmag.com)

them out before you decide.

The F.I.T 2400 enters an already mature market but so did the Apple iPhone and look what they did. I think the F.I.T 2400 may well do the same.

**Peter Rowlands**  
[peter@uwpmag.com](mailto:peter@uwpmag.com)

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# Numana

## the Italian Lembeh

By David Salvatori

Numana is a small coastal town in the province of Ancona, not too far from the famous tourist centers of Rimini and Riccione. This stretch of twenty kilometers of coastline along the Adriatic Sea from Ancona to Numana is called the Conero Riviera, taking the name from the Conero mountain which overlooks this area.

The steep limestone walls of the Conero mountain are the only “rocky island” in the sea of the sandy shores of the upper and middle Adriatic basin so all the small organisms requiring hard surfaces for living are concentrated here, finding the ideal conditions for their own survival. Also the organisms living on the surrounding sandy bottoms approach these rocks where life bustles.

From a biological point of view then, the seabed off the Conero Riviera represents an extremely fascinating environment: the waters are green because they are rich in phytoplankton, a microalgae, which are at the base of many food chains, and this is because the north Adriatic basin is a sort of a shallow and relatively calm wading pool, rich in nutrients carried by the huge Po river and needed by microalgae: all this life is sustained by this great abundance of food coming from the phytoplankton.

The availability of so much food and so little rocky space in a typically sandy sea has concentrated in a small area a large number of species and has promoted the adaptation to life



*Macropodia rostrata* crab and *Flabellina pedata* nudibranch - Nikon D300, Subal housing and Inon Z240 strobes, 105mm, f/16, 1/250 s., ISO 100

in a unique ecosystem; the large presence of sandy seabed can support the survival of many species which are extremely rare in the rest of the Mediterranean Sea and allows us to observe animals hardly encountered when diving in other areas. Finally, the strong seasonality (temperature is typically varying from 3 to 28 degrees Celsius)



Ready to be born: *Sepia officinalis* squid egg – Nikon D300S, Seacam housing and strobes, 60mm, Retra snoot, f/32, 1/250 s., ISO 100

allows also the life of cold seas animals and a huge variation in the fauna between summer and winter (in practice, the same space is inhabited by different organisms at different times of the year).

Two miles away from the coast, just in front of the port of Numana, the wreck of the MY Nicole lies on a sandy bottom of about 12 metres. The



*(Above) Sepiola sp. cuttlefish during night dive - Nikon D800E, Seacam housing and strobes, 60mm, f/20, 1/320 s., ISO 100*

*(Left) Seashell Simnia spelta on Leptogorgia sarmentosa gorgonian at the Nicole wreck – Nikon D800E, Seacam housing and strobes, 105mm, +10 diopters Macromate lans, f/20, 1/320 s., ISO 100*

wreck has a great importance from the biological point of view, in fact this is the only solid structure over many miles, and thus it offers a basis for settlement and shelter for many organisms typically found on hard surfaces, in an area where they

otherwise would not be able to live.

The limited available space ensures these organisms are very concentrated, and the walls of the wreck are covered and full of life; spider crab, porter crabs, blue crabs, small gobies, several species of

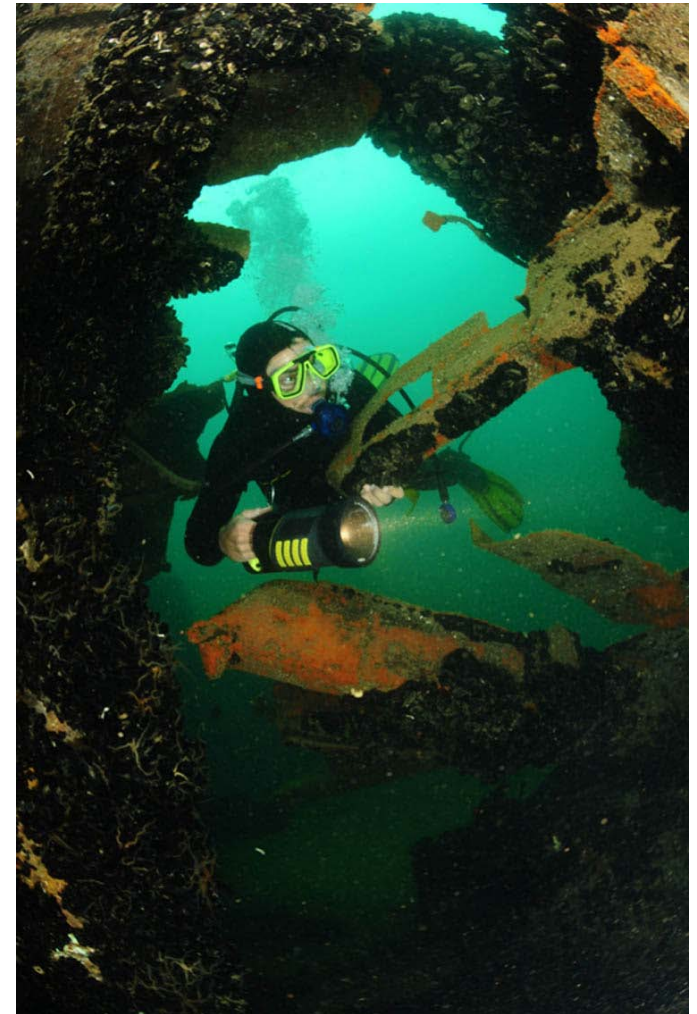


*Pagurus anachoretus hermit crab on top of a Sabella spallanzanii tube worm- Nikon D300S, Seacam housing and strobes, 60mm, f/29, 1/60 s., ISO 100*

shrimp, and an incredible amount of species of sea slugs battle for living space in a unique ecosystem where hard and soft bottom organisms live together, especially in the Spring. Big fish such as grey mullets, brown meagres and even young amberjacks are sometimes found sheltering and shading under the sheet arches crossing the holds and within the closed areas of the wreck, where bogues and saddled brems are always present. For this reason

this wreck is referred to as a FAD (Fish Aggregating Device).

In this article you can see pictures I have taken in only one weekend. They depict very rare and shy subjects or very unusual situations, and the number of subjects taken in so few dives confirms the great biodiversity and uniqueness of this area, whose marine biology recalls very much to us the seas of Philippines or Indonesia.



*Nicole MY: inside the wreck (courtesy of Centro Sub Monte Conero)*

In Numana we always meet our friends of the diving “Centro Sub Monte Conero” of Marco Giuliano. Until a few years ago Numana was not very well known among divers, because this is a sea difficult to appreciate if you are not “fan” of marine biology, but the passion of Marco Giuliano, successfully managing his diving since 22 years,



*Gobius niger* goby with eggs - Nikon D300, Subal housing, Inon Z240 strobes, 105mm, f/13, 1/250 s., ISO 100



*Rostanga rubra* (1,5 cm max) with brittlestar, nudibranch very rare in the Mediterranean - Nikon D800E, Seacam housing and strobes, 105mm, +10 diopters Macromate lans, f/22, 1/320 s., ISO 100



*Shrimp Periclimenes amethysteus*, aka ghost shrimp or gem shrimp, it reaches 3 cm as maximum length – Nikon D800E, Seacam housing and strobes, 105mm, +10 diopters Macromate lans, f/22, 1/320 s., ISO 100

(Right) *Hippocampus guttulatus* seahorse - Nikon D300, Subal housing and Inon Z240 strobes, 60mm, f/25, 1/320 s., ISO 100



*Maja squinado* spider crab while spawning eggs during night dive - Nikon D800E, Seacam housing and strobes, 60mm, f/22, 1/320 s., ISO 100



finally managed to get an increasing number of people coming here year after year to see which treasures the sea of the Conero hides, and today more and more people talk about Numana as “the Italian Lembeh”. And since when we speak about “muck diving”, having a guide knowing perfectly where to find the critters is fundamental, Marco has built a team made up of guides who have worked with him for many years and know all the corners of this sea by memory; in the team you can find



(Above) Numana  
 (Left) Marco Giuliano and the official trademark of his diving "Centro Sub Monte Conero" (courtesy of Centro Sub Monte Conero)

also a marine biologist, Federico Betti, author of many books and always helpful and enthusiastic in commenting with guests the critters seen in the last dive!

## David Salvatori

The identification of the species and the comments to the photos in this album are from Federico Betti

[www.federicobetti.it](http://www.federicobetti.it)

For info and reservations please contact Marco Giuliano at

[www.centrosubmonteconero.com](http://www.centrosubmonteconero.com)



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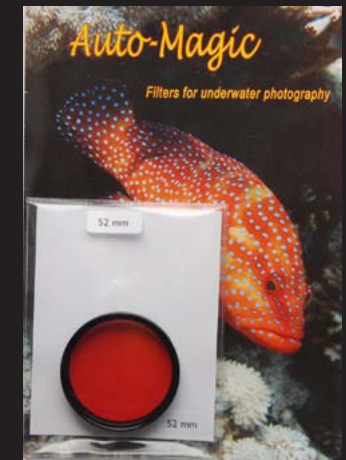
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# Bermuda Reef Life

(and an Hd app)

By Ron Lucas

At 32.20 degrees North and 64.45 degrees West, little Bermuda is a group of islands totaling about 22 square miles approximately 900 miles north of the Bahamas/Turks & Caicos, the nearest and north most points in the Caribbean. It's location is considered Mid-Atlantic. It is only 640 miles from the USA. Politically we are a self governing British Overseas Territory (like the Falklands).

Bermuda is sub tropical with water temperatures determined primarily by the Gulf Stream and seasonal weather patterns. We enjoy a long tropical summer as the Bermuda (sometimes called the Azores) High settles into place. The ocean warms up in mid summer to around 84 F degrees or 28 C. In winter the Bermuda High dissipates, the Gulf Stream is somewhat moderated and we are influenced by colder air and water coming from the North West. Water temperature January through March can sink on some days to around 66 F degrees or 19 C. We do not have frosts or snow in Bermuda in winter but it can be fairly cool if the wind blows from the North, whereas in summer air temperatures can touch 90 F or 32 C. We can dive year round, but this is weather dependent and fine settled weather occurs mainly May through December. Although Bermuda is known as an insurance/reinsurance centre it does offer superb topside tourism e.g. St. Georges is a World Heritage Site.

We have a huge reef system based on our original land mass when Bermuda was much bigger



*Astood Cove. This is a typical South Shore cove offering excellent swimming and snorkelling. Nikon D70s, 18-70 mm kit lens ISO 200, f10, 1/400 sec*



*Madiana Boilers  
A classic Bermuda wreck view. The 345' passenger steamship Madiana sank in 1903 en route from New York to the West Indies when she struck a reef in heavy seas. All the crew and passengers were rescued. Nikon D70s in Ikelite Housing, Tokina 12-24mm and Ikelite DS125 & DS160 strobes, ISO 200 f13 1/30.*



*Bermuda Aquarium Museum & Zoo  
This is the entrance to BAMZ, the most visited attraction in Bermuda. The support Charities funded development of the app. Bermuda Zoological Society stock photo, camera unknown ISO 400, f5.6 at 1/500*



*Black Grouper and Butterflyfish. Probably the largest common Grouper in Bermuda Waters the butterflyfish give an interesting perspective. Nikon D70s in Ikelite Housing, 18-70 kit lens and Ikelite DS125 strobe, ISO 200 f6.3 - 0.67 exp comp at 1/160h*



***Rock Beauty - This very shy angelfish usually gives just one opportunity to take a photo when it turns to glance at the camera before disappearing into the reef. Nikon D70s in Ikelite Housing, 18-70 mm kit lens and Ikelite DS125 strobe, ISO 200 f4.5 - 0.67 exp comp at 1/80.***

because sea levels were lower. The reefs feature spectacular hard corals. One could dive a lifetime and not see it all. There are mini-walls, a dense reef platform and spectacular breakers to explore. Most of the diving is suitable for divers of all experience levels. Bermuda also has very deep diving but this has to be prior arranged with a dive operator.

We share our reef species with

the Caribbean but some do not like our winter water temperatures and are not found here. For this reason we also do not have the pretty Azure or large Barrel sponges. We do have other sponges, soft corals and beautiful sea fans. However, we are not really a macro photographer dive centre e.g. there are only 2 know nudibranchs - both unique to Bermuda.



***Green Turtle Released after Tagging - The 43 year old Bermuda Turtle Project monitors the health and size of the turtle population in Bermuda. Each year over a two week period researchers and interns net and catch turtles who are weighed, have blood samples taken etc. and then released. Nikon D90 in Ikelite Housing, ambient light, kit 18-105mm lens, ISO 200, f11 at 1/125 sec.***

On the other hand we do offer a great range of diving and are the wreck capital of the mid Atlantic and Caribbean with over 150 divable and often historic wrecks. Our reefs are in excellent condition and have not suffered anything like the same ravages of global warming and coral disease as other parts of the world - probably because of our varied water

temperatures. Our beaches are world famous for their fine pink sand.

Our fish tend to be larger and without a doubt we have the greatest number and variety of parrotfish who are a protected species in Bermuda and help keep the corals in good shape. We also have some endemic fish. There is extensive seasonal and all year round protection areas for



*Yellowhead Wrasse - In Bermuda this wrasse has evolved with unique coloration and is known locally as a Redback. Nikon D70s in Ikelite Housing, 18-70 mm kit lens and Ikelite DS125 strobe, ISO 200 f6.3 - 0.67 exp comp at 1/80.*



*Sand Tile Fish - This one found a partner in its reflection in the dome of my housing. Nikon D70s in Ikelite Housing, 18-70 kit lens and Ikelite DS125 strobe, ISO 200 f8 - 0.67 exp comp at 1/1250th sec*

many food species and spawning sites. Green turtles who are also protected arrive as youngsters from the Caribbean on the Gulf Stream and feast on our turtle grass. When they approach adulthood they head back to their breeding locations. We are also visited by large numbers of migratory humpback and other whales, January through early May.

The five star Bermuda Reef Life HD app gives a comprehensive look at Bermuda underwater. It features over 240 high definition images divided into 14 sections showcasing the beauty and diversity of Bermuda beneath the surface. Descriptions for each photo are revealed by tapping on the screen. In addition to fish and other marine life there are photos of favourite reef and wreck sites. A Buoyed Site Site Map has pop up photos and descriptions and there is also a Map of Marine Protected areas

with related information. The Search feature assists in identifying marine life and learning about dive sites. The Slide Show feature is a great way to view photos on your iOS device or port to a larger screen.

The publishers are Bermuda Zoological Society and Atlantic Conservation Society, the not for profit organisations that support the Bermuda Aquarium, Museum and Zoo. All underwater images were donated by Ron Lucas and all revenue goes towards the Charities work. Publishing an Android version is being considered.

The app can be used as an introductory Bermuda Reef ID guide and has been endorsed by Anna and Ned DeLoach of REEF who regularly visit Bermuda.

It does not feature the many other species in our waters who do not frequent our reefs such

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as Marlin, Tuna, Wahoo and pelagic species and sharks. Reef Sharks are rarely seen in Bermuda waters.

The app will be of interest to Divers, Snorkelers or indeed anyone interested in Marine Life. Children of all ages especially love it.

All underwater photos in this article are from the app.



**Ron Lucas**

# Wakatobi

by Wade Hughes

Wakatobi: it's not an eco-resort

It was raining heavily. That vertical torrential tropical rain, with warm drops the size of glass marbles. We were in a parade. Four or five cars and small SUVs, traveling in stately line down the village road on Wangi-Wangi. We'd landed minutes before on the Wakatobi private airstrip, and were being ferried down to the port for boat transfers to the resort, or to its dive yacht, Pelagian. Close in, on both sides of the road, distorted and blurred by the rivulets of water sluicing across the windows, we could see the rows of neat, and not so neat, cinder block homes. A few of the residents sat deep in the shelter of their verandahs and watched us pass.

I didn't see any For Sale signs, and an internet search after we'd returned home only offered properties in Wangi Wangi in Australia. But I did find one "Tidy single family home" for sale in Southern Sulawesi for about seventy million Indonesian Rupiah –or about €5000. Back in our informal little motorcade, there were at least a dozen underwater camera systems, paid for with discretionary disposable income, each costing more than that.

Discretionary disposable income is critical for the success of the Wakatobi venture. The fish and marine creatures in the area depend on it. But so do the local people.

We based ourselves at the resort and so, in many instances over three weeks, dived offshore from numerous local villages, frequently close enough to hear the melodic calls to prayer lilting across the water from the local mosques.

Until the Wakatobi resort took

## *The other side of the coin*

*For guests, life on Wakatobi island moves at a more leisurely pace. It is strongly connected though with the day to day realities of life in the village and the reefs. Leica M9P. Summicron 28mm ASPH f2.500/11. ISO80.*

## *Turtle, remora, and barnacle*

*Common on Wakatobi reefs, hawksbill turtles can seem almost indifferent to human intruders. One swam so close it grazed my shoulder. This one cruised past on the house reef carrying three freeloaders.*

*Canon 5D3 Nauticam. Canon EF 100mm F2.8 LIS USM Macro, 100/ f5.6 ISO 200. Manual exposure.*





*The Village - The value of beauty: Photographs by Robyn Hughes; Canon EOS7D, Canon 18-135. 500/f11. ISO 400.*

*It's a village like many thousands of others. Remote and isolated, dependent on local natural resources for almost everything from building materials to food, unable to easily share in the benefits of education, health, and opportunity that can be found in the more developed world. It's a stark reminder that while aspiration and opportunity might be universally distributed, opportunity it not. Yet the people in villages such as these are often the unpaid custodians of eco-systems that have great value in the natural scheme of things. Sustainable management of such eco-systems is often a challenge and one not always overcome; people must eat, and they must feed their kids. At Wakatobi, clear-eyed economic management is connecting this custodianship with a market that is willing to pay for it. It takes time, aspects of life can still be tough, but the interconnection between those who live here, and those who come to observe, is creating a circle of goodness that, in the end, benefits everyone*

shape, and became a conduit for well-heeled international divers to visit and revel in their splendour, the reefs we visited were the natural fishing grounds for the local villagers. Outrigger canoes still go out to fish. Patches of the reefs still bear the scars of dynamite fishing.

But today, the reefs are being

harvested differently. They are approaching sustainable exploitation, simply because their economic value has been amplified, and more equitably distributed. The Wakatobi model is quite simple. It's the same, in principle, to the game parks in Africa. It reflects some of the characteristics of successful degraded

farm-land recovery programs in the US and Australia. And, of course, it is similar in many respects to a number of other marine park based resorts.

What makes this model successful is that economics, not conservation, heads the agenda. Improvement of the economic and social well being of the people

who depend on the reefs for their livelihoods is the principal objective. Conservation of the reefs and the biodiversity they harbor and support flows as a natural outcome of the focus on economics.

The economic engine, of course, is the revenue delivered by the incoming guests of Wakatobi resort.



*A signal blenny puts out his silent but highly visible call for companionship. (Silent to human ears, that is. To other blennies,...who knows...?) Canon 5D3 Nauticam. Canon EF 100mm F2.8 LIS USM Macro 100/f16. ISO 200. Inon strobes. Manual exposure.*



*Anything but lady-like, two demoiselles go lip to lip to assert ascendancy. Canon 5D3 Nauticam. Canon EF 100mm F2.8 LIS USM Macro 100/f13 ISO 200. Inon strobes. Manual exposure.*

Guests pay the resort, the resort pays for local goods, services, and jobs, invests in substantial education and training programs, pays for electricity and maintenance for the village on the resort island. In return, the locals protect the reef, learn and adopt sustainable fishing practices. From all this, the resort turns a profit, new opportunities and choices open up for local villagers and their kids, pressure

comes off the reefs, natural abundance returns, and attracts the next batch of guests who want to dive in Eden. And so it goes. The openness of the local population to embrace new ideas, Wakatobi's foresight management skills, and the discretionary disposable income earned in a thousand vocations round the globe, all connect here.

It does require significant

portions of those incomes to gain entry into this circle of mutual benefits. Wakatobi offers high levels of comfort and service, as well as supporting the various educational and social programs required to maintain its business model, so its not inexpensive. This perhaps serves as an indicator of the true value of natural resources and the real costs of conserving them.

But, spend one afternoon with the people and kids of the local village. Take one dive on a deeply undercut wall, draped with soft corals, sea fans, massive, sagging ancient sponges, and alive with hosts of fish. Do that, and it becomes clear. Wakatobi is not an eco-resort. It's far more than that.

### Small ads



#### **SOLD! – Ikelite housing for a Canon 5D MKII**

Ikelite housing for a Canon 5D MKII, Ikelite 8" dome port (no scratches) for a Canon fish eye lens, Ikelite ports Canon 17-40mm and a macro 100mm-IS lens. I am based in Scarborough, U.K. £1100 ovrnoeaminrobin@hotmail.com

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# Farne Island seals

## with Jack Perks

The Farne islands are a renowned location across the UK for diving with grey seals, the more prolific species of seal in the UK, which is ironic as the other species is called the common seal! We have over half of the entire worlds population of grey seals around the British coastline so going after them, I thought, would be a piece of cake! Having been lucky enough to live in Cornwall for three years I saw plenty of seals at places like Newquay harbour and Gwithian but never in the water while diving until I was offered a chance to go and dive the Farne islands in Northumberland, a chance I simply couldn't pass up.

We arrived at St Ebbas house and I'd recommend it if you're planning on diving up there. The rooms are basic but you're there for the seals not fluffed up pillows! We got up at 6.00am got all the dive gear ready and had a hearty breakfast before meeting skipper Dave aboard the boat to set off to the islands. We couldn't have asked for better conditions; the sun was out and I was very excited for my first seal dive (the largest thing I've dived with in the UK before that was a rather sad looking dogfish). The boat was equipped with a lift so when coming out of the water you simply grab hold of it and get pulled up which was a godsend for myself!

Having to choose between the GoPro or D7000 to take down was my first issue as I'll be the first to admit I'm not the most experienced diver out there and hadn't dived in the sea for over a year.

My other issue was I don't own a strobe so would have to use natural light so needed to stay fairly shallow. In the end I went with the camera



*An inquisitive pup approaches.*

*Nikon D7000 in an Ikelite housing with a Tokina 10-17mm lens at 13m. Available light with manual exposure 1/200th @ F9. 640 ISO.*

as it has a video function on it so the best of both worlds. We dropped in and surface swam close to the rocks and descended into the water. I noticed a lot of come jellies floating around which was a pleasant distraction on the dive as they are bioluminescent producing vivid colours along their flanks. Hitting the bottom I looked at my dive watch to see I barely hit 3 metres so a warning to

all depth junkies, seal diving probably isn't for you! The shallow water was helpful though because I was using natural light and it was still getting fast enough shutter speeds to get the action in.

At first the seals were wary staying back and for every inch I swam towards them they would swim 5 ft away so I tried out something Rob Cuss told me which is to ignore the seals and let them



*Pack your telephoto lens for individual puffins.  
Nikon D7000 with a 70-300mm lens at 250mm. Available light with manual exposure. 1/1000th @ F8. 800 ISO.*

come to you, I then turned my back on them and swam the other way and within about a minute I could feel a slight tugging on one of my fins. Thinking I'd got stuck in some kelp I turned around and sure enough two seals were taking turns nibbling and rubbing against my fins! I turned to take a picture and then they left and this continued for about 5 or so minutes until they went off to see other divers, a truly amazing experience. I had heard of the nick name fin nibblers but always thought

*(Above right) The seals love nibbling fins.*

*Nikon D7000 in an Ikelite housing with a Tokina 10-17mm lens at 13m. Available light with manual exposure 1/200th @ F9. 640 ISO.*

*(Right) The Farnes has more to offer than just seals and there are several dive boats available for charter.  
Nikon D7000 with a Tokina 10-17mm lens at 10m. Available light with manual exposure 1/640th @ F9. 640 ISO.*





*What a poser! Nikon D600 with a 16-35mm lens at 16mm. Available light with manual exposure 1/200th @ F8. 250 ISO. (Photo by Spencer Burrows)*

other divers were winding me up until then.

Now I'd seen seals I needed to start thinking about getting some photography done! Using the 17mm end of my trusty 10-17mm Tokina fisheye I started to think about what kind of shots I wanted, the main one just being a plain seal portrait for talks and magazine articles as I mainly deal with freshwater fish which I'd happily talk about all day but a few seal shots would just brighten up the talks!

As the tide was starting to pull

back a bit and with other divers around the area the visibility was decreasing so knew I had to get a shot sooner than later.

I was with a dive group from Nottingham called Manta Scuba which was mainly made of pleasure divers which if you need a model to get in with the seals is great however trying to single one out or coax the seal to come to you and not them can be harder. However I noticed that two divers were sticking their GoPro poles at something so went over to



*Say Aargh! Nikon D7000 in an Ikelite housing with a Tokina 10-17mm lens at 13mm. Available light with manual exposure 1/200th @ F9. 640 ISO.*

investigate and saw them playing with a seal pup probably no more than a year old and just starting to fend for itself.

I waited next to them as the seal was checking out each diver to find out what it was. It glanced at me and started to approach at the time I held the trigger down like a crazed gunman hoping to get that shot I had in mind until I saw its mouth open and start chomping on the dome port which makes for great images but a slightly scratched port! As soon as

it came, it left and when reviewing the image and showing it to people I got a strange reaction from most saying 'weren't you afraid' or 'that looks nasty' to which I say the seal was half my size for a start and seals explore their world with their mouth as they don't have hands like us to pick up things and see what they are, the seal was likely curious at what this funny looking creature had in its hand or maybe saw its reflection in the camera. For all I know it could have been the first camera it had ever seen!



*What lens are you using? Nikon D7000 , Ikelite housing with a Tokina 10-17mm lens at 13mm. Available light with manual exposure 1/200th @ F9. 640 ISO.*

Of course the Farnes have other diving available than the seals and if you're getting a few dives in I'd recommend doing at least one other dive; we did a wreck further offshore and after the seals I was less than optimistic about what we would see as I'd caught seal fever by then and just wanted to get back to them but I have to admit the wreck was more like a reef; full of soft corals and fish and was a lovely little dive. I'd also recommend take a long lens with you for the seabirds as the Farnes has one of the UK's largest seabird colony's

including razorbill, terns, guillemots and of course puffins.

**Jack Perks**

[www.jackperksphotography.com](http://www.jackperksphotography.com)



THE IMAGE IS EVERYTHING



Image: Adam Hanlon



# Whale sharks

by Arturo de Frias

It was 1am and I was peacefully sleeping in my cabin when somebody started to violently bang on my door. Normally, I would have felt either very scared (are we sinking?) or very annoyed, but I jumped from my bed with a big smile on my face. Poor fellow, you might think... too much nitrogen over the years ended up having an irreversible impact on his perception of reality... But there was a much nicer explanation for the big smile on the my face... Because the guy banging on my door was our divemaster, and he was shouting “Whale Shark!, Whale Shark!”.

I recently spent one week diving in the Southern atolls of Maldives, from Male to Thaa Atoll, passing through Vaavu and Meemu Atolls. Maldives needs no introduction as one of the top diving spots in the world, and my expectations were suitably high - I hoped to see many sharks, I hoped to see Giant Mantas... and of course I hoped to meet Mr. Big.

The Southern Atolls seemed an ideal destination for me; as I normally prefer to dive “off the beaten current”, I felt much more comfortable in the far south vs. the more popular central parts of the archipelago, which are now receiving a very high intensity of visitors. I had also heard that in places like Hanifaru, which used to be magnets for megafauna in which meeting a number of large pelagics was almost guaranteed, now it is increasingly difficult to enjoy large encounters.

I went with Maldives Scuba Tours Ltd, onboard the MV Sea Queen. With two dive masters that I thought were absolutely world class: Lisa and



*Nikon D7000, Tokina 10-17mm, Ikelite housing, natural light, F3.5 at 1/50, ISO 1000*

Dave.

Well, I have to say, my high expectations were not only met, but amply exceeded... we saw sharks by the hundreds, particularly at places such as Viligili kandu, one of the most famous dives of Huvadhoo Atoll. We also saw Giant Mantas on at least three occasions, and last, but by no means least, we met Mr. Big. In fact, we met not only one, but five different Mr. Big, during two unbelievable nights. To these encounters I would like to dedicate

*Maldives Scuba Tours MV Sea Queen*





*Nikon D7000, Sigma 50mm, F9 at 1/250, ISO 1000*

the following lines.

Whale Shark encounters are never guaranteed but there is one ingredient that makes success much more likely - deep local knowledge. And the captain of the MV Sea Queen, an old hand of Maldivian waters, has lots of that. And he had been told by the fishermen that in a certain area in Thaa Atoll whale sharks were being regularly spotted.

So one evening, just after sunset, our captain connected two large floodlights, almost 1,000 volts combined, directly illuminating the water column, and left them there. Hopefully, the light would attract the plankton, and the plankton would attract a whale shark. Almost immediately, the plankton starts to build up, and in 10 minutes the water turned milkish, full of plankton and small fish. We went for dinner, but not for long... Before 7pm, we heard an excited shout coming from the stern... a fairly large 7-8 meter long whale shark had arrived!. Exactly as Lisa and Dave said would happen, the whale shark went around the illuminated area three times, checking the situation, and disappeared.



*Nikon D7000, Tokina 10-17mm, Ikelite housing, natural light, F7.1 at 1/60. ISO 1000*

Approximately one hour later, it came back, and this time it came to feed. It adopted an almost vertical position, and started to gulp water. What a magnificent show! A mouth more than one meter wide, quietly gulping water, less than 50cm from our eyes... After a little while, and following instructions of Lisa and Dave, we started to get ready to quietly enter the water (in pairs, not all of us at once) but something must not have been to the giant's complete taste, because it disappeared, as

suddenly as it had arrived. We waited in vain, for a good half an hour, but to no avail. We looked at each other, with a sweet-and-sour feeling... We had seen Mr. Big, but we have not been able to take any pictures from the water. With a certain feeling of disappointment, we went to sleep.

Fortunately, once again our rest was not going to last long... At 1am Dave is banging on my door, shouting "whale shark, whale shark!". It is a slightly smaller individual, perhaps 6 meter long.



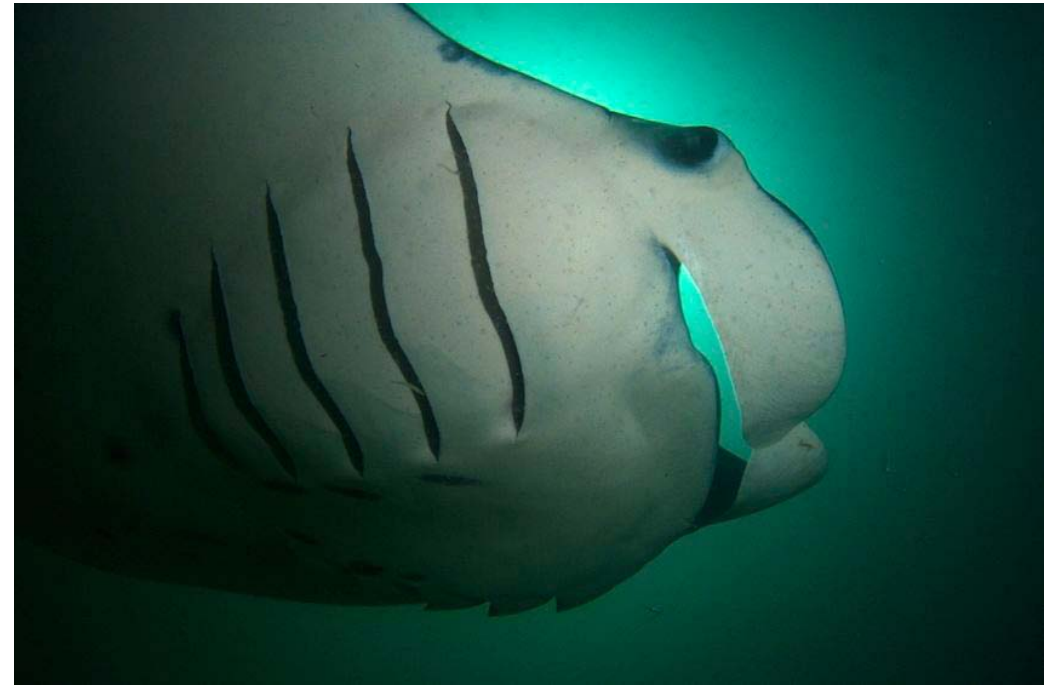
*Nikon D7000, Tokina 10-17mm, Ikelite housing, natural light, F3.5 at 1/80. ISO 1000*

But this time it is going to stay for several hours, feeding in turns from the plankton column in one light to the plankton column in the other. It just opens its massive mouth and gulps water, packed with plankton, swimming from one light to the other, again and again.

It is absolutely mesmerizing, to see such a massive living body slowly swimming in the water in front of you...

The divemasters want to give the whale shark enough time to feel completely relaxed so it is only after

what seems an eternity that I am told I can go as well. By now it is 1.30am... I put on the wetsuit, hood, mask, and fins and get into the water, quietly floating from ropes from the Sea Queen. I immediately recognize one photographic obstacle to overcome: as no strobes are allowed, the only available light comes from the floodlights, and it is very contrasted: very intense in the centre of the beam, and quickly fading into absolute darkness less than 2 meters away. Pure cathedral light... So I decide to meter on the illuminated skin of the



*We also saw Giant Mantas on at least three occasions. Nikon D7000, Tokina 10-17mm, Ikelite housing and strobes, F4.5 at 1/80. ISO 1000.*

shark's head, overexpose two thirds of a stop in order to allow the sensor to register a bit more information from the outer area of the beam, and pray that the highlights in his head will not ruin the pictures.. I know this will be a bit of trial and error... so I apply myself to the task and in less than one hour I take more than 400 shots. I can get so close to the whale shark that I could put my head in its mouth. In fact, at one point, it whacks me softly with its tail. I am in heaven!!

I am so happy that at some point I wish him a long and happy life...

And when I come up to the boat and go to bed, it is almost 3am. The following morning, after a rather sleepy first dive, I am told the shark stayed all night long, feeding on the lights, until the captain started the engine at 6am. Apparently the larger shark also returned, later, but had to stay under the boat, as the younger one would not allow him to take a position in the floodlights area.

A few days later, now in Huvadhoo Atoll, we repeat the experience. And we strike gold again – but this time with some external



*Nikon D7000, Tokina 10-17mm, Ikelite housing, natural light, F4 at 1/60. ISO 1000*

help. The first whale shark of the night arrives at 10pm or so, but it does not stay. As we are surrounded by several large fishing vessels with much more powerful lights which are likely to create larger plankton accumulations, we start to fear that we have been “outlighted” and will have no resident whale shark tonight. This increasingly seems the case, until from one of the large vessels nearby they signal us that they have one whale shark in their lights.

It is now past midnight and everybody has gone downstairs except the two headmasters and myself so we take the small dinghy and there we go... and when we arrive, after a couple of minutes dinghy ride, we see a massive 8-9 meter shark happily munching (or rather, filtering) away. The fishing crew is incredibly nice and they even stop their fishing work for half an hour so that I can jump... And there I am, once again completely on my own, in pitch black waters, with Mr. Big. In fact, not with one, but with two of them, as there are two different big guys, taking turns, rising from the deep, feeding, and going down again.

The floodlights of the fishing vessel are twice as powerful, almost

2,000 volts... which gives me even more problems with the exposure. Again, trial and error, and again, almost 400 shots. Sadly, I never have both sharks in the frame at the same time. But the experience is once again out of this world. One of the two sharks gets really close to me and in one occasion, it “corners” me between his massive open mouth, and the hull of the ship, so I have to stay there, shooting this huge cave of a mouth, at least 20cm distance... For the second time in less than a week (or the fourth, if we include the wallpaper of sharks in Viligili kandu, and the giant mantas feeding at night in Vaavu) I am in heaven...

**Arturo de Frias**



*Don't settle for 2nd best*



Film - No Filter  
No White Balance



Digital - No Filter  
Manual WB



Magic Filter  
Manual WB

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards.

These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

*[www.magic-filters.com](http://www.magic-filters.com)*

# South West Ramblings 4

by Mark Webster

The end of April at last brought some spring warmth and the prospect of some diving weather, although the water temperature stayed stubbornly low at 7c or 8c. The low sea temperatures has slowed up all the usual spring activities but the signs now are that the season is ramping up and there is evidence of activity everywhere on the reef.

I must admit to pangs of jealousy when reading Alex Mustard's recent comparison article on the D600/D800 only due to the test location. Gulen in Norway is a spot I have long hankered to dive particularly during the nudibranch week in March as the shore dive here is famous for its variety of temperate species in the early spring. Despite working in Norway for the past three and a half years I have missed the event each year due to work commitments, so Alex's piece just depressed me even further! So having suffered

this disappointment again I decided that I should have my own nudibranch week when I got home in April. My plans were thwarted during the first few days due to the continuing stormy weather, but finally the seas calmed and I was able to start my search focused on two local dive sites – Pendennis Point in Falmouth Bay and Porthkerris on the Lizard Peninsular.

Whilst Gulen has the reputation of hosting high densities of different nudibranch species, (53 found this year apparently) making them almost easy to find, the reverse is true of my part of the UK. We do indeed have a good variety but generally they are much more sporadic and therefore difficult to find. However, I was in for a pleasant surprise during my first dive at Porthkerris when I found a relative profusion of the little blighters on one patch of reef. I was able to find four different species

during the dive, although other divers looking on the same day told me they had seen none! Our nudibranchs are mostly very small and can be difficult to spot so you need to educate yourself a little on what to look for in terms of habitat, feeding and what the egg mass of each species looks like. For this a copy of a Field Guide to the Nudibranchs of the British Isles by Bernard Picton is essential reading for reference before and after your dives to guide you towards likely habitats.

Finding nudibranchs is slow work and waiting for a good pose or position in your subject can also require long periods of waiting particularly if the nudibranch is feeding. When they are on the move looking for food you can often predict a course and set up a composition with good negative space or perhaps at a point where the nudibranch will climb over something. Species



*Facelina annlicornis* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f22 1/160



*Goniodoris nodosa* - Nikon D300, Subal ND20, Nikkor 105mm micro, SubSee +10, Inon Z240 flash guns, ISO100, f29 1/160.

that feed on seaweed and kelp elevated from the seabed may offer opportunities to introduce a little natural light behind the subject, although you need to be cautious with slow shutter speeds as just a little movement in the weed can spoil a good composition. Although we are working with a very narrow depth of field, narrowed even further if you are using a supplementary lens, you might wish to reduce this further to accentuate a feature or soften the background further. Opening up the aperture a couple of stops say from f22 to f16 can have a fairly dramatic effect but also means you must concentrate on your focussing skills even more.

Another important thing to remember is that you will be immobile or moving very little for long



*Eubranthus farrani verrucosa* - Nikon D300, Subal ND20, Nikkor 105mm micro, SubSee +10, Inon Z240 flash guns, ISO100, f29 1/160

periods so it is essential to wear a good under suit and perhaps additional layers to stay comfortably warm and maintain concentration. I also wear three finger mitts in the winter and spring which really do make a significant difference to hand warmth and do not restrict access to essential controls. Although I have mentioned this before, it is worth saying again that trimming your rig with rigid foam or floats to ensure neutral buoyancy is very important to reduce wrist fatigue and also improve stability at high magnifications with limited depth of field.

A slightly more unusual find this year has



*Opisthobranch Elysia viridis* - Nikon D300, Subal ND20, Nikkor 105mm micro, SubSee +10, Inon Z240 flash guns, ISO100, f29 1/160.

been colonies of Opisthobranchs *Elysia viridis* which visually seem to be a cross between a nudibranch and a sea hare in that they still retain a small shell under a mantle. They are extremely small and are found feeding on specific types of sea weed, so require careful searching and then patient photography at high magnification. We have



*Flabellina pedata verrucosa* - Nikon D300, Subal ND20, Nikkor 105mm micro, SubSee +10, Inon Z240 flash guns, ISO100, f29 1/160



*Diaphorodoris luteocincta* - Nikon D300, Subal ND20, Nikkor 105mm micro, SubSee +10, Inon Z240 flash guns, ISO100, f29 1/160.



*Doris sticta verrucosa* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f22 1/160

been seeing them in a green and deep red colour both with blue spots and although they can be a very frustrating subject due to weed movement and shallow depth of field, it is always satisfying to capture a few sharp images amongst all the soft ones! You will find these little critters particularly on a branching sea weed called *Codium fragile*

which is found in shallow water and inter tidal rock pools. On the same weed you may also find juvenile sea hares which are easy to confuse with the Ophistobranchs until you get your eye tuned in.

So my version of nudibranch week took a little longer due to the vagaries of the weather and did not turn up 53 species, but eventually a respectable 24 if

you count the sea hare and Opistobranch, so not too disappointing and not quite as cold as Norway in March! Within this selection there were some fairly unusual if not rare species here in the south west and at least two that I had not seen before.

At Porthkerris I spotted the uncommon colour variation of *Eubranchus farrani* which is usually



*Janolus cristatus* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f22 1/160.

(but infrequently) seen in white with orange or yellow tips to the cerata, but I was delighted to find one with an almost black body with pure white tips to the cerata. Even with this high contrast colour livery you still have to look hard and methodically to find these critters which feed on various species of hydroids and in one example I found feeding on a sponge. This very small nudibranch, perhaps 10mm in length, will need additional magnification to capture a good image and a dose of patience for a good composition as it moves very slowly.

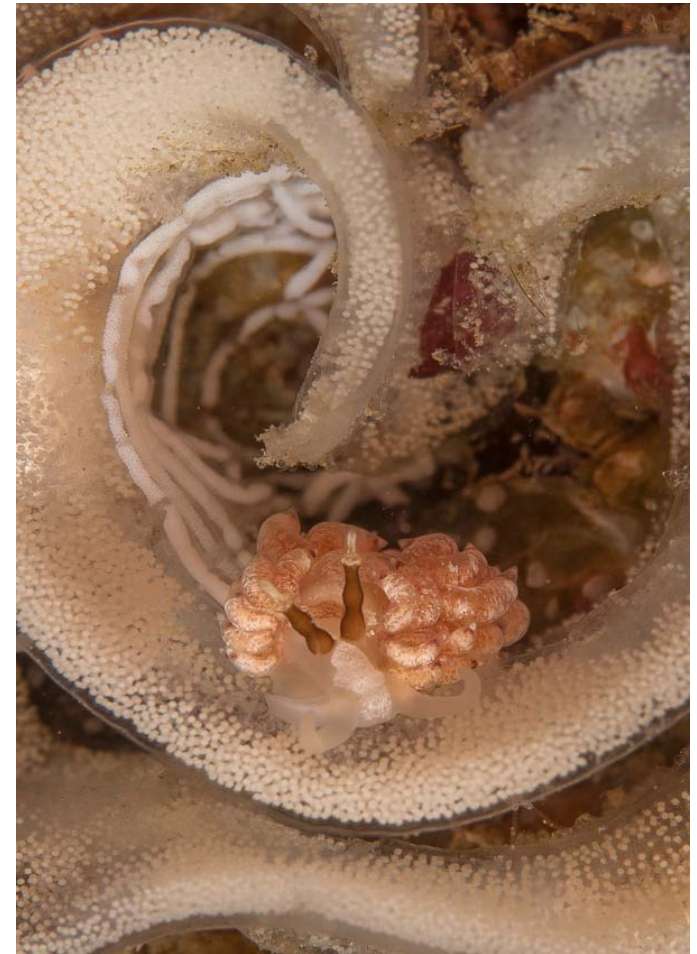
Close to Pendennis Point I encountered three more very uncommon species within a couple of metres of each other. The first was *Doris sticta* a bright yellow nudibranch with grey to purple



*Flabellina lineata* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f22 1/160

makings which is very difficult to find as it mimics the sponges it feeds on. I was lucky to spot one between feeding sites although you still have to look carefully to convince yourself that this is a nudibranch! As a slightly larger species this can be captured with a 105mm macro lens close to 1:1 magnification.

The second species was the spectacular looking *Facelina annlicornis* which again I was lucky enough to spot emerging from a tangle of hydroids and then follow across a patch of weed. It seems that this species also feed on other species of nudibranchs and there was a significant number of *Flabellina pedata* on the same patch of reef and this guy was heading in their direction. Once seen



*Flavorinus branchialis* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f20 1/160

it is so brightly decorated you might wonder how it hides at all as it is covered in iridescent white spots and has an almost alien look. This example was perhaps 30mm in length and was moving pretty quickly across the reef presumably following a trail left by the other species he was chasing.



*Acanthodoris pilosa* - Nikon D300, Subal ND20, Nikkor 105mm micro, Inon Z240 flash guns, ISO100, f18 1/160

During my final nudibranch hunt dive the numbers seemed to have reduced significantly in only a few days and I was expecting my luck to have expired. But nature had one more treat with another tiny species which according to Mr Picton's book is scarce and not often seen. What looks like a tiny white blob to the naked eye develops into a very cute looking nudibranch called *Trapania pallida* which was difficult to capture with a +10 lens in a swell, but I persevered and got a few sharp images to complete my collection for 2013 so

far!

For the fellow "nudi-nerds" amongst us here is a listing of the species I found, in no particular order:

*Doto fragilis*; *Diaphorodoris luteocincta*; *Polycera faeroensis*; *Limacia clavigera*; *Jorunna tomentosa*; *Janolus cristatus*; *Coryphella verrucosa*; *Eubranchus farrani*; *Favorinus blianus*; *Flavorinus branchialis*; *Tritonia nilsodhneri*; *Goniodoris nodosa*; *Polycera quadrilineata*; *Archidoris pseudoargus*; *Cadlina laevis*; *Elysia viridis*; *Acanthodoris pilosa*; *Eubranchus sp*;

*Aplysia punctata*; *Flabellina pedata*; *Facelina annlicornis*; *Doris sticta*; *Trapania pallida*; *Flabellina lineata*

So as I finish this latest selection of musings the weather has at last warmed a little and the sun is shining, but this also means our local dive sites have been engulfed by an immensely thick plankton bloom of jelly like phytoplankton reducing light levels and visibility to 1m or less! Before the plankton I was pursuing my nudibranchs in good visibility, however being focussed on a particular theme will inevitably mean that you will miss out on other opportunities. Whenever you are armed with a macro lens you can

almost guarantee a wide angle event to make you want to weep. Recently my local dive site has been host to both a friendly seal and also a visit from a couple of dolphins keen to check out the divers and of course you have no hope when you have the 105mm macro lens on your camera. When will Nikon or Tokina produce the 10-200mm fish eye macro zoom, surely the ultimate lens for underwater photographers to cover all eventualities?!

**Mark Webster**  
[www.photec.co.uk](http://www.photec.co.uk)



Underwater Photography Workshop  
 with Mark Webster  
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# Digital Photo Books for the iPad

By Ron Lucas

I started taking photos in the film era, initially with Sea & Sea amphibious cameras and then with a Nikon SLR in an Ikelite housing. The maximum shots per dive were 37. I had to wait until slide film was developed to see results and then order prints for either a photo album or photo frame. I still remember the agony of having a roll of film ruined by the photo lab on a live-aboard.

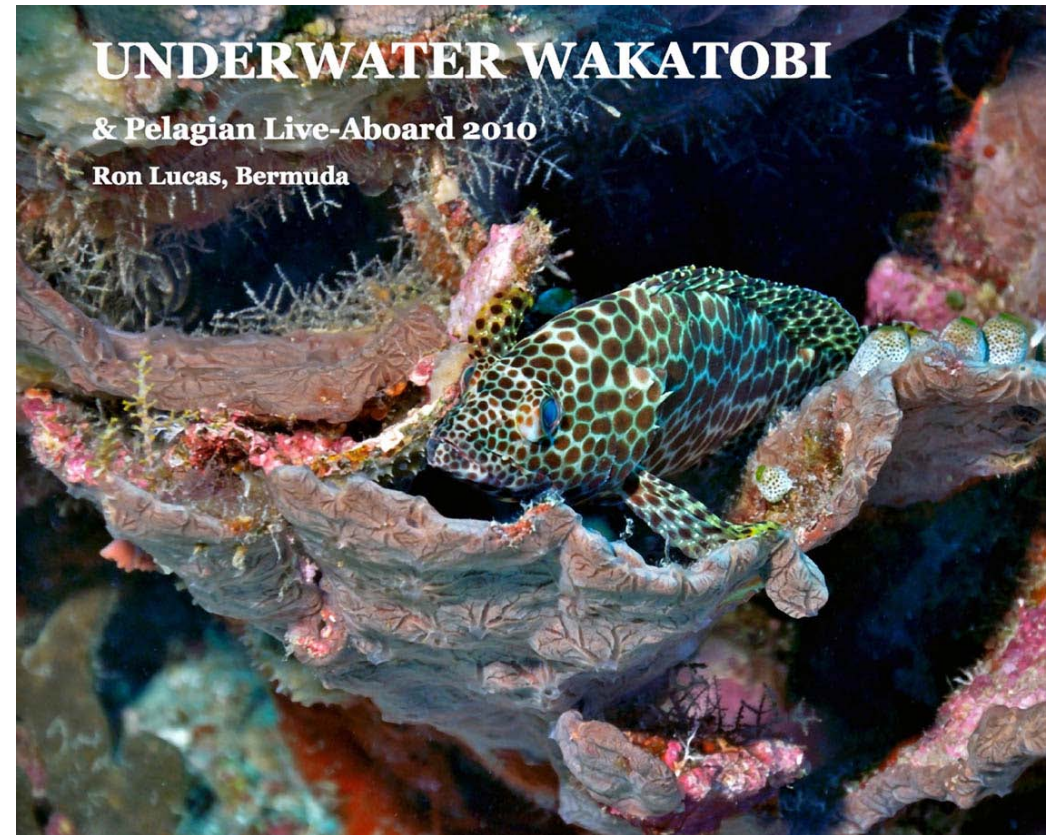
Then along came digital photography. I could bracket my shots with impunity and take as many photos per dive day as memory cards would allow. I would process my images on the computer and home printer to put in photo albums and occasionally on the wall!

Next came digital photo sites like Kodak and Shutterfly.com and I could print my images much more cheaply online than at home. These sites soon offered online software to produce photo books. In 2006 I discovered Blurb.com in the USA who now have international online stores including the UK.

Blurb.com allowed customers to print all types of books digitally

ranging from novels to photo books and everything in between e.g. cookbooks. Their book creation software meant that customers could make books offline using templates and easily modify or make their own custom templates. It no longer mattered if they had slow or intermittent internet connections. Other sites required customers to upload photos to make books online using restrictive templates. Initially the dedicated digital photo sites did offer better and more expensive photo paper, but the gap has narrowed considerably. Blurb.com now offer a great choice of paper and book covers.

To illustrate I used Blurb.com to produce a photo book on a 2006 trip to Galapagos and incorporated a couple of photos by the Aggressor Photo Pro. The books were purchased at cost by fellow divers from that trip and by Aggressor Fleet to put on their two Galapagos boats. I then produced a photo book of local reef species which I showed to the Bermuda Zoological Society and we agreed to proceed with producing and publishing a conventional photo book



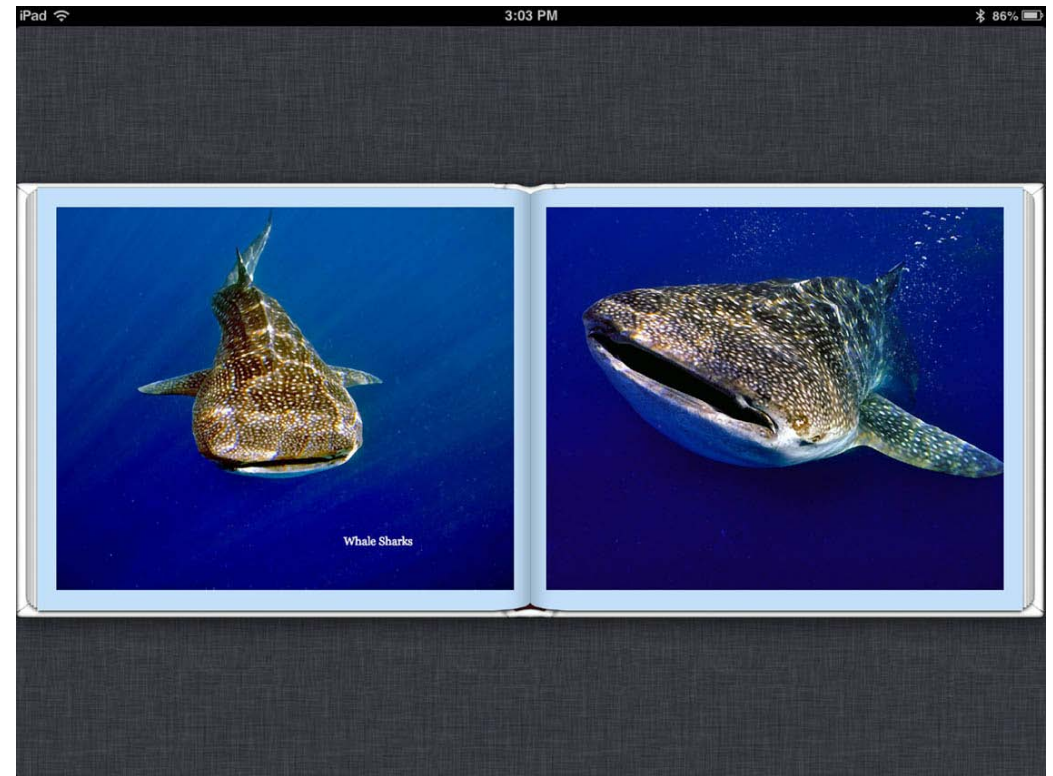
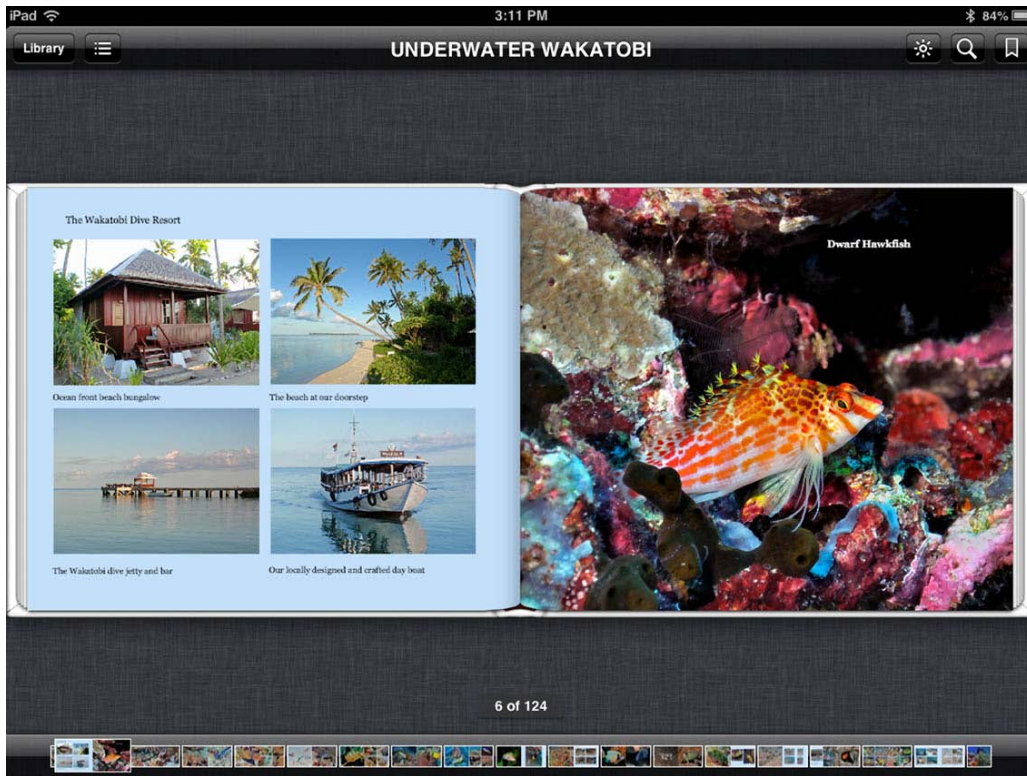
which went on sale locally in 2008. "Bermuda Reef Portraits" has been very successful.

Then along came the iPad and the digital world was revolutionised again! Much the same way we can download colour magazines to our pads, it became possible to convert print photo books to download to iBooks through Blurb.com. I suspect some other photo sites have or will shortly offer this service. It will also spread to other Operating Systems.

Blurb.com also offers a service to

convert a book at low cost to a PDF if you purchase a print book so you can view on your computer. I have not yet tried this as I am happy with viewing books on my iPad.

Lorraine, my wife, and I have produced eleven downloadable digital photo books so far. Initially when the service was offered one had to purchase a print book and then it was converted for \$1.99. Now we no longer have to purchase a print book but the fee has gone up to \$9.99. Once converted, the customer can set a



price to sell the book publicly in the Blurb.com Online Bookstore or allow it to be downloaded for free. It can also be kept private.

The process is similar: download the latest copy of BookSmart to your computer, import photos to select from and either follow a guided path or wing it which is what we do. Then upload your creation and follow the directions online to edit/convert for iPads. Blurb.com now offers the facility to create books online, but I much prefer to work offline and upload later.

I love to share my best photos from exotic underwater destinations and although I could be classed as a semi - pro photographer as I have sold images, the greatest reward is to see others enjoy them. So the majority of the time I donate photos and digital photo books. I get a real boost when contacted by researchers looking for images for papers or students working on thesis who want copies of photos they have found in these publications or on my website: [www.ronlucasphoto.smugmug.com](http://www.ronlucasphoto.smugmug.com)

In addition to personal use, I see

this process being of great interest to Professional Photographers, Teachers, Researchers etc. who want to produce low cost publications for sale in the Blurb.com Online Bookstore or to convert to a book for sale in the iBooks Store. Yes, Blurb.com now offer this facility although I have not yet looked into it.

Shown are some book front covers, double and single page screen prints from my iPad so that you can see the quality. Normally I view by expanding the double page so that only one page at a time is visible.

If you would like to download any of my recent digital underwater books for free to see for yourself before making one of your own go to the Blurb.com Online Bookstore and search Ron Lucas. Downloads do take a little while as they are bigger than regular apps.

Hints:-

Where possible include a text box with photo/species title. I started adding captions three years ago and they definitely improve books. Ask others to review before you upload



the book for conversion and/or printing. Be aware the more words the greater the chance for bad grammar or spelling mistakes. Do not have too many photos per page as then they blend together. I like between one and four. As with photography use negative space to good use. Only use good quality photos if you wish to show your work to others. Create, save and have fun with your own templates. Use the best possible paper and covers for print versions.

Enjoy.

## Ron Lucas

*Ron is an adopted Bermudian who supports the Bermuda Zoological Society by donating images and publications. December 2012 BZS published the 5 star app Bermuda Reef Life HD for Apple iOS devices featuring his underwater photos.*

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# DPG Expeditions

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# eBook Review

## Complete Guide To Underwater Digital Photography

by Mathieu Meur

by Dan Bolt

Having previously co-authored two successful underwater photography books with Michael Aw; 'An Essential Guide to Digital Underwater Photography' and 'An Advanced Guide to Digital Underwater Photography', you are likely to have come across Mathieu Meur's photos and words before.

The latest offering from Mathieu is entitled 'Complete Guide To Underwater Digital Photography' and updates both 'essential' and 'advanced' subjects into one single electronic publication. Yes its an 'iBook' rather than a traditionally printed paper-based physical product and I'll explore what that means shortly. It's also interesting to note that even now the word 'Digital' still makes it into the title - I wonder when we'll stop making the distinction between a camera and a digital camera?

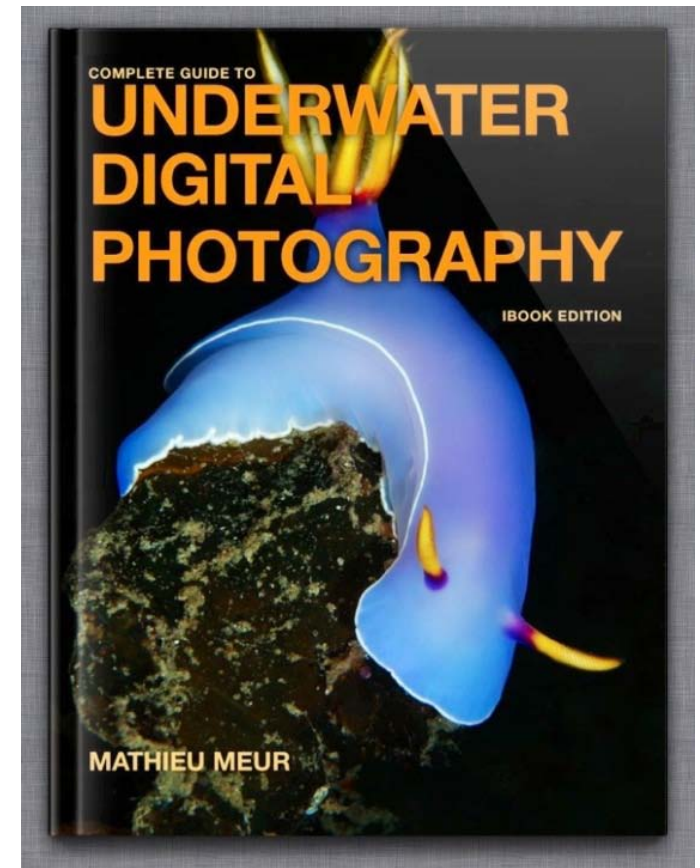
An iBook is an Apple based electronic document format which offers authors and readers greater levels of interaction and media-rich experiences than other e-book formats such as pdf or ePub. Obviously being an Apple format, purchasing iBooks can only be achieved through iTunes in the iBookstore and you can only view them on Apple products such as iPhone, iPod, and iPad. This may sound like quite a restrictive avenue for an author to take, but the ability to create a media-rich 'book' is an exciting prospect and one which can outweigh the restrictions of a tie-in to

Apple users.

Mathieu's iBook has embraced the technology with gusto, and offers over 350 pages of beautifully illustrated topics which are aimed at both 'an absolute beginner trying to determine what equipment to purchase, or a seasoned photographer seeking to further sharpen your skills'. 'Illustrations' in this sense not only means traditional full-page images of stunning underwater subjects such as whale sharks and frogfish; but also galleries of related images which the reader can flip through while staying on the same page, clickable illustrations to emphasise technical points such as focal length, and finally videos to showcase the capabilities of modern cameras to record more than just still images.

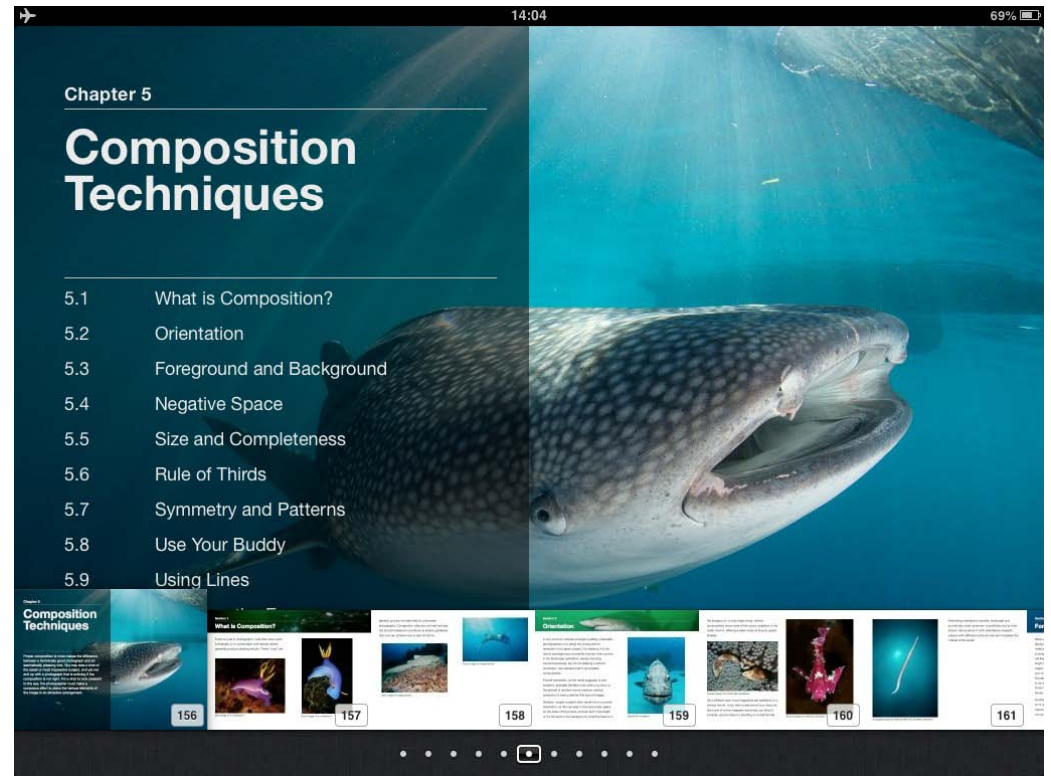
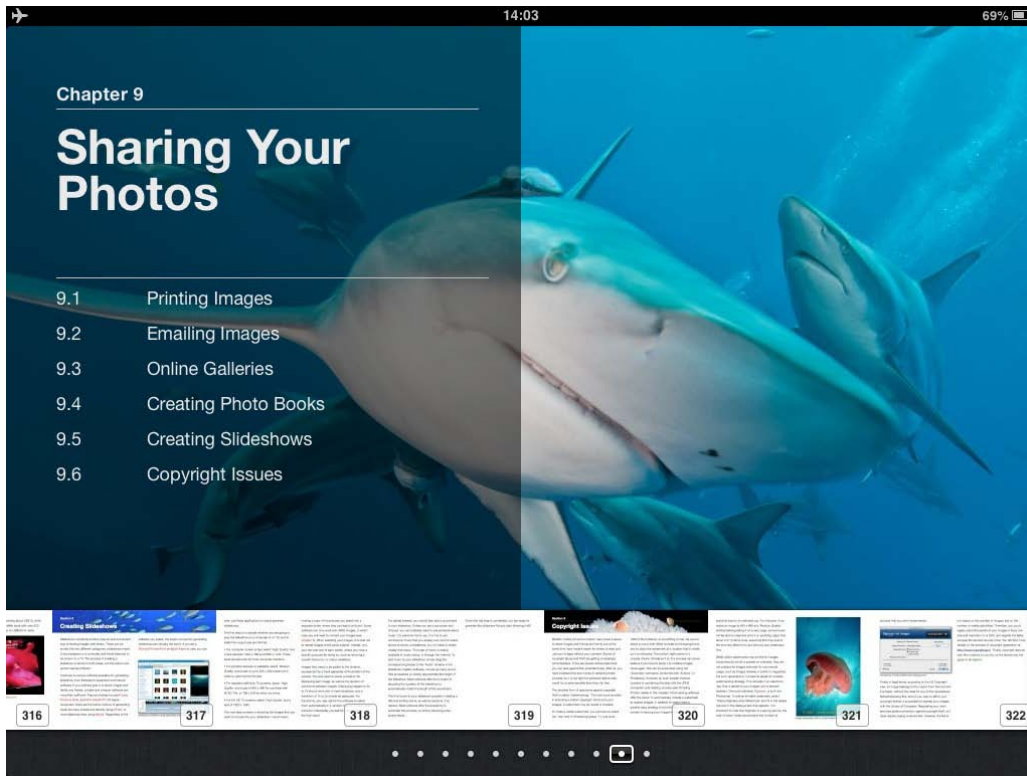
Earning its title of being a Complete Guide, the book covers many topics aimed at first-time shooters like selecting your first camera/housing combo and adding your first strobe. But rather than the book as a whole taking you through progressively more advanced topics as you read, each chapter is its own little journey from beginner to advanced information about the topic in-hand.

To get the very best out of this book you do have to read it from cover to cover. Take, for example, strobe positioning. Even advanced photographers can struggle to get it right, and I would liked to have seen a section dedicated to this single subject that covered all the various



techniques. The information you need to learn about strobe position is actually in the book, but its spread out over a number of chapters and it can take a feat of memory to remember the different techniques mentioned. Happily though, iBooks allow you to make notes & add bookmarks so you can easily save all the relevant pages clustered together in your bookmark list.

Through-out the book Mathieu uses his own stunning photographs taken from a wealth of different dive-sites from around the world to emphasise the technical points being made. There are also some entertaining illustrations used where



a photo would not be useful; one of which (a tap (faucet) filling a bucket) is used with great effect to explain aperture, shutter speed and iso sensitivities and their relation to achieving properly exposed shots.

No only is the book about image taking, but it also has a chapter on post production which covers topics such as workflow, working with RAW files and image correction techniques. Taking things a step further is the chapter about how to take your images to a new level by getting published and shooting for both magazines and

competitions.

Despite being a recent publication it was surprising that the Micro 4/3rds format is absent from the section about camera types; the discussion goes from compact, to prosumer and straight to dSLR. And being a UK based photographer I always get a little disappointed when books fail to include temperate or cold water diving and the challenges that it brings to underwater photography, but that said the book does not lack for plenty of real-world images to enthuse all level of photographer.

The book does become harder to read when using an iPad oriented to portrait (as opposed to landscape) viewing because all the illustrations, galleries and videos are restricted to a narrow side-bar. This in-turn requires the reader to open the image separately from the text which leads to a more disjointed reading/viewing experience. It is a failing of the iBook format rather than this particular publication.

**Dan Bolt**

[www.underwaterpics.co.uk](http://www.underwaterpics.co.uk)



# Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

The type of articles we're looking for fall into five main categories:

**Uw photo techniques** - Balanced light, composition, etc

**Locations** - Photo friendly dive sites, countries or liveaboards

**Subjects** - Anything from whale sharks to nudibranchs in full detail

**Equipment reviews** - Detailed appraisals of the latest equipment

**Personalities** - Interviews/features about leading underwater photographers

**If you have an idea for an article,  
contact me first before putting pen to paper.  
E mail [peter@uwpmag.com](mailto:peter@uwpmag.com)**

## How to submit articles

**To keep UwP simple and financially viable, we can only accept submissions by e mail and they need to be done in the following way:**

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

File type - Save your image as a JPG file and set the compression to "Medium" quality. This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

# Parting Shot

In Spring 2010 I travelled to Wakatobi for my first taste of photography in the Coral Triangle. There are over 20 species of Triggerfish in the Indo - Pacific region and although I had heard about Titan Triggerfish attacks I was not worried having dived with sharks in Galapagos and the Caribbean without incident.

It was the last dive of my trip with a good chance of seeing a resident Turtle and a Blue Ribbon Eel.

The Divemaster mentioned something about keeping clear of a Titan Triggerfish nest, but to be honest I was getting a little blasé about diver warnings such as “Watch out for Stonefish and Scorpionfish.”

We fell in and discovered a free swimming Blue Ribbon Eel. I got my dream photo. Then I came across the turtle who posed for me and another photographer.

Feeling elated I did what every underwater photographer normally does to get the best shot which is to

head in the opposite direction from the group. I went into an area strangely deluded of fish. I soon found out why!

I spied a unusual colourful 30 inch fish hovering a few yards above the bottom. I swam closer to get the shot but it was only when it turned and looked me in the eye that I realized I had just made a big mistake - it was a Titan guarding its' egg nest. It charged, flashing some very nasty looking teeth.

The only protection was my housed camera and strobe as I was facing the wrong direction to swim away. It was a primitive reaction to fire off the strobe when the fish got close. The camera was not focussed on anything. However the strobe must have been inches away from the Titans' eyes because it was temporarily blinded and swerved allowing time for me to turn and start finning. I felt hard tugs from those teeth on my fins which I later observed had nasty toothmarks. I had survived a Titan Triggerfish attack! I made my safety

stop and left the water very relieved.

It was later processing my raw images I came across two photos - one a Titan Triggerfish roaming the reef and then right at the end of my last memory card a close up of the side of my attacker.

## Ron Lucas

*Ron is an adopted Bermudian who supports the Bermuda Zoological Society by donating images and publications. December 2012 BZS published the 5 star app Bermuda Reef Life HD for Apple iOS devices featuring his underwater photos.*

Do you have an image which has a 'story within a story'? If so we'd love to hear from you.

**E mail us  
and yours could be  
the next "Parting shot".**

[peter@uwpmag.com](mailto:peter@uwpmag.com)



*Nikon D90, Ikelite housing, Ikelite DS160 Strobe, 60mm f2.8D @ F5.6 -0.3EV 1/125 sec Programmed Auto*



*Nikon D90, Ikelite Housing, Ikelite DS160 Strobe, 18-105 mm f3.5 - 5.6G @ f9 -0.3EV 1/60 sec Aperture Priority*