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Specification

2400/1200 lumens
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Red (200 lumens)
UV (UV version)
YS or Ball Mount
Removable Battery
Rated to 100m
300g



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Under
Water
Visions

www.uwvisions.com

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Underwater Photography

A web magazine UwP74 Sept/Oct 2013

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Underwater Photography
2001 - 2013 © PR Productions
Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Editorial

Camouflage

Mark Webster's excellent cover shot is another example of how different UwP can be compared to conventional magazines but it also highlights something which the underwater world has in abundance compared to its terrestrial counterpart.

True there are land animals which, because of their colour and markings, can blend into a background but there are only a few that can actually change colour to achieve the same effect and I don't think they are as spectacular.

Underwater we have numerous masters of colour change disguise including the amazing Mimic octopus which can look like other marine creatures and then there's cuttlefish which can not only change colour but texture as well!

Mark Webster's scorpion fish is another good example followed by several flat fish yet at the other end of the spectrum, so to speak, we have some vividly coloured nudibranchs which, it is believed, use their colour as a warning that they are either distasteful or poisonous.

Whatever the reason for their colour we are blessed with an abundance of colourful subjects.

Discovery Shark Week

I'm lucky that my doctor forbade me to subscribe to the Discovery Channel a long time ago but in the interests of research I snuck a peek on the intercom and watched some edited 'highlights' (their word, definitely not mine) of this year's 'celebration'.

How long can the shark actually survive on this planet when it is universally depicted in the media as a man-eater and, when it does what it does naturally, it must be hunted down and shot. Then there is the campaign to ban shark finning which struggles to find widespread support because of the Discovery fed population (oh and organised crime, of course)

How long do we have to put up with such gratuitous sensationalism masquerading as education? Well I might just have an answer.

If all those underwater cameramen would stop pandering to the corporate suits in the commissioning departments of every TV network and refuse to be part of the grossest miscarriage of justice in the animal kingdom, we might have a chance.

The doctor will see you now, Mr Rowlands

Peter Rowlands
peter@uwpmag.com



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KNOWLEDGE

News, Travel & Events

Ocean Art Photo Competition 2013

Underwater Photography Guide is proud to announce that it is accepting entries for the Ocean Art Photo Competition 2013.

There are over \$75,000 worth of prizes, including over 35 liveaboard and scuba diving resort packages, dive equipment, and much more. Grand prizes are an 18-night dive trip package combining 4 nights at Walindi Plantation Resort, a 10-night trip on the MV FeBrina and 4 nights at Loloata Resort, a trip of winner's choice with Waow Charters in Indonesia, an 11-day Indonesia trip on the SMY Ondina, a 10-night Komodo trip on the S/Y Indo Siren and Oceanic OCi computers for 4 separate winners.

The competition has 12 categories, including a Novice dSLR category and 3 compact camera categories, giving underwater photographers of all levels a chance to win a great prize. Unique categories include SuperMacro, Cold/ Temperate



© Ocean Art Photo Competition

© Tobias Friedrich

Water, Nudibranchs, and Divers/ Fashion. The more traditional categories include Wide-Angle, Macro, Marine Life Portraits, and Marine Life Behavior.

Winners from each category will be awarded a package at a fantastic resort or on a liveaboard. Winners will be able to rank the prizes they would like to receive, making it more likely for winners to receive a prize they want.

Photos must be submitted on or before the deadline on November 10, 2013.

www.uwphotographyguide.com/underwater-photo-contest-2013

www.uwpmag.com

A tropical beach scene with turquoise water, white sand, and a boat in the distance. The text 'ECO DIVE RESORT' is at the top, 'Alor Archipelago, Indonesian Seas' is below it. The 'ALOR DIVERS' logo is in the center, and 'www.alor-divers.com' is at the bottom right.

A large manta ray swimming underwater in clear blue water. The text 'The Southern Atolls' is in a large, elegant font, with 'Maldives expeditions in 2014' below it. The text 'A spectacular photographic expedition to the pristine Southern Atolls aboard the luxurious MV Maldives Princess' is on the left. Below that, '1 Week and 14-day expeditions starting 8th Feb and 31st March'. At the bottom, 'For more details, please visit: http://uwimg.net/maldives2014'.

DiveQuest

THE ULTIMATE IN DIVE TRAVEL & UNDERWATER PHOTOGRAPHY TOURS

Photo: Martin Edge



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



Beneath the Sea (BTS) International Imaging competition deadline is 31st Dec 2013



The annual Beneath the Sea (BTS) International Imaging competition is calling for entries. It has three major categories: The David Doubilet award for underwater photography, the Stan Waterman award for underwater videography and the Jim Church award for creative underwater photography.

In addition, there are a number of surprise prizes for entrants and a specific category for green water images.

Image Categories are as follows:

A. General/Marine Life: B. Green/Cold Water: C. Macro/Close-up: D. Underwater Behavior: E. Conservation: F. Novice.

The winners will be announced at the International Film Festival on the Saturday night of the show which is being held over the weekend of 28 to 30 March, 2014, at the Meadowlands Exposition Center in Secaucus, New Jersey.

The BTS International Imaging Competition is open to underwater photographers and videographers throughout the world. Beneath

The Sea, Inc. is a federally tax-exempt (501(c)(3)) organization incorporated as not-for-profit in the State of New York and all proceeds from the Imaging Competition go to further BTS's goals of (1) providing continuing education to the recreational diver community, (2) educating the public to the benefits of protecting the ocean environment and (3) supporting oceanic and environmental related projects and charities.

www.beneaththesea.org

www.uwpmag.com



Image: Adam Hanlon

Underwater portraits for cancer survivors



Dear Underwater Photography Magazine,

I would like to submit this information for consideration to your magazine.

Underwater photographer Erena Shimoda is currently raising funds via indiegogo, a philanthropic fund raising site to benefit cancer survivors with her underwater portrait therapy sessions.

I think this is a truly creative and unique project. I myself have been profoundly impacted by

the therapeutic effects of Erena's underwater portrait sessions and I believe this project can help many people.

Thank you so much for considering this project for your magazine, I hope that we can spread the word about this.

Sincerely yours,

Miya Ando

www.indiegogo.com/projects/underwater-healer-about-face



Open Fotosub Isla de El Hierro 20th to 26th October 2013

Open Fotosub Isla de El Hierro is an underwater photography competition organized by the Island Council and sponsored by various public and private companies, in order to make known the riches of the seabeds and the environment nature of El Hierro.

This event, which is the most recognized in Europe thanks to El Hierro council, has already held 13 editions. In each edition the fishing village of La Restinga, south of the island, puts aside its usual calm to host the frenzy of the competition which has a high profile among lovers of underwater photography.

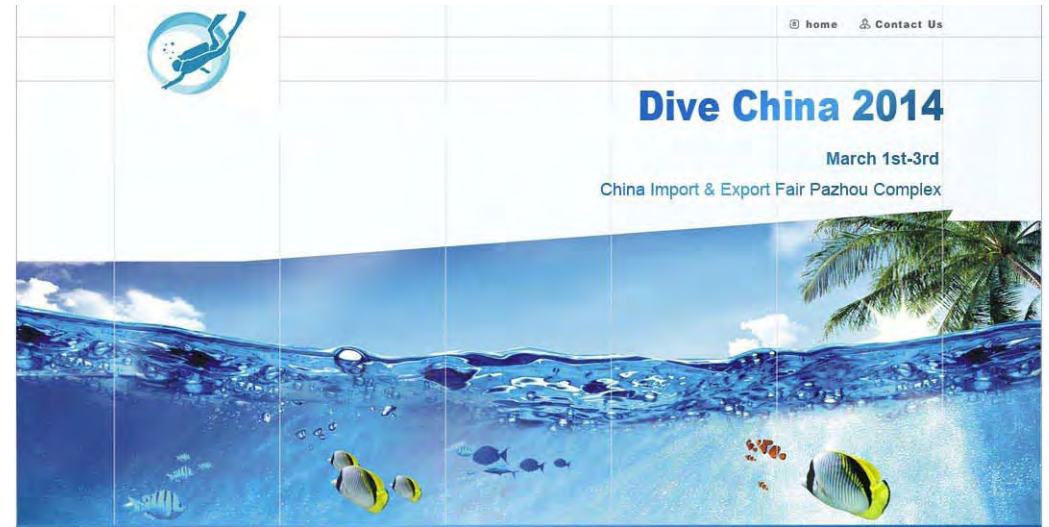
The competition lasts a week, in which apart from the Open Photography you also can enjoy exhibitions, conferences and musical performances.



The area of La Restinga boasts clear, warm waters, the temperature is always between 19 and 24 degrees.

El Hierro, nicknamed Isla del Meridiano (the “Meridian Island”), is the smallest and farthest south and west of the Canary Islands in the Atlantic Ocean off the coast of Africa

<http://openfotosub.es>



Dive China 2014 March 1st-3rd, 2014 China Import & Export Fair Pazhou Complex Guangzhou

Building on the outstanding success of 2013’s show, Dive China 2014 will be bigger and more exciting for exhibitors and visitors alike. We are planning to have about 250 booths spread over an area to 6000 sq.m.

In addition to these we will set up pavilions for demonstrating, experiencing and showcasing dive equipment, dive accessories, dive resorts, dive clubs, foreign trade and much more.

During the show there will be various attracting on-site activities to be confirmed. Visitors will be fully engaged during their visit and

exhibitors will be able to maximize the facility to have meaningful interactions with potential clients, build strong relationships with other exhibitors and network with Chinese and other Asian travel and dive-related operators.

Want to join in Dive China 2014 in Guangzhou? Feel free to send us an enquiry.

www.chinadiveshow.com

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Backscatter Roatan Expedition with Jim Decker January 11-18 2014



Join Backscatter CEO Jim Decker at the CoCo View Resort on Roatan January 11-18th, 2014. We'll enjoy a week of diving, photo instruction, and fun as we take advantage of CoCo View's state of the art dive operation and exceptional house reef.

Situated on Roatan's south shore, CoCo View Resort is perched on the edge of the coral reef and has developed a reputation for spectacular and convenient diving. Ride a dive boat to one of Roatan's best dive sites or explore the pristine coral walls and 140' wreck in their famous "Front Yard" - offering exceptional and unlimited shore diving and snorkeling only a few fin kicks from the resort.

Jim Decker is the CEO of Backscatter and is one of the top



experts in the world on underwater photo and video equipment and shooting technique.

From SLRs to compacts and handycams to broadcast video, Jim has shot video and photo systems from all the major underwater manufacturers and has been a consultant on many of the designs seen in the water today.

www.backscatter.com/learn/trips-and-classes/trips.php?ID=161

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S/Y Maldives Siren

The S/Y Maldives Siren is all set to return to the ever-popular Northern Itinerary which now encompasses North & South Ari, Rasdhoo, Baa, Noonu & Lhaviyani atolls.

Baa is of course famous for Hanifaru Bay where our guests have seen up to 30 mantas feeding in the shallow bay, but during our 2012 season the dive team found some other manta cleaning locations!

During any trip divers can expect to see grey reef and white tip sharks, Napoleon wrasse, schools of trevally, snapper & fusiliers but we are also



fortunate to find guitar sharks and leopard sharks along this route too.

2013 season trips are already fully booked, however the 2014 season is now open for bookings with trips departing between August and November.

www.wwdas.com



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Feb 9 -15 2014



www.GregorySweeney.com

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SeaLife Shootout and Demo Event

SeaLife Cameras and Dive News Network (DNN) are co-sponsoring a series of underwater camera demo events all across the country along with a national photo competition. Divers can sign up for classes with participating industry retailers in open-water dives, which will focus on hands-on instruction and techniques to get great underwater photos and videos. This is the perfect opportunity for anyone interested in underwater photography or those looking to improve their photographic skills.

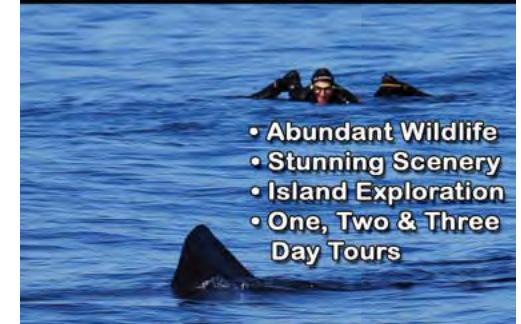
The joint venture, entitled “SeaLife Shootout and Demo Event,” will present a series of local dive events and introductions to underwater photography through seminars and, when possible, hands-on underwater sessions. Organized through SeaLife via its local area representatives, each three-hour session and open water demonstration will be announced and available from local retailers. With a low-cost entry fee (which includes the seminar, demonstrations, and food and beverages), this is an inclusive and affordable way to learn from the experts and is available through SeaLife retailers across the United States.



www.sealife-cameras.com



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<http://acquapazza.jp/en>

Philippines Photo Workshop with Alex Tattersall

March 7 - 18th 2014

Dr Alex Tattersall has teamed with Oonasdivers to offer a fantastic Underwater Photography Workshop at the Atlantis Puerto Galera Resort in the Philippines

This beautiful boutique resort has just 40 rooms, all are en suite and have climate controlled air conditioning.

For the photographer, the climate controlled camera room has 30 individual cubbyholes to store equipment, a work surface 70cm deep and nearly 8m long, plus floor space of over 17 square metres. There are 3 air guns distributed around the room, 18 power sockets (110 & 220 volts), paper towel dispensers, a shelf running the length of the work surface for battery chargers and six fluorescent wall lights for additional illumination when checking O-Rings.

The room also has 2 internet-ready desktop PC's for guests to view their photos and upload to share.

This workshop will provide an informal, friendly, non-competitive environment and is designed for moderately experienced UW photographers and, alongside the exploration of 'technical' areas of photography such as exposures, composition, and camera settings, will



impart how a greater understanding and sensitivity to the behaviour of marine life can enable anyone to take award winning photos.

Dr Alex Tattersall is an award winning underwater photographer and the founder of UnderWaterVisions/ Nauticam UK. He began diving in the early 1990s in Venezuela and Australia becoming instantly addicted to the wonders of the marine environment.

Alex picked up his first camera in Taiwan in 1999 and has since gone on to win a number of underwater photography awards including the coveted 'Best of Show' in the British Society of Underwater Photographers print competition.

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New Products

Intova Sport Pro SP1

Intova recently unveiled Sport Pro, the next generation POV camera with 1080p HD Video.

The SP1 utilizes Intova's patented unibody design, allowing electronics to be built directly into the durable and compact housing. The space saving design leaves room for a high quality LCD screen and full function button control as standard features.

Sport Pro's flat lensport works equally well above or below water and accepts a slip on red filter for deep water color enhancement. 140 degree lens angle allows maximum field of view with minimal edge distortion, improved sharpness and better depth of field.

The camera floats, is waterproof to 200 feet and utilizes a standard tripod fitting for easy mounting options. A full range of Sport Mounts and Lighting Systems are available as accessories.

Other camera features include: Micro SD memory to 32g, USB recharging, TV output, flip and burst modes, effect mode and much more. Product Specialist Chris Gardener notes, "POV Cameras have become

www.uwpmag.com



a significant product category that is bringing new life to Camera Departments worldwide.

There are several good, new suppliers in the industry and consumers will be looking for choices. The features and price point of SP1 make it a logical addition to retailers product selection."

www.intova.net

Nauticam Carbon Fiber Float Arms



Nauticam is pleased to announce the immediate availability of its new line of Carbon Fiber Float Arms. First previewed at the DEMA Show 2012, these arms have undergone rigorous "gorilla" testing to insure they are ready to meet the needs of underwater photographers working in demanding conditions. The Carbon Fiber arm line is now in stock at Nauticam distributors worldwide.

Underwater photographers have long battled to make their camera systems neutrally buoyant in the water; a neutrally buoyant rig is easier to handle in the water and can be operated with one hand much easier than heavier rigs. Systems that are too heavy can result in arm strain and contribute to difficulty with buoyancy of the shooter. A properly balanced rig is a lot more fun to use!

www.nauticamusa.com

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Underwater Camera Housing for SONY RX100 II

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SEA&SEA
THE UNDERWATER IMAGING COMPANY

Sea & Sea Lens Caddy for M67 Wide-angle Conversion Lens



The caddy is made of aluminum alloy and enables accessory lenses with M67 screw mounts to be attached to an SA8 Double Ball Arm (S/M/L) and stored when not in use.

The caddy is securely bolted in place ensuring there is no movement or slip. Either the M67 Wide-angle Conversion Lens 0.6x or the Close-Up Lens 125 (with M67-M62 Step Down Ring) can be mounted.

Two accessory lenses with M67 mounts can be attached to a SA8 Double Ball Arm if you have two Lens Caddies fitted (one on each side).

www.sea-sea.net

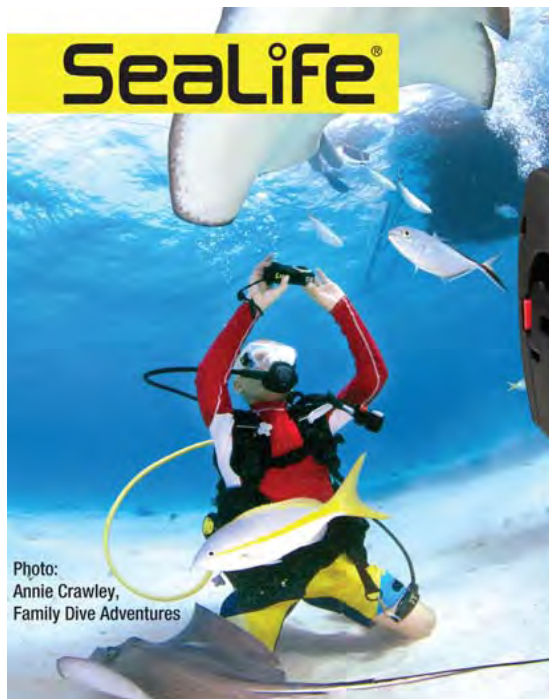


Photo: Annie Crawley, Family Dive Adventures

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ReefMaster

From Stingray City to depths of 200 feet, the SeaLife ReefMaster camera gets you within 12 inches of your subject with the included Wide Angle Lens.

sealife-cameras.com [f/SeaLifeCameras](https://www.facebook.com/SeaLifeCameras)

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.

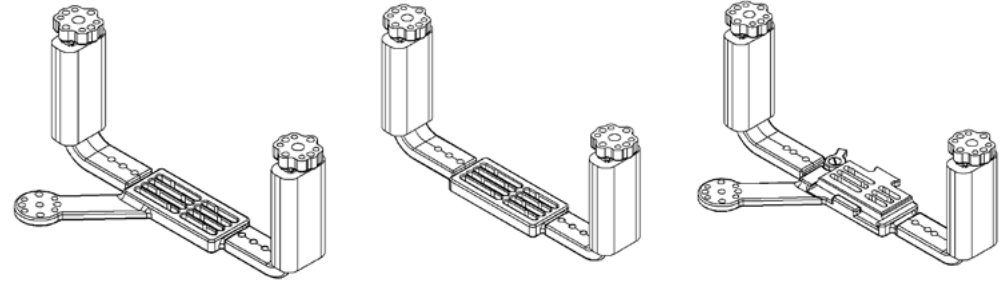
www.nauticamusa.com



NA-5DIII Housing for Canon EOS 5DMKIII



New Acquapazza products



Japanese housing manufacturer Acquapazza is finalising the design of several new products the first of which is their Grip Bases. There will be 3 versions: GTM, GM and QM.

Base GTM is a general purpose base with 2 handles and an extension for mounting a focus light on the right hand side which the GM does not have while the QM has a quick release shoe allowing separate housings with macro or wide lenses to be quickly interchanged without changing any lighting.

Acquapazza will release the APSO-RX1002 soon. It is for the Sony Cyber-shot DSC-RX100 II

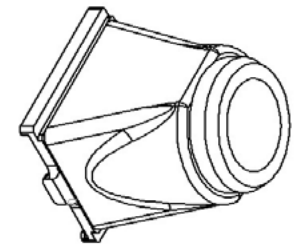
Although the newly designed camera has a tilting screen it was not physically possible to produce a tilting back design for the housing but this makes the price of the housing much lower.

They have also produced an M67 port which will take the INON UWL-H100 28M67 without vignetting with the Type1 or Type2 designs. An optional 28LD port is proving to be very popular.



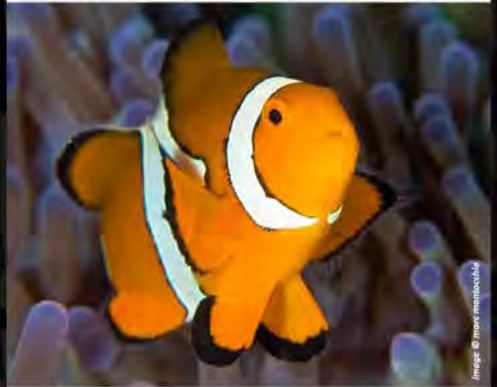
The M10 Ball Mount will not loosen even though there is no lock nut. This helps save weight.

Finally the Magnifying Monitor Hood has stronger rails to hold it more securely to the LCD screen port.



This is a busy time of expansion for Acquapazza and they are making significant long term investments in manufacturing capability to satisfy the demand for their products.

Demand Quality?



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- Fibre Optic Cable Socket x2
- 100m Depth Rated



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Nauticam Flash Trigger for Canon

Innovation Underwater continues as Nauticam is pleased to announce the first in its line of flash trigger units, allowing use of robust and reliable fiber optic cables to fire external strobes. The Flash Trigger for Canon works with Canon cameras without popup flashes, like the EOS 5D Mark III, the EOS 6D, EOS 1D X and EOS 1D C, providing dependable, rapid-fire flash triggering over fiber.

Flash triggers allow motor drive shooting sequences, perfect for fast moving action. Since the popup flash is not used, the camera does not have to wait for the popup flash to recycle, meaning faster shooting, less heat buildup, and longer camera battery life. Shoot as fast as your external strobes can handle!

The Flash Trigger for Canon weighs under 70 grams, including batteries, and mounts on the camera hotshoe, locking in place with a locking lever. It uses 2 CR3032 batteries, which combined with the



highly efficient LED trigger lights, provide for thousands of flashes (5000 estimated). An LED status indicator informs the user that the unit is on and functional.

www.nauticamusa.com

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

ACQUAPAZZA

NEW TYPE

Coming soon!

APSG-DPM

Underwater Camera Housing for SIGMA DP1 Merrill
DP2 Merrill
DP3 Merrill



<http://acquapazza.jp/en>

Nauticam NA-V2 for Nikon 1 V2



Nauticam proudly announces the NA-V2 housing, supporting the latest flagship in the Nikon 1 CX Format mirrorless system, the Nikon 1 V2. Nauticam is the world wide leader in the underwater mirrorless housing market, with more housings for this camera segment than any other manufacturer.

The compactness of the camera body and lenses translates into a very small and light weight housing. This is a perfect system for someone with small hands, and one that can be easily packed in a small backpack for travel.

The V2 camera has independent command dials for accessing f-stop and shutter speed, and these controls are placed at the photographers fingertips in the housing. The housing features a patent pending LCD/EVF Switch to switch between the LCD on



the back of the camera to the excellent electronic viewfinder (EVF).

The housing takes advantage of the new pop-up flash to allow strobes

to be fired with fiber optic cables. No sync cables to corrode or flood, and automatic flash exposure is made easy with several popular external strobes.

The sculpted NA-V2 housing fits the V2 camera perfectly - the camera is quickly mounted in the housing via a snap in camera tray, and the housing is securely closed with a locking rotary latch.

Providing the excellent versatility of interchangeable lenses in the smallest mirrorless housing in the market, the NA-V2 carves out a unique niche that will appeal to many avid photographers.

www.nauticamusa.com

FANTASEA line

FG15 Housing for Canon PowerShot G15



www.canondive.com

Nauticam
innovation underwater

NA-RX100II/V Housing for
Sony Cyber-shot DSC-RX100II

www.nauticam.cn

蓝天海

Ikelite Housing for Canon ELPH 330, HS IXUS 255 HS and IXY 610F



The Ikelite housing for Canon ELPH 330 HS, IXUS 255 HS, and IXY 610F cameras is just the right size 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. With a camera installed, the housing's buoyancy is near-neutral for comfortable handling and rock steady HD video.

Our signature clear construction lets you see that the housing is watertight and dry before you enter the water, and provides full view of the camera while you're diving.

A flash or light makes all the difference. Expand your system by adding an AF35 AutoFlash strobe for spectacular still photos. The AF35 kit provides wireless TTL exposure and

attaches with just two screws for easy assembly and break down for travel. Whenever you're ready, add a Gamma LED light, diffuser and AF35 mount to aid in focus and add a pop of color to your video.

The optional WD-4 Wide Angle Dome corrects for refraction to provide the camera's widest angle of coverage with virtually none of the corner softness typically associated with underwater wide angle lenses.

There's no need to limit yourself to wide angle for an entire dive, as the dome can be easily removed and replaced underwater. If you're interested in close-up photography, opt for the Macro Adapter and attach any macro lens with a standard 67mm thread.

www.ikelite.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

Ikelite Housing for Panasonic Lumix DMC-TS25 & FT25



The Ikelite housing for the Panasonic Lumix TS25 & FT25 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.

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Sea & Sea M52 Wide-Angle Conversion Lens



The Sea & Sea Wide-Angle Conversion Lens is for Olympus waterproof cases with an M52 screw mount.

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www.sea-sea.net

www.uwpmag.com



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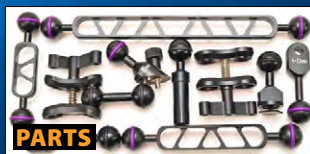
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MAGIC FILTER IN ACTION...
BRAND NEW: The Magic Filter is finally available as a redfilter adapter for the following Actioncam models:

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SL Tech2 GmbH Actioncam Magic filters

SL Tech2 GmbH, a German engineering office, joined in May as an authorized dealer its sales division for Magic Filter products. Simultaneously they begun to develop filter adapters for the most popular actioncams on the market as there does not exist a “real” Magic Filter for these cameras yet. Four Months later they are ready to go and finally launched the selling of the filter adapters including Magic Filters.

Actioncams with round lens: SL Tech2 GmbH developed an adapter which can be easily attached on action cams with round lens. The adapter includes a M49 thread so the AMS-49 fits perfectly into it. But you are also free to fit any M49-filter onto the adapter you would like: maybe a ND

filter when you are not in the water but in the sky?

Actioncams with angular lens: Due to a brand new production process SL Tech2 GmbH is able to produce small amounts of the filter adapter without the high costs an injection-moulding process would cause. Easily to fit on the camera the filter element is also fungible and the complete adapter can be removed underwater.

There already exist many videos in the gallery which demonstrate the effect of the Magic Filter very well. And this is not the end. They are already working on new projects.

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Backscatter Flip3.1 for GoPro Hero3

Backscatter is proud to announce the launch of the Flip3.1, a brand new system of underwater color correction filters for the GoPro Hero3. GoPro's Hero3 now ships with a dive-ready flat port housing, but on its own, it delivers disappointing results underwater.

A color correction filter is essential for getting good color and contrast with your GoPro, and that's why after months of testing, we've released the most comprehensive system of filters ever for GoPro.

The all new Flip 3.1 features a universal filter shape that works with either the side hinge or the all new TOP FLIP hinge assembly, and will accept the new SHALLOW, DIVE, and DEEP filters. The Flip 3.1 will retail for \$69 including the frame and DIVE Filter. The Flip 3.1 is also available with the frame alone for \$49, for topside users who may want to use it with our 55mm mount on its own.

The Flip3.1 DIVE filter offers the best color on the market. However, we've had many requests for filters optimized for shallow and deep water use. Our new filters are individually laser etched with their name and recommended depths. The



DIVE filter is the standard filter that comes with all Flip3.1 frames and provides optimal color between 20-50 feet. The new SHALLOW filter is optimized for use between 5 and 20 feet. The more saturated DEEP filter is calibrated for great results at 50 feet and deeper when water visibility is excellent. Existing Flip3 customers can simply purchase a Top Flip to add a SHALLOW or DEEP filter to their system. New Flip3.1 customers will be able to mix and match all new filters from top to side mount. Each of the new filters is available for \$19.95.

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Backscatter Airlock review

by Alex Tyrell

Camera equipment isn't cheap, especially if you've gone down the SLR route. If you have invested in one of the new breed of Super HD video systems, like the RED or Canon 1DC, the cost is even greater. So the F word can send shivers down the spine of the underwater photographer.

The newest all-singing, all-dancing camera with some decent glass stuck up front can set you back up to a couple of thousand pounds (4 times this for 1DC and we're talking scary amounts for the RED system!) and then add in the cost of replacing any of the electronics inside the housing, which will surely be fried beyond repair. That's not including the cost of dive trip and airfare to the current photo-hotspot, which could potentially be ruined (or at least remembered for all the wrong reasons) unless you've invested in a spare camera body. However this creates additional expense and is a luxury that isn't available to all.

Meticulous housing preparation is key to avoiding floods, but mistakes occasionally happen, especially if being rushed or you have travelled halfway around the world and jetlag has scrambled your sleep-deprived brain. Having worked in a resort at

one of Asia's critter hot spots for nearly 4 years, I saw my fair share of floods. Every one of these floods was due to a mistake being made during camera preparation.

So, is there anything we can do to check if we have prepared our housing correctly? Traditionally, this 'leak-check' was carried out with the aid of the resorts freshwater dip-tank, submerging the housing and then praying that we didn't see a continuous stream of bubbles rising to the surface. If a leak is suspected, you need to get the housing out of the freshwater before it works its way into the fragile camera electronics. Are your reactions quick enough to avoid abruptly causing your camera's demise?

Installing a vacuum-style system into an underwater camera housing is hardly new. Hugyfot have been supplying the Hugycheck electronic vacuum on their housings since 2009 and prior to that in 2007, Gates released their Seal-Check as an optional extra for their housing range. More recently Housing Sentry released a vacuum system that can be retrofitted to various different housing brands. And with the innovative manufacturer Nauticam also jumping



on the bandwagon this year releasing their version of a vacuum seal, it looks like this piece of kit is fast becoming mainstream equipment.

When Backscatter announced they were introducing their own version of a vacuum system earlier this year, I thought I'd take a closer look. If we are able to implement an extra level of protection for the expensive, water sensitive camera

equipment we take diving, it seemed sensible. I especially liked the complete manual operation of their system, as it requires no batteries or electricity supply, just a bit of elbow grease. So I took the plunge and ordered one for my Subal ND7000.

When the AirLock arrived I set about installing the device, which turned out to be very simple. The Subal ND7000 comes with pre-

drilled holes for three bulkheads. I have two have electronic bulkheads for the sync cords, leaving a spare one for retrofitting the likes of a HD Monitor. It was simply a matter of unscrewing the blanking plug and then screwing in the AirLock bulkhead. Once this is screwed into place you then attach the valve system, which is basically a mini-version of the valve on the Low Pressure Inflator of your BCD. Installing the bulkhead and valve only took a couple of minutes and is easy enough for anyone to do. If you are a little nervous about fitting this yourself, you can put your mind at rest by having a quick look at the instructional video posted on the Backscatter website <http://www.backscatter.com/sku/bs-alm.lasso>. Different bulkheads are supplied to fit the variety of housing brands available, including Subal, Nauticam, Aquatica, Seacam and Sea & Sea. It is therefore essential that you get the correct bulkhead for your housing brand at the time of purchase.

Once the bulkhead and valve are installed, assemble your housing as normal. To check the integrity of the seal, you need to pump out some of the air from the housing, creating a negative pressure inside. This is achieved using the two-piece pump system, consisting of the gauge that is attached to the valve connector and then a separate pump, which is basically a pump used to vacuum seal a wine bottle. The two connect with a simple rubber friction seal.

Backscatter recommends reducing the pressure down to between -5 and -10 in.Hg (inches of Mercury). I had previously heard people mention that a manual pump was a bit slow, but I didn't find this a problem at all. I checked it numerous times and found that it takes somewhere between 14 and 16 pump actions to reduce the pressure to



3 stages of vacuum

-5 in.Hg and 35-40 pump-actions to bring it down to -10 in.Hg. I found that a steady, deliberate pump action worked more effectively than pumping overly quickly. Overall around the 20-40 seconds of pumping, so no big deal.

Once you have decreased the pressure to the desired negative in.Hg you should make a mental note of the pressure showing on the gauge, disconnect the pump and then wait for 10 minutes. Any longer could potentially cause a false-positive reading due to temperature changes, which can affect the air pressure. In this regard you should not depressurise the housing and then move to warmer or colder environment, as this could cause a pressure change. When 10 minutes have elapsed it's time to check the pressure again, so reattach the gauge and pump. If there hasn't been any change, then you're good to go. If the pressure has dropped, then this indicates a potential point of leak, so you'll need to bring the negative pressure inside the housing back up to zero and open up the housing to check the o-rings.



AirLock valve cap closed and ready to dive

Doing this is simply a matter of connecting the gauge to the valve, but not connecting the pump section. This releases the air from inside the housing, enabling you to open it up. Without releasing the negative pressure, you will not be able to open your housing or remove the port; the negative pressure sucks it all tightly together. This is an additional advantage if your housing does not have a port locking mechanism, like my ND7000, which uses Type 3 Ports. The port is held firmly in place, requiring quite a bit of force to turn it, which means you cannot accidentally unscrew the port. As an added bonus, this means there is no way your dome port can rotate, which can cause the dome shade to creep into view at the corners of the frame when using a fisheye lens.

When I started writing this review I felt it pertinent to the test the effectiveness of the AirLock by devising some experiments that replicate real life situations. I started off with the hair test, being the most commonly encountered 'o-ring enemy'. Especially true in my case due my girlfriends long



Under a vacuum the housing latches can be opened and the back won't fall off.

hair that seems to moult in similar quantities to an Afghan hound in a heat wave. I could have easily found a suitable hair on the floor, but felt using a 'fresh' hair would be best, so borrowed one from her head amidst shouts of protest. To be fair and to take into account hair width variables, I also plucked one from my chest for a thicker specimen.

I then proceeded to place a hair across the o-ring and sealed the housing, pumped out the pressure to -5 in.Hg and then rechecked the pressure after 5 and 10 minutes. I then repeated this with the same hair pumping it down to - 10in.Hg. Both

tests were then repeated with the thicker hair and again with some grit/sand that I found down the back of the sofa, which I smeared onto the o-ring with the help of a blob of silicon grease.

The results showed that the AirLock does what it's meant to do. The thinner hair caused a drop in pressure of 0.5 in.Hg after 5 minutes and remained the same at 10 minutes. This was the same at both starting pressures. The thicker hair caused an even more dramatic drop in pressure, of - 1.5 after 5 minutes and - 3.0 after 10 minutes when starting at - 5 in.Hg with similar figures when started at

-10 in.Hg. So for both thickness of hair, at either starting pressure, you are given a clear indication that air is being let back into the housing, meaning that water could also make it's way in if you took it diving. The sand/grit combo didn't cause any drop in pressure, which I would guess is due to it being too small pieces to break the seal from one side of the o-ring to the other, like the hair does.

The AirLock system costs \$399, which personally I don't think is too higher price to pay for some additional peace of mind. It is easy to install and simple to use. Just don't forget to take both the pump and

gauge with you on the boat, in case you need to open up the housing! It is possible to unscrew the bulkhead to reduce the pressure in an emergency, but its not recommended practice.

The AirLock can be easily removed, so when you upgrade your housing it can be refitted to the new one in minutes, ready to pump away for worry-free dives. And since installing the AirLock on my housing, I haven't had to crop out the dome shade from the corners of the frame!

Alex Tyrell
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FIX NEO 2000DX review

By Peter Rowlands



The market for LED lights underwater is wide ranging but so too is the competition from international manufacturers so any newcomer to the table must offer something other than just light output if it is to shine (pun intended) above the rest and Japanese manufacturer Fisheye may just have done that.

The FIX NEO 2000DX is a true system light in that the light heads can be interchanged depending on your beam angle requirement and, as standard, you are supplied with a

range of mounting adaptors of which you may only need one now but if you were to change your arm system you would only have to change the mount adaptor.

In the very near future there will be a remote controller which will be very useful for video camera-people as it will allow the light heads to be controlled on and off from the handles on a housing. In addition a flip filter adaptor will be coming soon for colour temperature conversion and increased diffusion filters. These will

give you a light which you can expand with to suit your needs

In terms of it's specification the FIX NEO 2000DX LED is double O ring sealed and has a removable Li-Ion battery which charges in just 2 hours and then gives a burn time of 60 mins at full output. The beam angle is 100° underwater. The 4 level output can be selected by push button or even more finely controlled in 1% increments up and down should you wish. A nice touch is that the battery can be charged without having to





remove it from the unit or by plugging into the battery itself if you wish or if it is your spare battery. Another nice touch is the small safety catch to avoid the light being accidentally turned on.

The bright LED panel indicates 4 states – Power output, Remaining time at current output, SOS and Blink mode.

The FIX NEO 2000DX is small at approx 57mm diameter by 110mm long, weighs just 347gms in air and 115gms underwater and has a depth

rating of 100 metres.

This is a very attractive looking light which has some clever and unique features and looks capable of hard use. It is competing at the top end of the market where the Light and Motion range has been so dominant but the FIX NEO 2000DX provides more features and advantages over the L&M Sola 2000.

Peter Rowlands
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Nauticam NA-GH3 housing

By Peter Rowlands

The Panasonic GH3 mirrorless 4/3rds camera was eagerly awaited when it arrived in late 2012 because it was following on the heels of the groundbreaking GH2 which had set new standards in video output. The GH3 didn't disappoint and provided much higher video specification as well as a significant improvement in stills quality. In addition, dedicated control buttons for ISO, WB and Exp Comp together with several customisable Function buttons showed that Panasonic had listened to feedback from serious shooters.

The slight downside was an increase in body size and weight but the spec more than made up for that. For a body price of just over £1000 the GH3 satisfies the demanding professional but with an amateurs price tag.

I'll leave more knowledgeable people to go into details about the GH3 camera itself. I respect DP Review so I've added a link at the end of this review.

When I first saw the Nauticam NA-EM5 housing for the Olympus EM5 I was very impressed with its 'tightness' and by that I mean the secure way the camera was held and

the precise way in which the controls were designed to interact with the camera body. I noticed subtle changes in the design of the controls and clever ways of displacing controls to make ergonomic improvements.

I was pleased to see that the same attention to detail and control design has been incorporated in the NA-GH3 housing for the Panasonic GH3. This camera has more control buttons and wheels than most SLRs in a slightly smaller body size so to provide total control through the housing is very impressive indeed. In fact there are some controls which are actually easier to operate through the housing than with the camera handheld!

Despite being a slightly larger camera the chunky NA-GH3 housing still falls to hand easily but I suspect that most users will add a tray and handles to mount lighting systems. My preferred set up is to use the right hand handle as a backstop rather like a hand strap because the housing is ergonomically tuned for right hand handheld use.

The NA-GH3 benefits from Nauticam's relentless striving for real improvements rather than gimmicks and their ability to produce beautiful



curves from angular cutters provides a housing which is not only easy on the hand but also makes the housing look smaller.

As a lover of tilting LED screens the GH3 with its articulated screen design was disappointing but actually, for video users, you would be mad

not to use this housing without Nauticam's excellent Small HD video monitor or even madder not to use it without their Ninja housing which records HDMI output to its incorporated hard drive with no loss in video quality.

If I have one criticism. I thought



the small optical viewfinder provided didn't give a good view of the camera's viewfinder and it would be better not to have it and so provide a cleaner view of the LCD screen.

To be honest with you it gets harder and harder to come up with something new to say about Nauticam housings. Their designs constantly evolve yet feel familiar to hand

and with a body price of £1530 for such design, control and precise performance it is very impressive indeed.

Peter Rowlands
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www.dpreview.com/reviews/panasonic-lumix-dmc-gh3

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Art filters

by Phil Rudin

Photographers have always pushed the limits of their craft using special effects filters, color gels, cross processing and other dark room techniques to enhance artistic and photographic expression. When photography went digital these techniques were carried over to the computer. Now we really rely on the digital darkroom using programs like Aperture, Lightroom, Photoshop and other postprocessing software for special effects enhancements. Once a RAW file is imported into the computer a preset processing effect like black and white or sepia can be chosen and applied to the RAW file to enhance the final look of the image. Photographers can also create presets of their own design and save them to be applied in post-processing. Several manufacturers have now added these creative effects filters into the camera software allowing you to transform your photography into works of art in the camera.

With the camera set to capture RAW+JPEG only the JPEG image is processed with the art filter effect applied and the RAW file remains intact so the original image data is preserved. Art filters

allow the photographer to create an impressionistic view of reality and enhance the look of a given subject. Applying the filter effect with the exposure value at the time of capture is like exposing an image through an optical glass filter that has been attached to the lens. Unlike image editing software the photographer can immediately see the scene that is about to be captured on the LCD or in the electronic viewfinder. This allows for a more creativity and diversified array of potential image content. A verity of creative effects filters are available from just about every camera manufacturer and in all levels of cameras from DSLR's to consumer compacts. I will describe the Olympus offerings since all of the attached test photos were done with the Olympus OM-D E-M5 camera. Olympus was one of the first to introduce the "art filters" on its Olympus E-30 DSLR which offered six different stand alone filters. Olympus most recently released mirror-less camera the E-P5 now sports twelve art filters each with sub-settings (like color or B&W) and additional picture frame effects. Art filter bracketing can also be applied were several effects of your



M/V Nuria , Panasonic 7-14mm zoom at 7mm, Mode-P, F/11, 1/640th, ISO-200, A/V light, Key Lime filter.

choosing are applied to a single image with a snap of the camera shutter. The Olympus art filters include Pop Art, Soft Focus, Pale & light Color, Diorama, Key Lime, WaterColor, Light Tone, Grainy Film, Pin Hole, Dramatic Tone, Cross Process and Gentle Sepia. Several of these are variations of black and white and/or color. All of these art filters can also be applied to your video clips, in the photo story camera feature, to interval shooting and to the time lapse movies. In the bracketing mode you can chose

the ART filter effects which best fit your shooting style and the shooting situation you are presented with on any given shoot.

Using the art filters with the Olympus E-M5 and the Nauticam NA-EM5 housing was a quite easy. Simply set the mode dial to ART and then use the up/down arrows on the super screen to pick the filter you want to use. The left/right arrows allow you to chose a sub-set of filters like using the dramatic tone filter in color or in black and white extending

the range of choices way beyond the twelve basic art filters. With each art filter you chose a sample image will show-up to the right of the super screen giving you an idea of how the filter effect will look in use. When you change one of the sub-sets the image changes to reflect how the new setting will appear, dramatic tone in color or in black & white. Once you have pushed the OK button to lock in your selection the effect will immediately appear both on the LCD and in the EVF. With Olympus when you chose an art filter the camera will be recording in the "P" mode (auto F-stop and shutter speed) and exposure changes can be made through changes in EV levels, ISO settings and flash level settings. The white balance setting can also be changed to meet your needs and I have chosen to shoot in auto white balance for this article. For the wide angle shots I chose to use the Panasonic 7-14mm zoom with the ZEN Underwater 170mm optical glass port and a 20mm port extension. I also used the Panasonic 8mm Fisheye with the ZEN Underwater Subal type III 100mm optical glass dome and a Zen to Nauticam Subal port adapter. With both of these lenses I was getting excellent exposures with ISO settings from 200 to 400 in Caribbean waters in depths of 5 to 45 meters. All images were taken using two Inon Z-240 strobes with Inon 4900K -0.5 stop diffusers using manual power level settings. For the shots macro I used the Olympus 60mm macro lens with the Nauticam 45 macro port and 20mm extension. Lighting was with two Inon Z-240 strobes without diffusers and the Athena ARF-01 ring flash. Since the camera defaults to the "P" mode when set to the ART filter setting you will see a change in your shooting style especially when shooting macro/closeup.

This is because even with the camera strobe



Schoolmaster's, Panasonic 7-14mm zoom at 8mm, Mode-P, F/4.5, 1/50th, ISO-200, 2X Inon Z-240 strobes, Key Lime filter.



Queen Conch, Panasonic 7-14mm zoom at 9mm, Mode-P, F/9.0, 1/160th, ISO-200, 2X Inon Z-240 strobes, Key Lime filter.



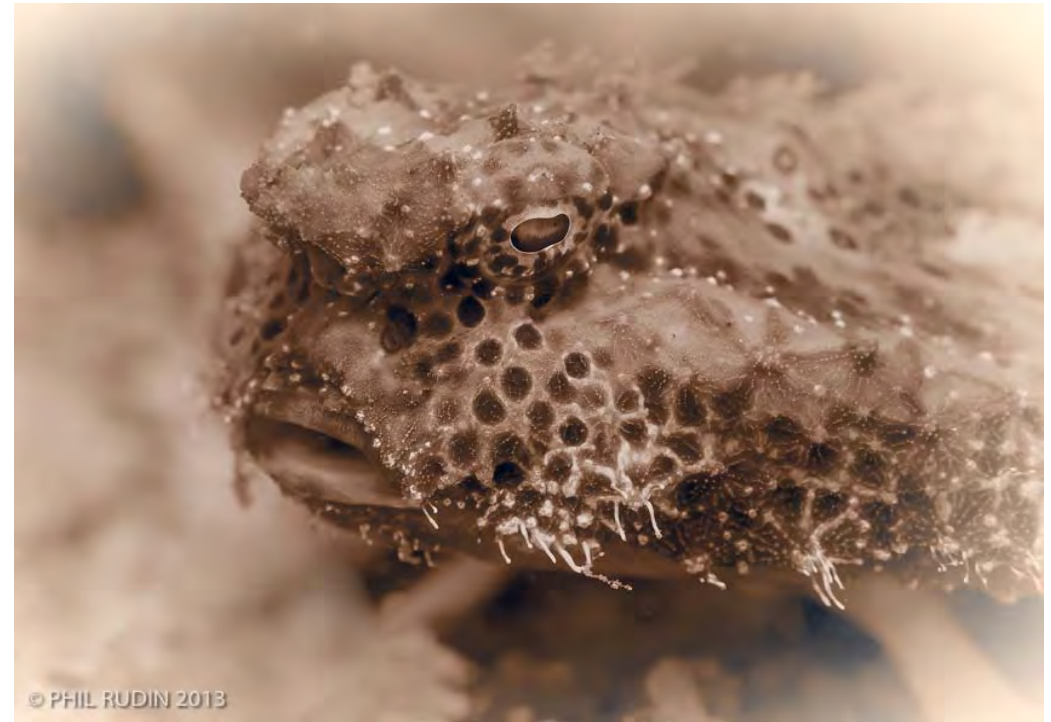
Seaweed Blenny #1, Olympus 60mm macro, Mode-P, F/4.0, 1/80th, ISO-200, Athena Ring-Flash, Key Lime filter.



Seaweed Blenny #2, Olympus 60mm macro, Mode-P, F/4.0, 1/80th, ISO-200, Athena Ring-Flash, Dramatic Tone I filter.



© PHIL RUDIN 2013
Dusky Jawfish, Olympus 60mm macro, Mode-P, F/4.0, 1/50th, ISO-200, Athena Ring-Flash, Dramatic Tone II filter.



© PHIL RUDIN 2013
Polka-Dot Batfish, Olympus 60mm macro, Mode-P, F/4.0, 1/100th, ISO-200, Athena Ring-Flash, Gentle Sepia + White Edge effect.

and external strobes in use the “P” mode defaults to an available light setting. As a result I was seeing F/4 at 1/40th to 1/60th shooting ISO-200 in most of my macro shots with the 60mm macro lens. Even with the assist of a strong focusing light the settings did not change much and as a result depth of field was reduced. This is not as big an issue with

the small sensor cameras as it would be with the full frame 35mm sized sensors cameras. In fact I found the shallower DOF quit pleasing in

many cases. With the wide angle shots using the 7-14 zoom and 8mm Fisheye I was getting F-stops in the F/4.5 to F/9 range and with the over/under shots F/11 to F/22 at ISO-200. I also found that filters like “Key Lime” which I found very cool for wide angle and over/under did not excite me as much while shooting macro/closeups. If you would like to play around with the ART filter effects on your current Olympus, RAW image collection you can download a free copy of Olympus Viewer 3 from

your Olympus web site. Next open the program, pull down the PHOTO menu in the top tool bar and click on the RAW development bar, then open RAW 1 and pull down the Art Filter menu to select a filter effect. You can also apply the above process to wide angle and macro images where you want to shoot in modes other than “P” for a greater range of camera settings. While the Olympus Viewer post-processing system works well I found that being able to see the effect in real time through the EVF was the best

way of unlocking this tool to if fullest advantage.

Art filters are a lot of fun to use both above and below water and they will add that extra pop to photo and travel presentations. I now try to shoot all of my workshop students with the Art filters because they find them to be such great trip souvenirs. So unlock the potential in your camera program and have some fun with Art filters.

Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

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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.

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Night Muck Diving at Porteau Cove, BC

by Lee Newman

There are places in the world, Lembeh Strait in Indonesia for example, that are absolutely famous for muck diving - exploring soft-bottom habitats home to some of the most bizarre and fascinating animals on the planet. While these famous muck diving sites tend to be located in the tropics, and are sometimes difficult to get to, there's one, albeit maybe not so famous, just a short 40-minute drive from downtown Vancouver, British Columbia.

Porteau Cove Provincial Park, located on the eastern shore of Howe Sound between Lion's Bay and Squamish, is a popular local dive site for both beginners and the more experienced. While the main attractions are the artificial reef structures that have been placed in the shallow bay directly beside the highway, there's also a great muck dive just a few fin-kicks from the concrete stairs that lead into the water.

To the uninitiated, the term muck diving doesn't exactly conjure up images of a great diving experience - probably more like groping around in the mud and silt looking for your

dive buddy! However, to those more familiar, it's like a visit to a marine-themed curiosity shop!

Common to all muck diving sites, and where the name comes from, is a soft-bottom that's usually composed of fine particles of silt, sand and detritus - organic material in the process of decomposition. The exact composition of the substratum, or bottom material, is of course dependant on the proximal geology and topography, but human activities can also add to the mix. At Porteau

Porteau from the breakwater: The muck dive starts at the first white marker and heads in the direction of the first yellow marker. Canon 30D, manual exposure, 17-40/4 (set at 17mm), 1/80th, f10, ISO 100, soft 2-stop GND filter.

Striped nudibranchs plow through the soft bottom material in search of their primary prey, sea pens. Canon 7D, manual exposure, Aquatica A7D, 100/2.8 macro, 1/125th, f16, ISO 100, two Ikelite strobes.





The Sailfin sculpin swims by holding its body stiff and alternately undulating the dorsal and anal fins. It is also rarely seen during the day. Canon 7D, manual exposure, Aquatica A7D, 50/1.4 with a +2 diopter, 1/80th, f14, ISO 100, two Ikelite DS-160 strobes.

Cove, the bottom material is mostly a mixture of silt, sand and detritus, but there are also a lot of small wood chips - the result of industry around the Sound.

Diving over muck can be a bit more challenging than making your way over a hard rock bottom scoured clean by current. One finger placed in the muck, intended to steady yourself, can ruin the visibility for you, your camera and your dive buddy! In order to get the most from a muck dive, careful and precise control over your

buoyancy is absolutely essential. Quick or sudden movements that can send water towards the bottom should also be avoided. Slow and deliberate movements, including hand-signals between buddies, will help to minimize disturbances to the fine particles of the soft bottom, and the animals you hope to find. It goes without saying - but it is worth mentioning, that dangling equipment, such as an octopus regulator or pressure gauge, is best tucked up and secured if you're to get the most from



Red flabellina nudibranch: Easily the most common nudibranch at the site, red flabellina can reliably be seen at Porteau all year round. Canon 7D, manual exposure, Aquatica A7D, 100/2.8 macro, 1/125th, f14, ISO 100, two Ikelite DS-160 strobes.

a muck dive.

Porteau Cove has many of the amenities and activities one would expect of a provincial park - camping, electrical hook-ups, drinking water and a boat launch. Facilities for divers include a large parking lot close to the water, a Diver's Building just inside the park entrance with bathrooms and changing rooms, a freshwater shower

for rinsing and a set of concrete stairs which provides easy, and safe, access to the water. On high tides, the bottom few steps of the stairs are often underwater making the entry about as easy as it gets! On low tides, the stairs are often completely exposed, as is a stretch of the pebbly beach at the shoreline. From the bottom of the stairs it's either a short swim, or

a walk and even shorter swim, to the end of the breakwater that separates the diving area from the boat launch.

As with any site in Howe Sound with a northern exposure, it's important check the marine forecast as part of the planning. Northern Outflows are common in Howe Sound and strong winds blowing directly into the bay can make the entry and dive anywhere from unpleasant to potentially dangerous. Luckily, the breakwater largely protects the diving area during southerly inflows. While tidal currents are not usually an issue at Porteau, it just makes good sense to know what's going on with the tides on the day of your dive.

In terms of equipment, drysuits are the norm in the Pacific Northwest given the temperature of the water. In winter the water temperature dips into single digits - 6-8° C, in summer it is much more pleasant, but still a chilly 10-12° C under the warmer surface layer. Given the speed at which most photographers move, there's no such thing as too much fleece!

From the end of the breakwater, heading north-west, the sandy bottom slopes gently downwards and at about 20-25 feet gives way to the soft bottom mix of silt, detritus and wood chips. If you continue north-west, at 30-35 feet deep, you 'll come to a fire-hose lying on the bottom. The fire-hose can be used as a navigational aid leading you from just in front of the breakwater over to a collection of artificial reef structures that include a tire reef, a block reef, the jungle gym, and three small vessels - a 50 ' ferrocement sailboat hull, the Centennial III, a 35 ' steel dredger, and the Granthall, a 60 ' steel-hulled Canadian Pacific Railway tugboat. The depth along the fire-hose varies a little, but if you stay within sight of it, even on days with good visibility,



Clown nudibranch: While not the most common of the nudibranchs at Porteau Cove, this one was found out in the open and only inches from the fire hose. Canon 7D, manual exposure, Aquatica A7D, 100/2.8 macro, 1/160th, f13, ISO 100, two Ikelite DS-160 strobes.

you'd be hard-pressed to exceed 45 feet, depending on the prevailing tide of course.

While the muck dive can start anytime once you reach the soft bottom, the real excitement often lays a few feet either side of the fire-hose as you work your way along from where you pick it up towards the first artificial reef structure.

The muck dive at Porteau Cove can be done

anytime, assuming wind and tidal conditions are good, but the best time to see more of the charismatic micro-fauna is in winter, and at night! Many of the animals that make a living in, and on, the soft bottom in this area are usually more active at night - preferring to stay hidden in the muck until they can use the cover of darkness to reduce their chances of being spotted by a predator.



Stubby squid are easily one of the most sought-after charismatic micro-fauna in the Pacific Northwest. Luckily, a night dive on the muck in winter is an easy way to find at least one! Canon 7D, manual exposure, Aquatica A7D, 50/1.4 with a +2 diopter, 1/50th, f11, ISO 100, two Ikelite strobes.

Unfortunately for some, there are also active predator species out and about on the muck at night. For divers, this often means that as well as seeing the animals, one can also observe some interesting behaviours up close!

Perhaps the most famous of muck creatures at Porteau Cove is the stubby squid (*Rossia pacifica*). It encompasses all the colour-changing drama of its larger cousins in a much cuter, 15 cm package! Stubby squid are often found either partially buried

in the muck or moving purposely along the bottom on their tentacles. Luckily, they seem to tolerate slow and deliberate divers, but tend to get a little shy - by either leaving the scene or digging in, when the camera and strobes start firing. It's best to take a few shots and then move on. There have been reports of as many as five stubby squid on a single dive, so there's no reason to over-stay your welcome with any one individual.

Speaking of larger cousins,



While most divers tend to focus their attention on finding the larger specimens, juvenile giant Pacific octopus can be very common, and out in the open, at night on the muck. Canon 7D, manual exposure, Aquatica A7D, 100/2.8 macro, 1/125th, f14, ISO 100, two Ikelite DS-160 strobes.

juvenile giant Pacific octopus (*Enteroctopus dofleini*) are also somewhat common on the muck at night. Some individuals tend to flee at first glance, while others sometimes hang around for a little while. The trick again, is to not over-stay your welcome. Once in a while, Pacific red octopus (*Octopus rubescens*) can also be seen out exploring the muck at night. Distinguished by the presence of three little flaps under each eye and a generally duller red colour, it

is much rarer to see one than either the stubby squid or the giant Pacific octopus.

Typically associated with muck dives in the tropics, nudibranchs are also common on the muck at Porteau Cove. The most abundant nudibranch at Porteau is the red flabellina (*Flabellina triophina*), but numerous other species, such as the clown nudibranch (*Triopha catalinae*) and the striped nudibranch (*Armina californica*), can also be found moving



Normally found in much deeper water, in the winter black belly eelpouts can be found in shallow water at night. Canon 7D on manual mode, Aquatica A7D, 50/1.4 with a +2 diopter, 1/80th, f14, ISO 100, two Ikelite DS-160 strobes.

over the muck.

The muck is also home to a large number of fishes. During the day blackeye gobies (*Rhinogobiops nicholsii*) and northern ronquils (*Ronquilus jordani*) can be seen perched near the openings to their hidey-holes, while longfin gunnels (*Pholis clemensi*) peer out from under cover. At night, the sandy slope down to the muck seems alive with Pacific snake pricklebacks (*Lumpenus sagitta*) and bay gobies (*Lepidogobius lepidus*). A little deeper on the muck is

where the sinister-looking roughback sculpins (*Chitonotus pugetensis*) spend the night terrorizing the abundant small shrimp that retreat in pulses of a hundred in front of you as you swim close to the bottom.

Perhaps the highlight in terms of fishes, particularly on a winter night dive, is the blackbelly eelpout (*Lycodopsis pacifica*). Blackbelly eelpouts move into shallower water in the winter to spawn, and being a deeper water species, they tend to be more active at night. There are

numerous species of eelpout, but this is the only one encountered at depths accessible by divers.

Active, and abundant, on the muck during the day and night are blackeyed hermit crabs (*Pagurus armatus*) and graceful decorator crabs (*Oregonia gracilis*) festooned with algae and detritus in nature 's perfect ghillie suit! Both species have a tendency to run from the light, but a careful approach and a focus light set on a low setting often works for getting into range for close examination or a photograph.

For most of the muck-associated animals, a dedicated macro set up usually works best in terms of framing - at least for the smaller species. A mid-range zoom lens, with a focal range of 28 to 105mm for example, can also be useful with the larger species. One also has to be mindful of the working distance involved, in terms of keeping the camera and diver a little further away from the easily stirred up bottom. Two strobes are common in macro set ups, and often needed with the dark bottom material. Two bright strobes also allow the use of small apertures which means more of the subject will be in focus.

Given the fact that underwater photography uses up a diver's 'bandwidth', narrowing perception and decreasing awareness, it is all the more important that buoyancy

skills be good enough to 'run in the background'. If you're still fine-tuning buoyancy skills, leave the camera behind for the first few muck dives in order to properly assess your ability to not disturb the muck - you 'll get better images once you do take a camera along, and you'll have dive buddies willing to brave the cold winter water to spot critters for you while swimming over the muck!

There's no surprise that places like Lembeh Strait are famous for muck dives - the bizarre and fascinating animals there seem to defy the logic of evolution and adaptation. However, consider a muck dive at Porteau Cove, it's very likely you'll see animals there you've never seen before!

Lee Newman



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SS Thistlegorm

Text by Phil Rudin

Images by Augusto Salgado

Near midnight on October, 5 1941 SS Thistlegorm's night watch Officers were assembled on deck for a change of shift aboard the 126 meter (498 foot) "armed freighter" unaware that within hours their ship would be resting 30 meters (100 feet) below, on the bottom of the Red Sea.

Thistlegorm launched in June of 1940, she was a single screw 365 horsepower, 4898 gross ton member of the "Thistle" class of freighters owned and operated by the Albyn Line of Great Britain. Her "Armed Freighter" designation was the result of a gun deck built over the aft section and the instillation of a World War one vintage machine gun and a 4.7 inch (120 mm) breach loading anti-aircraft gun.

In May 1941, Thistlegorm was being loaded with "motor transport" supplies for Britain's Eighth Army which was fighting the German's in North Africa. The manifest designation of "motor transport" was another way of saying supplies for the war effort and was used to hide the real cargo of weapons and explosives. When Thistlegorm departed her home port of Glasgow on June, 2 1941 her holds were loaded with a wide array of armored cars, troop trucks, BSA motorcycles, aircraft and aircraft parts, land mines, weapons, ammunition, radios, artillery shells and much more. Stored on deck were six rail cars for the Egyptian railways including two locomotives.

Captain William Ellis departed Glasgow with a crew of thirty-nine and a team of nine members



Stern of Thistlegorm. Nikon D300, in a SEALUX housing, 2 Inon Z240, Tokina 10-17 at 11.5mm, f. 8, 1/40 s, ISO 400

of the Royal Navy charged with manning the ship's guns in the event of an attack. Thistlegorm made its way along the coast of England then joined a convoy of ships heading south and away from enemy forces threatening shipping in the Northern Mediterranean and Atlantic. After a long journey south Thistlegorm refueled in Capetown, South

All of the images with this article were taken this year during a week in the Red Sea on an Alex Mustard Photo Workshop.

Africa before rounding the southern tip of African and steaming north through the Gulf of Aden into the southern Red Sea.

During the third week of September 1941 Thistlegorm's large starboard anchor was dropped near the entrance to the Gulf of Suez in an assigned "safe anchorage" zone thought to be well away from the war. The ship's main engine was now shut down and the crew began to enjoy the moorage area Northeast of Shag Rock (Sha_ab Ali). Captain Ellis awaited orders to proceed north through the Gulf of Suez into the canal locks and into the Mediterranean, where his cargo would be unloaded in Alexandria. The Captains orders to move north would be based on the priority of Thistlegorm's cargo, the amount of enemy aircraft activity in the canal area and number of other vessels waiting to enter the canal. Thistlegorm was further delayed when two vessels blocked part of the canal entrance after being involved in a collision. This left the ship at anchor near Shag Rock for a full two weeks. What seemed like a welcome rest for her crew was about to become Thistlegorm's demise.

Until the sinking of the Thistlegorm no enemy ships and very few enemy aircraft had been observed venturing as far south as the "safe anchorage" near Shag Rock. Merchant ships were ordered to the anchorage area while waiting their turn to go north and through the Suez canal. What the Allied Fleet did not know was that German intelligence sources had received what they thought was creditable information regarding a large movement of British Troops headed by ship for North Africa's war front. With this newly discovered information the Germans sent two twin-engine Heinkels aircraft from a squadron stationed in Crete southeast across the Mediterranean in an



Stairs on the back of the bridge. Nikon D300, in a SEALUX housing, 2 Inon Z240, Tokina 10-17 at 11.5 mm, f. 11, 1/125 s, ISO 200

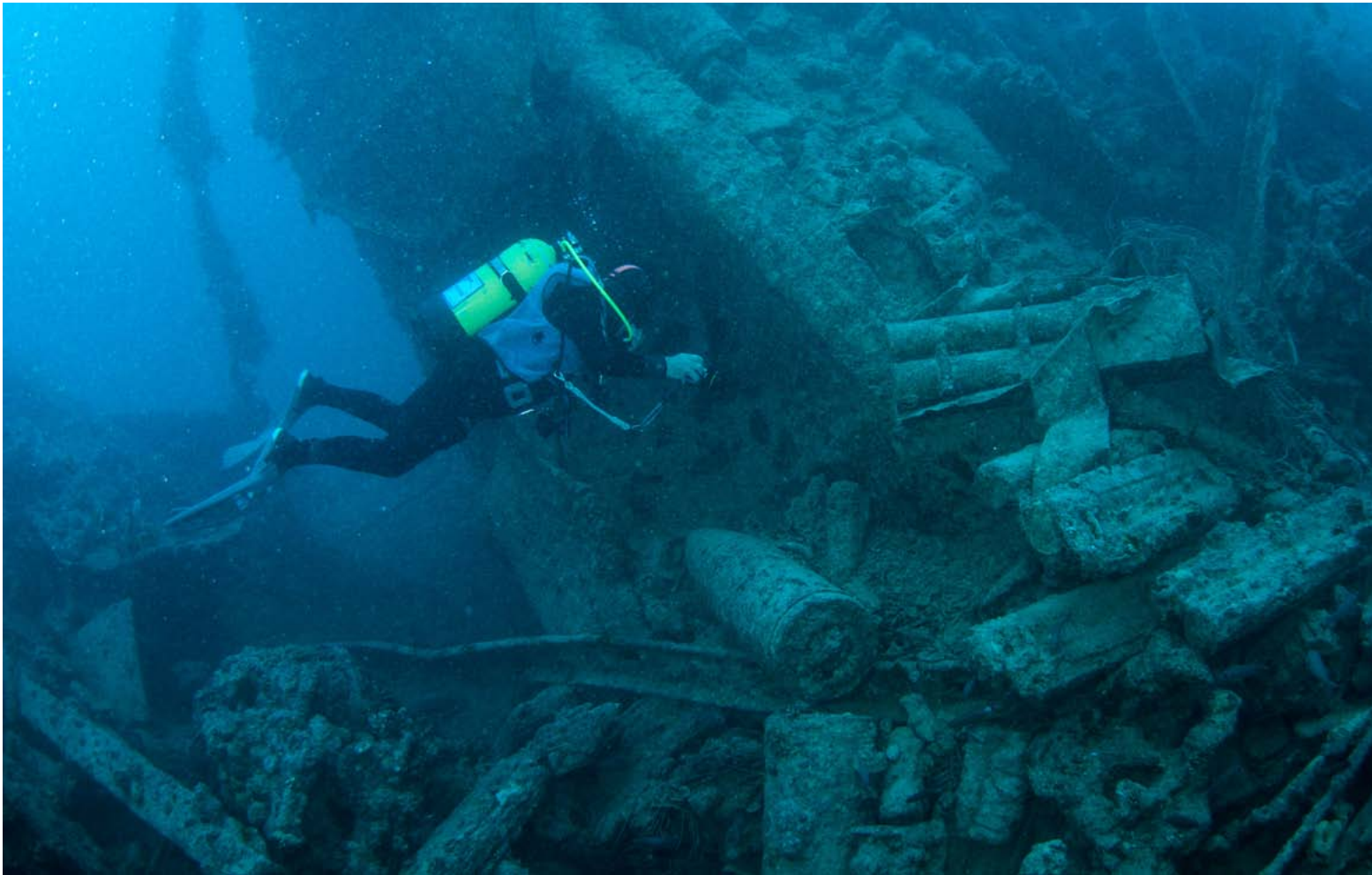
attempt to locate and destroy any large vessels moving up the Gulf of Suez.

The German pilots were newly trained to fly the Heinkels at night and were airborne during the late evening hours of October, 5 1941. The



Truck with boots. Nikon D300, in a SEALUX housing, 2 Inon Z240, Tokina 10-17 at 10mm, f. 8, 1/30 s, ISO 400

night sky was clear with visibility enhanced by the moonlight reflecting off the sea below. After logging several hours of flight time without spotting any vessels the pilots began the turn north for the flight back to Crete on their dwindling fuel supply. Soon



Ordnance middle hold. Nikon D300, in a SEALUX housing, 2 Inon Z240, Tokina 10-17 at 10mm, f. 9, 1/100 s, ISO 200

one of the pilots spotted a large ship at anchor on the moonlit sea. He reduced altitude and turned the aircraft so that his bombing run could be made low and over the bow of Thistlegorm. Once the pilot reached the bridge he released two bombs that both penetrated the number five hold aft of the bridge structure and detonated

along with much of Thistlegorm's cargo of munitions which were stored in that hold. The violent explosion tore up through the main deck forcing it back towards the bridge and launching both railway locomotives into the sea leaving the deck looking like it had been opened by a gigantic can opener.

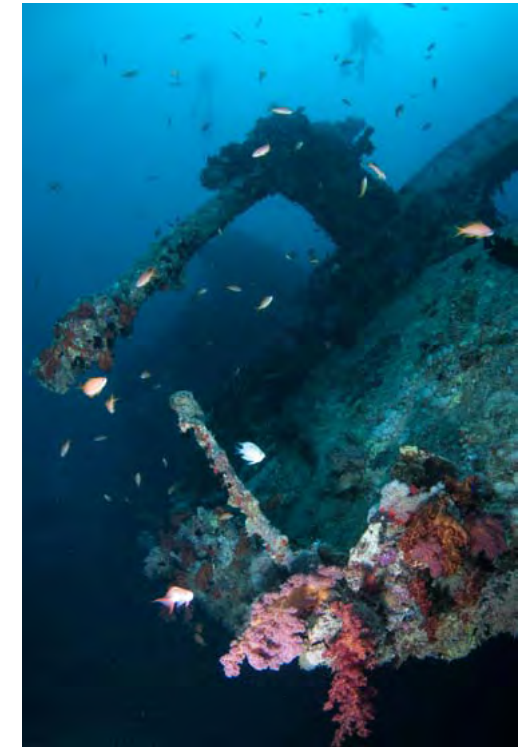
Thistlegorm's night watch was caught unaware of the impending attack and was unable to defend their ship or raise her giant anchor in an attempt to run. As Thistlegorm quickly sank her crew had little time to abandon ship leaving many scrambling to jump into the warm night sea without time to launch the

lifeboats that lined her rails. Captain Ellis and the other surviving crew members were later plucked from the sea near the wreck site by the HMS Carlisle's crew and transported to Suez.

Ellis lost four of his thirty-nine member crew and five of the nine Royal Navy crew during the sinking. Captain Ellis and several crew members were later given War Service Awards by King George VI for their courage under fire during the attack on Thistlegorm.

The Thistlegorm lay undisturbed for over a decade until her discovery by a Jacques Cousteau expedition aboard Calypso in the early fifties. During the exploration of Thistlegorm the ship's bell and Captain's safe were raised by Cousteau's team. Cousteau never revealed her location, so she was again lost to the sea. In the early nineties, Thistlegorm was rediscovered by a group of divers who happened upon her location by accident.

Since her rediscovery, Thistlegorm has established herself as a world class wreck dive and is



Stern gun. Nikon D300, in a SEALUX housing, 2 Inon Z240, Tokina 10-17 at 10mm, f. 10, 1/160 s, ISO 200

Motorbike. Nikon D300, on SEALUX housing, 2 Inon Z240, Tokina 10-17 at 10mm, f. 10, 1/30 s, ISO 400

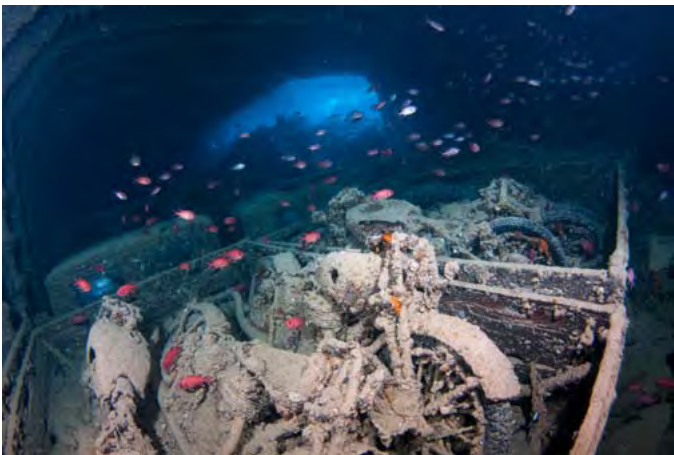
perhaps the most frequently dived wreck in the world. At around 30 meters to the sand she sits upright and is fairly well intact from the bridge forward. The highest part of the ship sits in about 10 meters of water. Resting on a sandy bottom in an area of relatively calm seas, warm waters and good visibility the wreck

has attracted thousands of divers of varying skill levels from around the world. The wreck site is between the resort area of Hurghada in Egypt and the resort town of Sharm El Sheikh in the southern Sinai (also part of Egypt) with Hurghada being the much longer day boat ride. The wreck is a frequent destination for dive operators

from the resorts towns and for live-aboard operators from Sharm and the mainland.

Much like Truk Lagoon's famous wrecks in the South Pacific, the Thistlegorm is an underwater treasure-trove of WWII memorabilia. Laying upright about 30 meters from the wreck's starboard side is one of the

railway locomotives blown from the deck during the bombing. Still intact in the ships holds are truck, trailers, motorcycles, tires, rubber boots, weapons, ammunition and much much more. The machine gun and 4.7 inch (120 mm) anti-aircraft gun remain mounted on the rear deck of the ship never having been fired during the



attack.

In addition to Thistlegorm's many WW II treasures is an abundance of marine life which will delight even the most jaded diver. During my dives to the wreck, I encountered large schools of Bat fish around the mooring lines which provided an opportunity for great photos during my safety stops. In the sand around the wreck, I found a diverse collection of unusual critters that would keep any macro photographer happy for hours. On the hull I found a large variety of hard and soft corals, anemones with large congregations of resident anemonefish, lionfish, humphead wrasse, yellowbar angelfish and many more creatures in staggering numbers. For sports divers, wreck divers, photo/

video enthusiasts, wildlife zealots and WW II wreck fanatics you will find the opportunities at this wreck site highly rewarding. You will surely want to dive the Thistlegorm more than once during any stay in Egypt.

If you are making your first trip to Egypt be sure to visit some of the astounding land diversions which can be found in this historic country. As always, I recommend that you seek out the proper training and equipment for this type of diving before your trip begins. Penetrations into the wreck should NEVER be made without proper training, equipment and a competent dive operator.

Phil Rudin

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Simon's Town South Africa

by Gregory Sweeney

Everyone knows South Africa is a premier destination for wildlife photography: full of predator and prey dramas played out between lions, wild dogs, cheetahs, and countless other beasts. The drama continues underwater in Simon's Town with the famous breaching great white sharks of seal island, African penguins, and cow sharks: the ancient predator of the kelp forests. Unique in all the world, this is the best place to observe the thrilling natural predatory hunting behaviors of the great white shark. A giant shark launching out of the water to catch a seal is an unforgettable wild experience. I traveled down to the Cape Peninsula after leading our series of photo safaris in hopes of experiencing this behavior and capturing some topside and underwater images.

Simon's Town is a unique and appealing seaside town on the Cape Peninsula south of Cape Town. Historic and modern houses are built up the hillside and a main road lined with charming storefronts hugs the coast and continues past beaches, harbors, and penguin colonies. The fine old buildings of the town center house restaurants, shops, and cafes.

The food is outstanding with terrific fish and chips, smoked fish, and other South African favorites. The north facing orientation of the town and False Bay affords it some protection from the wind, but it can still be subject to the famously changeable Cape weather. The former British Naval base is now an active South African Naval Base.

Just as Simon's Town is an attraction for human visitors, Seal Island, an 800m granite island protruding six meters above the waves of False Bay, is a seasonal attraction for great white sharks. Large numbers of Cape fur seals occupy the island and the great whites are here to prey upon the young seals that will be heading out on their first foraging expeditions. It is thought that the sharks target the young seals because they are less skilled at the avoidance techniques learned and practiced by older seals. The great whites that visit Seal Island have adapted their hunting strategy especially for this area. Their ambush at full speed from below results in the spectacular full breaches out of the water that make this area famous.

On this day in early June we





assemble at the boat before sun up and get settled in. The 8 nautical mile ride out to Seal Island is shorter than I expected and quite smooth. The stern of the boat is dominated by the shark cage and crates of chum, but we have plenty of room to move about and a cabin for shelter and storage of topside gear.

Once we have Seal Island in sight the mood among the crew changes to anticipation and concentration. We are now just off shore of “the launch pad”; the shallow area from which seals embark to go fishing or steer toward upon their return. The crew is spotting for seals swimming on the

surface. We give special attention to small groups or individual seals returning to the island as these are more often targeted by the sharks since they may be tired, full, or less attentive. Crew members shout out at each seal sighting and we all position ourselves to watch the seal. Watching through the camera I do not lose my lock on the seal.

Just as I am ready to move to new target off the stern, the water erupts in a white foam and the great white hurls himself out of the water. I can see a full profile, jaws to tail, as his belly rolls towards us and he falls with a splash back into the water. The whole event is over in seconds



and I collect only a few frames of the incredible sight.

On this occasion the seal seems to have escaped the jaws. Others are not so lucky and fall victim to attacks from underwater executed without a breach but the blood in the water testifies that it was a success. We counted over 10 incidents of natural predation including that great breach. All events that we spot are recorded and added to the boat’s detailed records.

Next we deployed the decoy seal behind our boat. The rubber seal is constructed out of a child’s wetsuit and is towed a short distance behind the boat. The photographers take

up positions in the stern and it was not long before “(Justin) Bieber” the decoy fell victim to a massive strike and a full breach.

I have packed two cameras to use: My Canon 5D Mark II with a EF 70–200mm f/2.8 IS with and without the +1.4x teleconverter for use topside capturing the breaching, predation, and seal island. Underwater I used my Canon 5D Mark III in a Nauticam housing fitted with a EF 16-35mm f/2.8 lens

As the morning faded and the pace of the hunt typically slows, we prepared the cage and chummed the water to attract a great white to the cage for underwater observation.



After a time a monstrous female gave us some wonderful close encounters.

The excellent crew with their knowledge of the sharks and the area made this a truly unique and exciting experience. To see the predators breach from the water is a magnificent sight. These excursions and our photographs give great white sharks a value alive where previously their only value was their fins, jaws, and as fishing prizes. The 3 companies running the shark boats do so with the greatest amount of respect for the sharks and are contributing to our knowledge of the sharks and their ecosystem.

A much calmer but still exciting

attraction in Simon's Town is the penguin colony at Boulders Beach. In 1985 a colony of African penguins established a rare land-based breeding site at Boulders Beach just a few kilometers to the south of Simon's Town. Small coves with white sand beach and calm shallow water are interspersed between huge boulders of smooth weather-worn Cape granite. There is no record of the birds having lived here prior to 1985 so their decision to settle in an area already well utilized by humans is remarkable and a very happy occurrence for numerous photographers. Their nesting season peaks from March to May so when coming for the Great



White action in June, nesting is still active and the penguins are easy to locate and photograph.

The park has been modified to protect the nesting and allow easy viewing. A long walkway leads from a visitor's center down to a large platform with a view of a nesting beach then traverses along the hillside over to the swimming beach. Many nest sites can be spotted from the walkway. Down on the swimming beach it is easy to encounter groups of 1 - 4 penguins emerging from the water then walking across the sand, right past me, under a boulder arch, and up the hillside to their nest under foliage. Even the parking lot has great

views of traveling penguins, nests, and their water access points. To photograph the penguins I used my EF 70-200 lens and added the 1.4x teleconverter when photographing from the viewing platform.

Penguins are all around town in the evenings. Going to a bayside restaurant you will often see them outside in the parking lot, under the cars, crossing the roads, and even ambling up the steps and into the restaurant.

After a morning of flying great white action, the perfect activities for the afternoon are a nice plate of fish and chips followed by a shore dive with the seven-gilled cow shark.



Several dive operators in town take guests to a beautiful cove just 5 minutes out of town. Here the wave action is gentle and the kelp undulates on the surface between rocks. Seven-gill cow shark or spotted cow shark is a prehistoric apex predator and king of the kelp forest Little is known about cow sharks because they spend most of their lives in the deep, cold oceans beyond the reach of divers. This site is one of the few places in the world where you have a great chance (85% as stated by the local diver operators) of diving with this rarely seen shark.

I am rigged with my Canon 5D MKIII in a Nauticam housing with a fisheye lens and just one strobe, for a pop of light only if the

visibility is good. No chumming or baiting is needed due to the shark's natural confidence and curiosity. The sharks readily approach me to get a closer look and pass at arms length before turning at the last moment and continuing to glide through the channel. Ready access to this marine reserve and the beautiful underwater setting make this dive a special event.

I have enjoyed several days of wildlife and thrills in Simon's Town between the penguins, great white sharks, and the cow sharks of the kelp forests. The many accommodations in town are top notch and there are many fine restaurants to choose from. Exploring the Cape of Good Hope and the nearby wineries yielded

spectacular views, ostriches on the beach, character villages, and much more. This was the perfect end to a wonderfully exciting and wildlife filled trip to South Africa and is not to be missed by any photographer. As always I can't wait until I return with my next safari group.

Gregory Sweeney
www.gregorysweeney.com



Gregory Sweeney is a Wildlife Biologist and professional photographer. He has spent many years as a Naturalist/Park Ranger. Now he shares wildlife and photography through his photography tours and workshops. He believes in promoting a healthy attitude toward marine life through education and public awareness.

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A whole lotta Rozi

By David Watson

An island set in the centre of the Mediterranean Sea, Malta has been historically important, with numerous invasions (or attempts), over the years. Nowadays it is a convenient summer holiday getaway for Europeans, but is also widely regarded as providing some of the very best diving in the Mediterranean Sea. Malta possesses a nice year round climate, water temperatures in the range of 18-28°C, visibility of 30m plus as standard and minimal tide and currents. It is also a wreck lover's paradise, being home to wrecks from both world wars as well as numerous artificial reefs. In fact the Maltese Islands (Malta, Gozo & Comino) are now home to over 10 artificial reefs, purposefully sunk vessels that have been cleaned and stripped to make them into permanent underwater homes for resident marine life and a welcoming attraction for visiting divers who come

here from across Europe and beyond.

Of these wrecks perhaps the most visited and (in my opinion) the most photogenic is the tugboat MV Rozi. Located at Cirkewwa, the most northerly point of the Maltese mainland, Cirkewwa is the most popular dive site on the island and also home of the ferry terminal that transports people and cars over to the sister island of Gozo. What makes it so appealing here for divers is the clear blue water and abundant marine life, ledges that are ideal for beginner divers and those undertaking training and underwater walls providing spectacular drop-offs down to depths of over 30m, for those more qualified. The underwater geology of the location provides numerous interesting features for divers such as arches, caverns, swim-throughs and overhangs most of which are accessible to the majority of divers. Combined with the

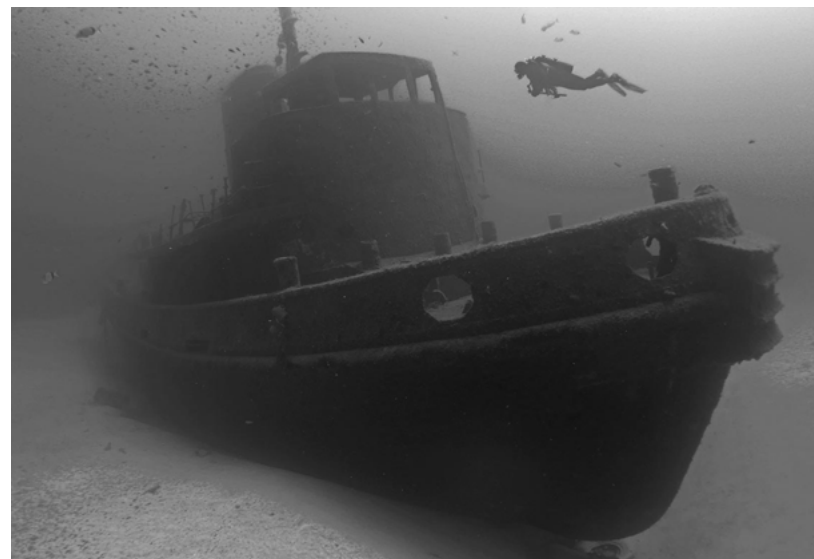
two wrecks situated here, the ex-patrol boat, P-29 and the MV Rozi there are 4-5 quality dives that can be undertaken.

MV Rozi was a Bristol built tugboat launched in 1958 as the Rossmore by Charles Hill & Sons Ltd. In 1969 she was sold to Rea Towing Company and renamed Rossgarth. In 1981 she was sold to Tug Malta, and renamed Rozi, operated in Grand Harbour Valletta. Intentionally sunk as a tourist attraction in 1992 as the underwater highlight for an unlikely and short lived, tourist submarine operation, she is now a magnet for scuba divers. While there certainly are more historical and grander wrecks in scale around the island, the Rozi provides a wonderfully charming and iconic attraction, especially for underwater photographers due to its scalable size and 'toy tugboat' appearance.

Cirkewwa has a number of entry and exit points ideal



Giant stride entry below the light house. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens. Available light, 1/200th @ f.6.3, 80 ISO



Rozi and a lone Diver. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens. Available light, black and white conversion, 1/125th @ f.2, 80 ISO



A Moray eel swimming along the reef. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens, Sea & Sea YS-02 Strobe, 1/125th @ f.2 250 ISO

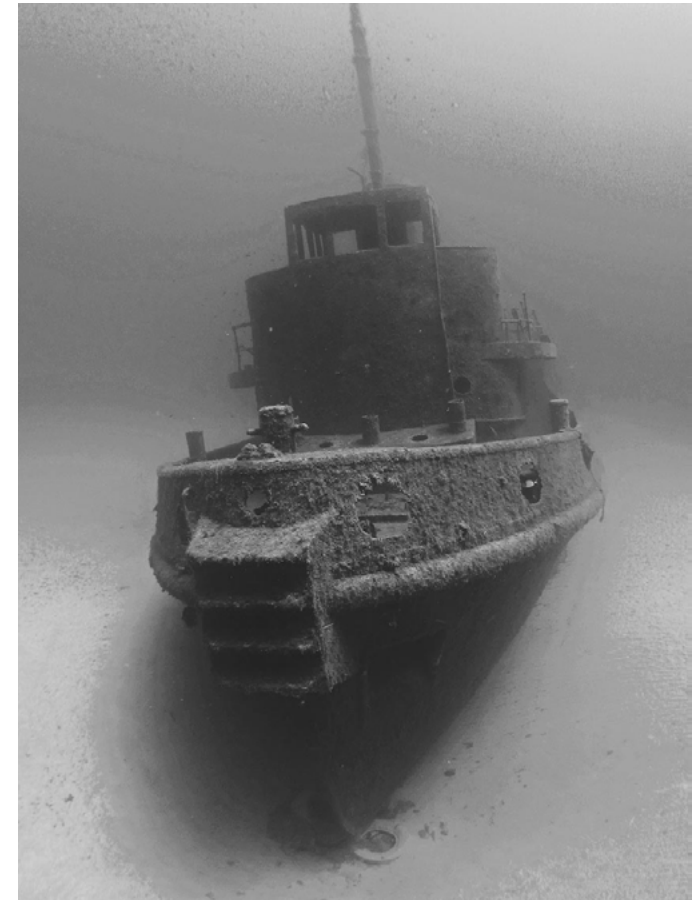
for divers. To reach the Rozi it is recommended starting with a giant stride into the sea just under the old lighthouse. From here it is approximately a 7-8 minute swim to the wreck, either using a direct compass heading of 270° (a surface ‘wreck’ marker buoy is present in the summer months) or following a curved reef which descends down to the stern of the wreck. The Rozi lies upright sitting on a sandy seabed in 35m of water, intact except for the engine and propeller which were removed before her scuttling. As you near the Rozi you are likely to be approached by a mob of friendly sea-bream that will escort you down to the wreck, a result of some divers feeding the fish here. In fact, if you plan on using a strobe flash you are in danger of photographing a wall of fish they are so used to associating a flash with being fed!

The wreck is home to a wide range of marine life. The site of Cirkewwa has already been



The sea bream make you feel welcome. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens, Sea & Sea YS-02 Strobe, 1/125th @ f.2 80 ISO

designated a ‘voluntary marine reserve’ and it is hoped that in the near future it will be awarded the full ‘marine reserve’ status of which a site like this deserves. In close proximity to the Rozi can be found plenty of damselfish (*Chromis chromis*), various wrasse and sea-bream species and schools of amberjacks (*Seriola dumerili*) and dentex will pass by at times to feed. Currently there is a large moray eel (*Muraena Helena*) residing behind the



MV Rozi. Canon S95, Ikelite housing, Inon. UWL-100 wide angle lens. Available light, black and white conversion, 1/125th @ f.2, 80 ISO

wheelhouse, having a more dignified home than his predecessor/ancestor who made his home in the toilet bowl of the ships head! For those that love shooting in macro there are various blennies and gobies and a selection of nudibrachs, most commonly *Creatina peregrina* and *Flabellina affinis* on the deck railings. The reefs at Cirkewwa have plenty of resident scorpionfish which wait patiently for a passing meal (and sit nice and still



The reef walls can be full of colour. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens, Sea & Sea YS-02 Strobe, 1/150th @f.2 250 ISO

for us photographers) and plenty of dusky grouper (*Ephinephelus marginatus*) which, if you are lucky, you will see a specimen of a decent size before they dart into the sanctuary of a cavern or small cave. It is at these reef features where you can see that the Mediterranean Sea, though not tropical, can still provide some wonderful colours of soft corals and sponges, and a torch is a must to fully appreciate both the wreck and reef walls.

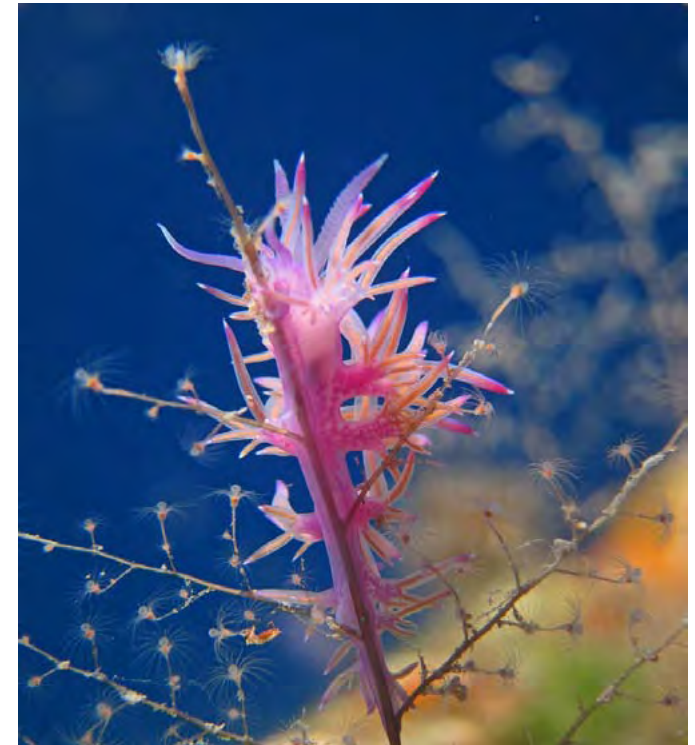
To photograph the Rozi a wide angle lens or preferably a dome port will allow you to get nice, close shots with lots of detail. Due to the great visibility and the size of the boat (33m long, 9m wide) even us compact camera users can get a good shot if the correct angle of view is selected. The main challenge photographing here is the depth and therefore restricted dive time, so a Nitrox mix of 32% is recommended to give an extended bottom time. There are numerous photogenic features of



A diver investigates the wheelhouse. Canon S95, Ikelite housing, Inon UWL-100 wide angle lens, Sea & Sea YS-02 Strobe, 1/125th @f.2 80 ISO

this tugboat. The wheelhouse can be easily visited and the prominent chimney stack and mast provide the wreck with a distinctive profile. Penetration for those qualified and wishing to do so, is an option, although due to the compact size of the wreck internal space is rather limited. Doors have been removed and the engine space is also open (the engine cover sits where the reef meets the sand at the stern of the wreck).

Once it is time to depart from the wreck it is easy to return back via the reef at the stern which will provide a gradual ascent and the opportunity to view and photograph the marine life in the vicinity. An alternative is to stay at depth and visit the large anchor at 30m on the sand just a few minutes swim off the port side. An impressive size the anchor also makes a good photo opportunity, especially using a dive model. Safety stops can be safely completed back on the ledge in 4-8m of water and the minutes



Flabella affinis on the deck railings. Canon S95, Ikelite housing, Epoque DML-2 macro lens, Sea & Sea YS-02 Strobe, 1/800th @f.3.2 250 ISO

soon fly by with time spent searching the rocks and stones for the distinctive signs of an octopus nest or hunting for an elusive seahorse!

Overall the Rozi is a must do wreck for any diver and keen underwater photographer visiting Malta. What she lacks in history she easily makes up for in character, and I for one can never tire of visiting her!

David Watson
www.davidwatsonphotos.com

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South West Ramblings 5

by Mark Webster

The last edition of my ramblings focussed on a mild obsession with nudibranchs and a particularly satisfying start to the season in terms of the variety of species which have been seen in the south west this year. UK nudibranchs are small and often blend very well with their chosen diet of hydroids and sponges and are a real challenge to spot and that is certainly a part of the hunt that I enjoy. As the summer months pass the numbers of nudibranchs decline and so the addicted underwater photographer must seek alternative challenges.

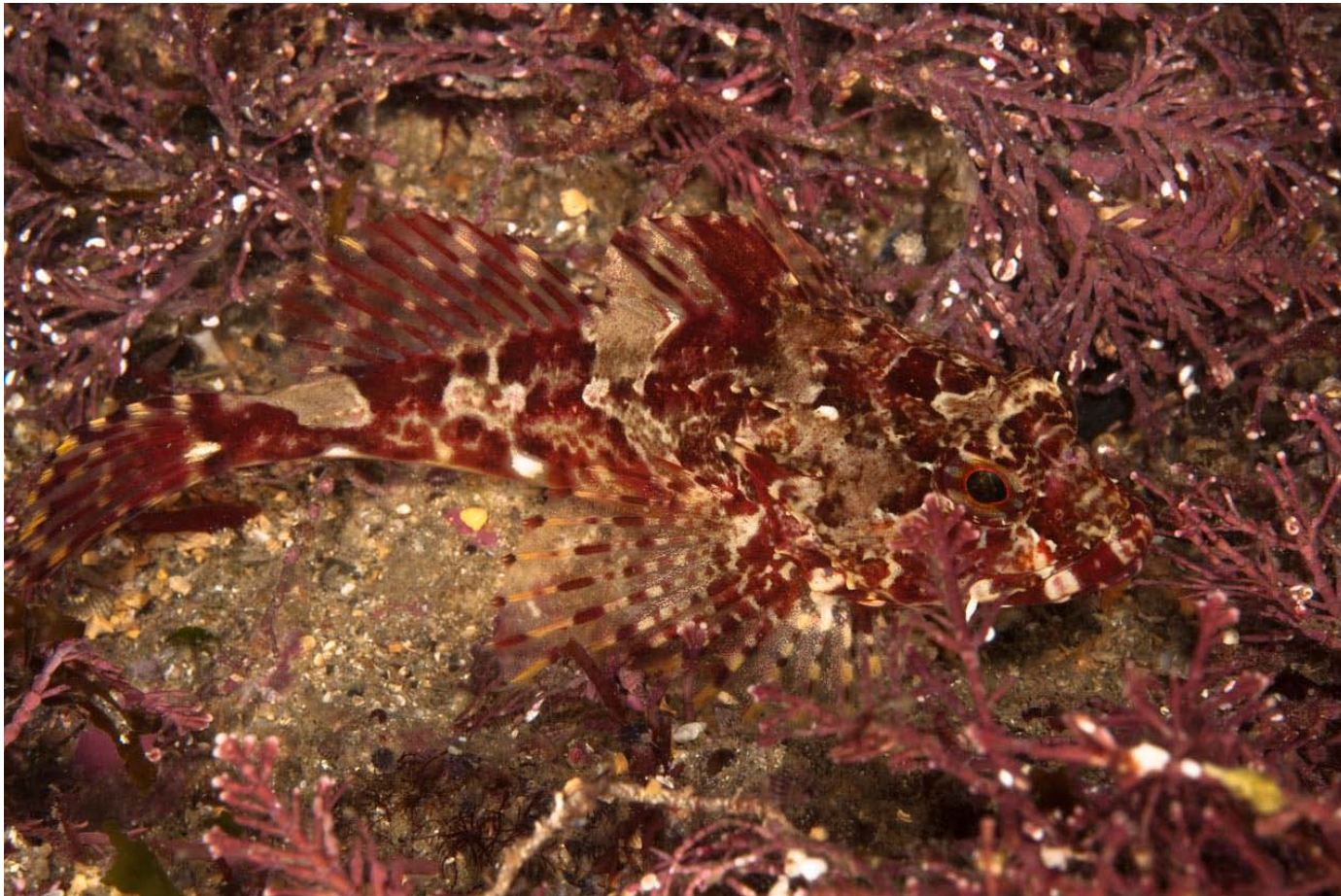
Another well hidden species which is irresistibly magnetic to me (much like tom pot blennies and clown fish) are scorpion fish which in the UK are much smaller than their tropical cousins, generally range in size from 25mm to a maximum of 400mm although the average would be closer to 100 -150mm. There are normally plenty of these bold little fish around, but just like their tropical cousins they have excellent camouflage which they can adjust colour and pattern to suit the selected habitat. They remain motionless most of the time unless they are disturbed, or moving to a new ambush location

or striking at prey. They often like to hide under weed so it is worth carefully lifting weed on the seabed and if you find one they are normally so convinced of their camouflage that your subject will not move. They are most common on or close to the reef in shallow water up to 20m depth but will also often be found in rock pools between the tides.

There are two species to look out for in the UK, the short spined sea scorpion (*Myoxocephalus scorpius*) and the long-spined sea scorpion (*Taurulus bubalis*). The short spined species is also commonly known as the Bullhead, Bull-Rout, Rockfish, Clobberhead, Father-Lasher, Rock Sculpin, Short-horned Sculpin, and Granny Fish! The long spined cousin strangely seems to lack this variety common names

The 105mm macro lens on DX or FX is the perfect tool for capturing a classic portrait pose of these small fish. Nikon D300, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f16 1/200.



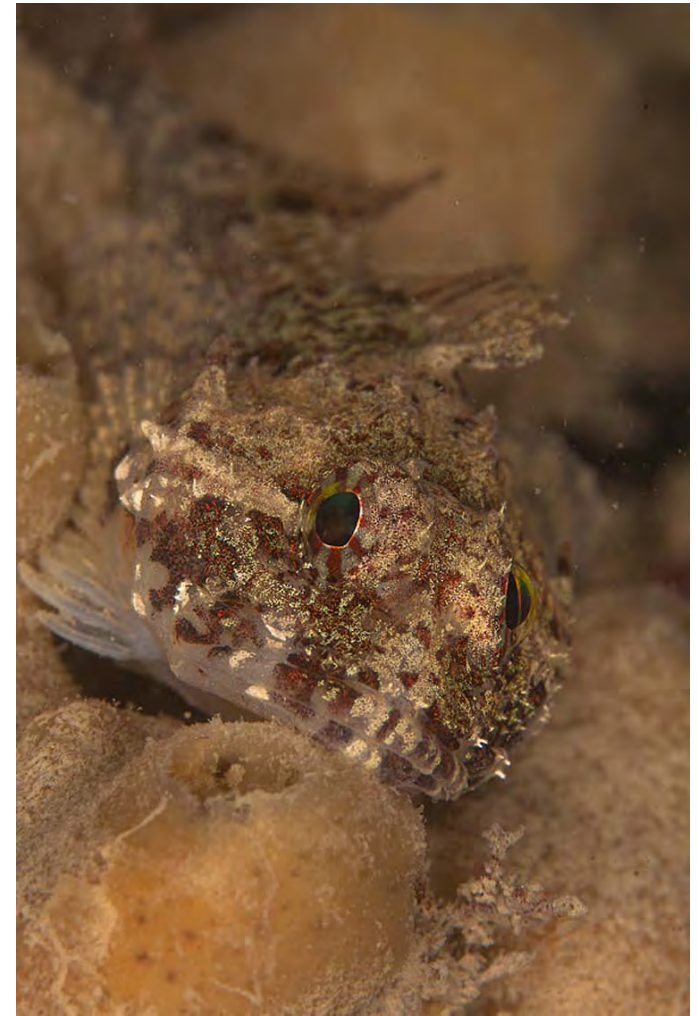


First you must find your subject! This long spined scorpion fish is hiding amongst calcified seaweed and blends with this and the seabed very well. Nikon D300, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f11 1/60.

At first glance these two species look very similar although the short spined species is often significantly larger reaching up to 18 inches (40cm) in length and the UK rod record for this species is a whopping 2lb 7oz, although I have never seen one this big! The long spined variety tends to be smaller and if you look carefully you will see a prominent white spine at the corner of the mouth which is the

obvious distinguishing feature between the two species. There are other differences but I won't dwell on that here as there are plenty of reference sources to pursue for the fine detail.

Interestingly, in recent years there have been more frequent sightings of the Mediterranean species *Scorpaena scrofa* which is significantly bigger at 30-50cm and has a brighter orange to



This juvenile short spined scorpion fish was barely 25mm long but was still bold enough to endure the approach of a +10 wet lens without flinching. Nikon D300, Subal ND20, 105mm micro, +10 SubSee wet lens, Inon Z240 flash guns, ISO 200, f16 1/125.



UK scorpion fish also yawn but this is not seen so frequently as in the tropics. Be patient with your subject and you might be rewarded but it happens quickly! Nikon D300, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f16 1/200.

red colour. One of these sub tropical species was caught by a commercial fisherman in the Celtic Sea as recently as May of this year and of course many will claim that this is due to global warming which propagates warmer seas as a result. However, from personal experience that does not ring true as the winter water temperatures are much lower locally and the temperature has been slower to rise in the summer months and

indeed records of these “rare” fish in UK waters go back to the last century.

But the first thing you need to do is find your subject and only by discovering a few for yourself can you begin to develop a sense of what to look for. Sometimes I set out to specifically look for scorpion fish, but more often than not I am looking hard for something else when I realise that I am not alone. On a recent dive looking for nudibranchs I was just



Occasionally you will encounter a scorpion fish in a position to capture the reef and a touch of natural light behind with a wide angle zoom or wide macro set up. Nikon D300, Subal ND20, 10-17 FE zoom plus 2X teleconverter, Inon Z240 flash guns, ISO 200, f11 1/30.

settling in to photograph one example when I realised it was actually beginning to crawl over the head of a scorpion fish! I have seen this before in the tropics but this was a first for me in the UK and it shows how focussed these fish are on maintaining their camouflage.

However, if you are on a specific hunt I find the best method on the reef is to look for slight irregularities

or the pattern of a fin amongst the sponges and weed and you will often spot a part of the fish before you see the head. Once spotted you can take your time to set up the camera and look for the best position and approach as these guys will rarely move unless they feel threatened or you touch them. If disturbed they will not move very far as they lack a swim bladder, but you need to watch



the move carefully so as not to lose sight and have to start the hunt again. Let your subject settle again for a few minutes and then begin another slow approach.

You can use a 105mm macro lens to good effect for tight portraits or detail shots whilst a 60mm also gives you the option of a full body image as well. I often use a wide macro set up as, if you are patient and careful, these fish will tolerate a very close approach and if they are in good position on the reef you can show the environment and perhaps some natural light behind the subject. I have found that getting close with a small dome port will produce a reflection of the subject and

Focussing in on just the eye of your scorpion fish subject will reveal the complexity of the colour and design of their camouflage. Nikon D200, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f16 1/200.

Abstract compositions of the fins or patterns of these fish often make very attractive images. Nikon D200, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f16 1/200.





This long spined scorpion fish is so determined to maintain his position that he is ignoring the approach of a nudibranch that thinks it is still crawling over the reef. Nikon D300, Subal ND20, 105 micro, Inon Z240 flash guns, ISO 100, f11 1/60.

being very bold and inquisitive the scorpion fish will often come forward to the camera port to investigate which opens yet more opportunities for candid shots.

Because these guys are so bold they make ideal subjects for practicing your lighting techniques on or trying different lens combinations to produce a slightly different image. If you are keen on snoot lighting then scorpion fish are the ideal model as long as you can control the position of the

snoot well enough not to invade their personal space. Selective lighting with a fibre optic snoot is very challenging and so you need time with a subject to be able to perfect your aim, distance of the snoot from the subject and flash power required.

A popular behavioural shot of tropical scorpion fish is the yawn which, dependant on which theory you believe, the fish will do regularly to stretch and exercise the jaw or possibly as a threat gesture to make



If you search carefully through the weed you will occasionally find an example that has recently moved from another habitat and has yet to adjust its colour and pattern which provides a greater contrast with the background. Nikon D300, Subal ND20, 105 micro, Inon Quad flash, ISO 100, f11 1/600.

themselves look bigger. I am with the exercise theory mostly as I have seen numerous scorpion fish (and other species) yawning with no visible threat close by. UK scorpion fish also yawn, although I have only seen this a handful of times, but if you spend long enough with a particular subject then you may get lucky to capture this, but you will need to be quick!

Once you have found your scorpion fish and it is behaving in front of the camera don't ignore

the opportunity to take some detail shots of the subject as well. Scorpion fish have the most exotic patterns and colouring to match their chosen habitat and a macro shot of the skin, fin or the eye will produce some very striking abstract compositions.

We can think of ourselves as eco-hunters and good proportion of an underwater photography dive is devoted to the hunt for the perfect subject and quite often you may find nothing at all. So there can be great



Scorpion fish love to hide amongst weed and this one is watching me through almost translucent red weed which it has matched the camouflage pattern to perfectly. Nikon D300, Subal ND20, 105 micro, Inon Z240 flash guns, ISO 100, f11 1/60

satisfaction in seeking a particular species, finding it and then applying technique to bring back a good image. We rarely capture the perfect image and that of course is what keeps us coming back for more and to perhaps experiment with new techniques in the quest for that elusive state of perfection!

Mark Webster
www.photec.co.uk



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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**

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 Shots 1

One of the many “lucky “ and “exciting” finds diving around the Blue Heron Bridge (West Palm Beach Fl.) is without a doubt a Southern Stargazer (*Astroscopus y-graecum*).

These elusive fish bury themselves in the substrate and ambush unsuspecting prey as they swim by. They are difficult to find when they are buried because all that is visible is the mouth and eyes. Most divers will just swim right over top of them without ever knowing what to look for.

On this particular dive I came upon a free swimming Stargazer perched on the sand under the East span of the bridge in 12 feet (4 meters) of water. Although I dive the bridge often and have seen them buried before, this free swimmer was indeed treat to observe and photograph.

As I set up to take a few shots with my Canon S90 I was very impressed with its size, shape and coloration. Feeling vulnerable the fish started to dig itself down into the sand. Using its fins like little shovels it shook itself from side to side displacing the sand creating a small dust cloud. Deeper and deeper it went and after a few minutes of digging only its head was visible.

To many people the image of a Southern Stargazer is simply its unique face which has the image of a “star” (follow the points from its eyes down to its mouth corners and you will see it).

Never failing to impress, again today, the Blue Heron Bridge delivered more of its aquatic magic.

Mark Sagovac
sagovac@comcast.net



Free swimming Stargazer under the East span of the Blue Heron Bridge. Canon S90 in Fisheye Fix housing, ISO 200 F2.5 1/40 sec (no strobe)

Stargazer smile. Canon S90 in Fisheye Fix housing, ISO 200 F3.5 1/320 sec (no strobe)

Stargazer body. Canon S90 in Fisheye Fix housing, ISO 200 F3.5 1/250 sec (no strobe)

Stargazer burying itself in sand. Canon S90 in Fisheye Fix housing, ISO 200 F3.5 1/250 sec (no strobe)

Parting Shots 2

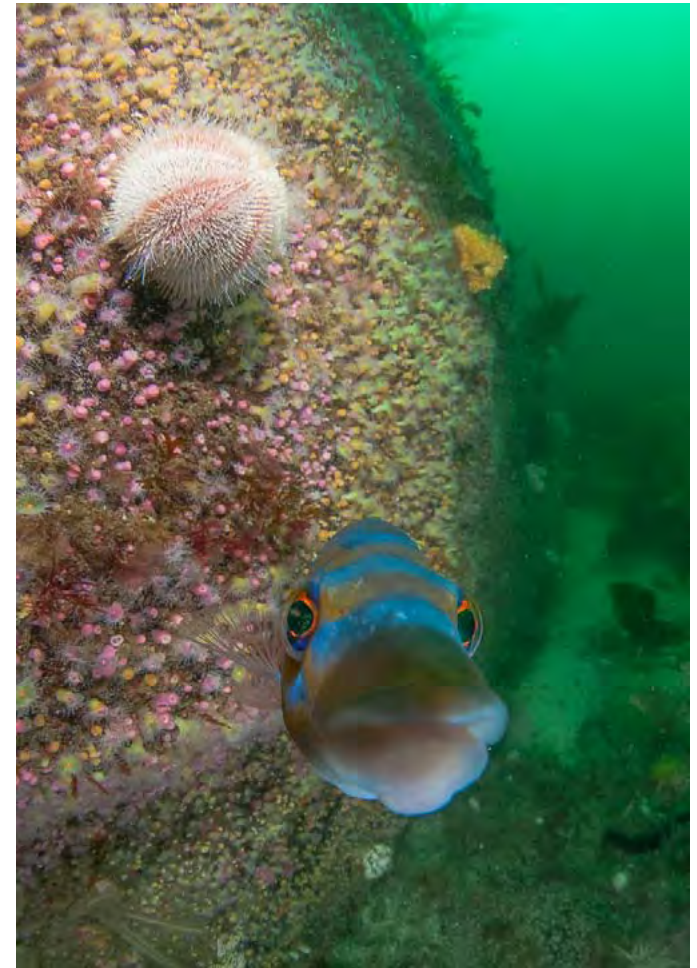
If you do not dive in the temperate waters of the UK you might imagine life below the surface to be dull and grey and visibility limited to a couple of meters. Whilst there are stormy days that produce these conditions there are others when the conditions will challenge some tropical destinations for colour and diversity.

One fish species we have which looks like it should be on a tropical reef is the cuckoo wrasse. Like most wrasse these fish start life as a female only graduating to male when the dominant male within a territory expires. Becoming the dominant male means developing a very striking blue and orange livery and responsibility for a harem of female cuckoo wrasse.

These fish are very bold and guard their territory jealously and will immediately and fearlessly approach a diver to investigate and perhaps try to chase you off. This particular fish was giving me a hard time during a dive on a reef named Hands Deep some nine miles offshore from Plymouth. We had arrived here on a perfect summer day with flat calm seas as if by magic.....(for the uninitiated this is an extremely subtle but effective plug for our revered editor's charter boat and his exemplary seamanship.....)

From the moment I arrived in a gulley and began to set up for some wide angle shots this male cuckoo was with me peering into my mask, following my every move, nibbling my gloves and generally making a nuisance of himself!

I was literally having to gently push this fish out of the way as I set up a shot, but he kept



Nikon D300, Subal ND2, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f16 1/30.

persisting with his investigation of my every move. Eventually I gave up for a few minutes and let him come towards the dome port to investigate his own reflection which he obviously thought was a challenger to his harem. He came closer and closer and finally put his nose on the port and pushed several times to see off this impertinent intruder to his domain.

So I ended up with a series of images which includes the cuckoo with his snout squashed against the dome, a real example of voluntary interaction!

Mark Webster
www.photec.com

Parting Shots 3

Diving in the early morning hours is a favorite of mine. It is a peaceful time when the nocturnal sea life retreat and the day-time foragers begin their search for food. During a recent vacation, when the dive operator offered a 5:45 a.m. dive, I jumped at the chance.

Awaking in time to splash before dawn was a bit of a challenge even for an early riser like myself. My dive buddy is not an early riser by nature, but he took one for the team, so that I could enjoy the underwater sunrise. The sun was barely breaking the horizon as we did a giant stride from the back of the boat.

Up in the distance, we could see the outline of a turtle. Upon approach, it became clear there were two turtles in a turf war over a sponge destined to be breakfast. I observed as the smaller yet fiercer turtle aggressively pushed the larger turtle away. At one point, the smaller turtle resorted to biting the front flipper of the larger turtle. This was the winning maneuver in the war and allowed breakfast to begin.

Apprehension arose as I thought about staging my photos. Should I approach while the turtle is eating? Will I receive the same treatment as the larger turtle? Will I just scare the turtle away? I started taking photos

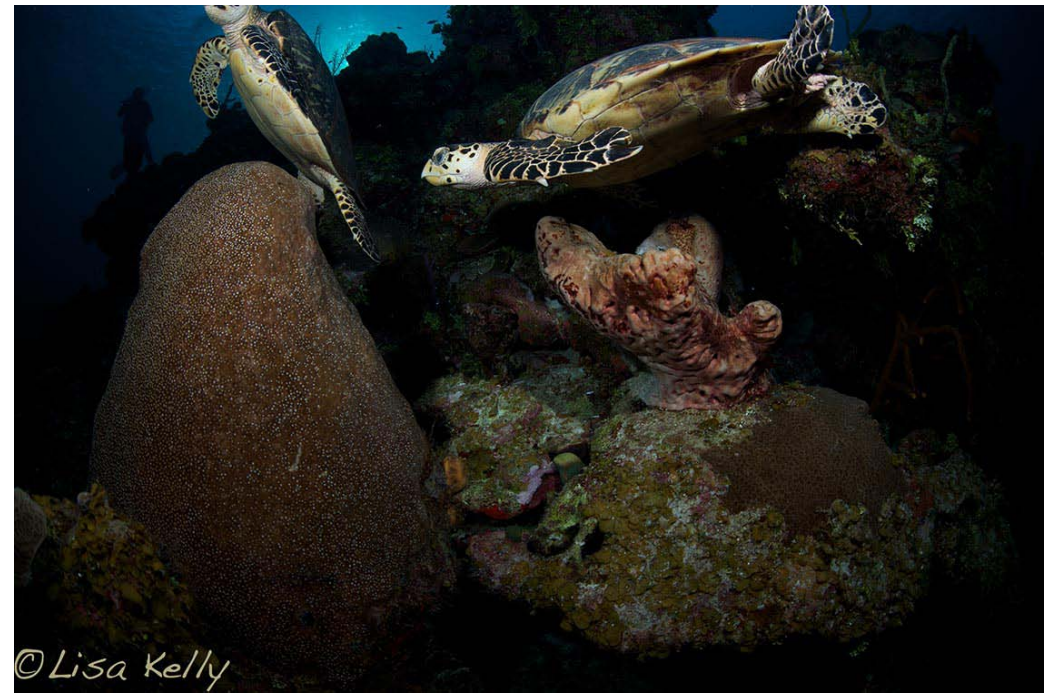
from a distance and slowly began inching my way closer.

The turtle had absolutely no concerns about me, and knew that I would not impede breakfast. Breaking off pieces of sponge proved to be difficult for the turtle. He would often latch onto the sponge with his mouth and brace his front flippers to begin the game of tug-o-war (as shown in the picture). When the opponent finally let loose, the turtle would fall back in victory, munching on mouthful of sponge as his prize. Meanwhile, a nearby French Angelfish would swoop in and quickly grab up the sponge shrapnel suspended in the water then dart away awaiting the next opportunity.

For twenty minutes, we watched as the turtle devoured the sponge, oblivious to our presence. The turtle headed to the surface, but soon returned to the sponge buffet. We watched for another twenty minutes, and then had to head back to the boat. It was an up-close experience I cherish, and reaffirmed my conviction that early morning dives do not disappoint.

Lisa Kelly

www.lisakellypictures.com



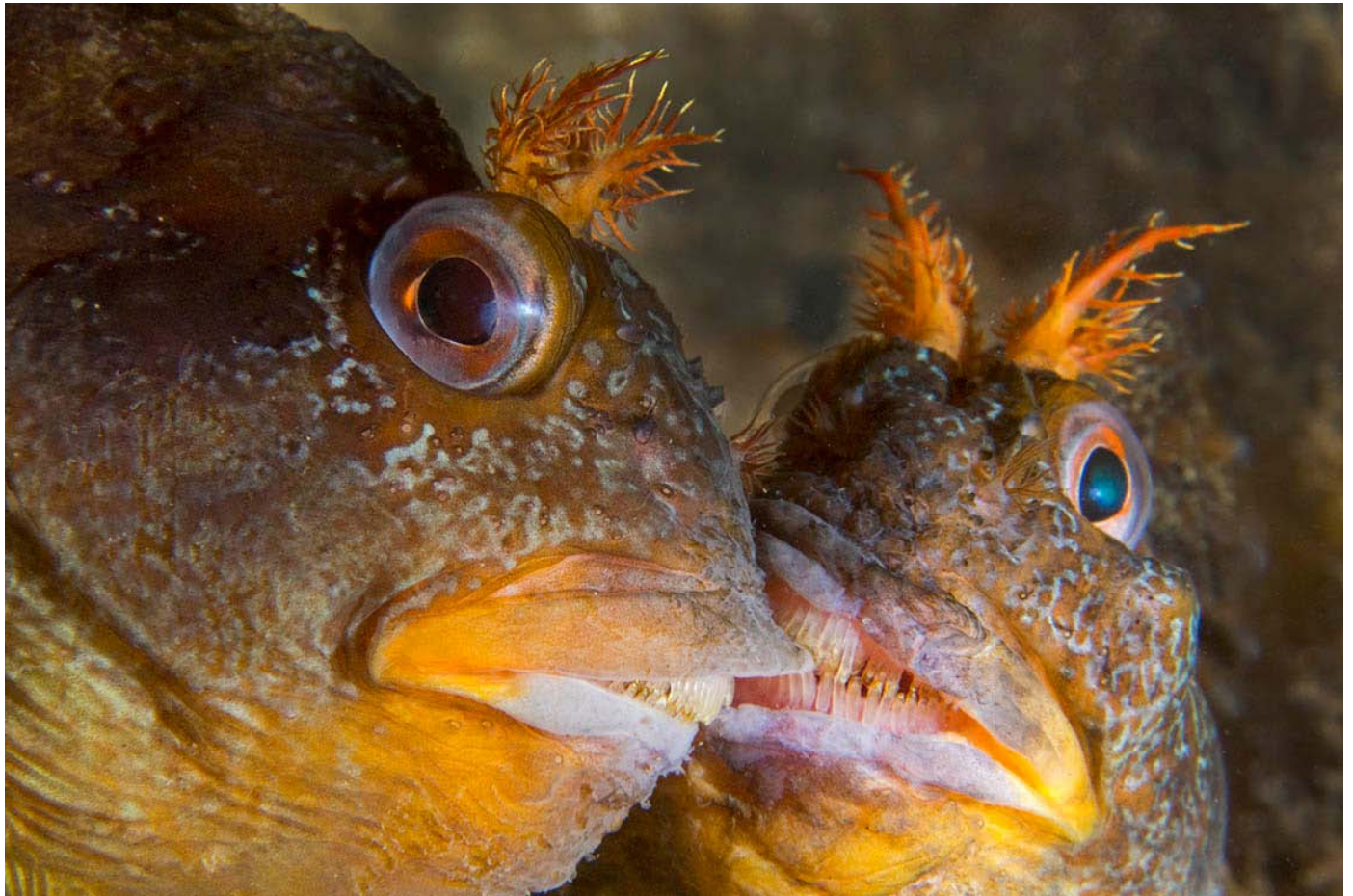
Parting Shots 4

Tompot blennies look cute. I watch them every year scooting around under Swanage Pier, UK as they become increasingly bold throughout the diving season.

I laugh as they sometimes nibble my gloves while I'm lining up to take a photo of them. Make no mistake though, if these little critters were the size of labradors, Swanage Pier would not have nearly the diver footfall that it enjoys.

The crazy independently-rotating eyeballs, adorable unkempt eyebrows and precocious behaviour would not be nearly so cute. These two bruisers were taking no prisoners in their battle for territory, their razor sharp little teeth digging into each other's (misplaced?) scarred face.

Taken with the Olympus OMD-EM5, 12-50mm lens, Nauticam NA-EM5 housing, F18, 1/100, ISO 200.



Alex Tattersall
www.nauticamuk.com

Do you have an image which has a 'story within a story'?
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E mail us and yours could be the next "Parting shot".

peter@uwpmag.com