

Underwater Photography

Nov/Dec 2013
Issue 75



Gamma

The Perfect Dive Lite & Imaging Accessory



HD video is nothing without light. Illuminate the scene or amplify a larger primary light source.



The perfect shot doesn't exist if your camera can't focus. Eliminate the frustration of missed opportunity by being prepared.



The smallest subject is often the most awe-inspiring. Don't get stuck with the underwater photography "blues."



Intensity: 220 lumens
Run Time: 10 hours
Depth Rating: 400ft (120m)
Weight: 4 oz (113g)



Diffuser, mounts, color options, and authorized dealers can be found at www.ikelite.com

Contents

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



- 30 Nauticam Float Arms
by Phil Rudin



- 32 Saga Focus light snoot
By Phil Rudin



www.uwpmag.com

- 36 Wildlife POTY
by Peter Rowlands



- 42 El Hierro Open Fotosub
by Peter Rowlands



- 48 Alor Diving
by Gilles & Neya Brignardello



Cover shot by
David Douglas Seifert

Underwater Photography

A web magazine UWP75 Nov/Dec 2013

- 51 Boeing B17 Her Did
by Marcin Trzcinski



- 56 Wakeboarding
by Alex Tyrell



- 62 SW ramblings 6
by Mark Webster



- 68 Parting Shots
by Tony 'Goose' Neal, Azim Musthag,
Tim Priest and Mark Webster



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

Issue 75/3



Editorial

Competitions

A quick electronic flick through this issue will confirm that it is very 'competition heavy' and there's no harm in that. Each bi-monthly issue of UwP reflects what's been happening since the last one and this time it seems that it's been competitions.

Speaking personally, I stopped entering underwater photographic competitions when I started losing. That way I didn't get disappointed and the judges didn't get blamed for their lack of taste.

However there is no doubt that competitions are very much a part of our world whether it is to promote a particular area or purely underwater photography itself.

Later in this issue you can read my article about being a judge at the El Hierro Open Fotosub competition and I hope it gives you an insight from a judge's point of view because, whenever you enter a competition, you must try and submit an entry to suit them rather than you. Hopefully the team of judges are sufficiently experienced to come up with a justifiable winning order which includes you at the top but please don't get twisted because you didn't win (or, god forbid, didn't even get a

place!)

Primarily your underwater photography should be about taking shots that please you but if you want win competitions then you must take shots that are aimed at pleasing those particular judges rather than yourself.

Fortunately you have a tremendous research resource in the 'net' which can show you what style of images were successful in competitions in previous years but, as with the El Hierro Open Fotosub and almost every competition like it, the judges change each year and they all have differing tastes.

As a result you must try and produce graphically simple, well exposed and composed images to create an instant appeal with the judges.

Also in a portfolio style competition, I hope I speak on behalf of all judges of such categories in that submission of 'similar' shots degrades the value of the portfolio.

If it's a portfolio they're looking for, surely they don't want photographic repetition so submit a healthy variety of subjects and techniques and you could be in with a chance.

If not, please don't take it out on the judges.

Peter Rowlands
peter@uwpmag.com



News, Travel & Events

Golden Dolphin Festival

13th - 16th February 2014, Moscow

The Moscow International Festival "Golden Dolphin" is a specialized exhibition dedicated to diving, dive tourism and leisure on the water. It is the biggest dive show in Eastern Europe. Held every February there are going to be some 300 exhibitors and more than 20,000 visitors from all regions of Russia, Ukraine, Belarus and Kazakhstan.

The average Russian diver is a person aged 20 to 45 years old, so-called middle class, spending on training, equipment and dive trips around ten thousand dollars per year. Only in Moscow city there are more than sixty "dive clubs" - small companies conducting diving courses, trading of equipment and organizing tourist trips.

The current state of the world's diving market is quite stagnant in many countries. The only exception is Russia, whose market continues to grow and evolve today. Dive business here is one of the most promising areas for the application of effort and investment. The world's largest tour operators and equipment manufacturers have realized this and

www.uwpmag.com



Moscow Dive Show

get profits here.

It is this combination of trade, representative exhibition with photo festival which attract to this great show the wider diving community: representatives of large manufacturing companies, dealers and distributors of diving equipment, business, wholesale and retail buyers, photographers, artists, actors, musicians and ordinary people who just love the underwater world. This is a meeting place for professionals and amateurs, diving instructors, beginners and people are going to dive or start to travel.

www.goldendolphin.ru



ECO DIVE RESORT
Alor Archipelago, Indonesian Seas

ALOR
DIVERS

www.alor-divers.com



Swim with Whale Sharks 

Isla Mujeres, Mexico

July 6 - 11 2014
& July 11 - 16 2014

4 days on private charter
6 guests

Giant Manta Rays!

www.GregorySweeney.com
Photography Adventures

Lightroom TOTAL IMMERSION Workshop

Little Cayman Beach Resort
March 22-29th, 2014



Lightroom Total Immersion Workshop with Erin Quigley March 22-29, 2014

This 7-day total immersion workshop is the perfect combination of fantastic diving and expert Lightroom training.

You'll learn how to apply Erin's simple step-by-step workflow and image editing techniques to the photos you shoot during the week at beautiful Little Cayman Beach Resort.

This workshop is hands-on, high-intensity, and FUN! All skill levels are welcome.

The workshop is limited to 12 participants, in order to insure plenty of one-on-one time with Erin, including a pre-trip consultation and follow-up after you get home. Sign up soon - these spots will go fast!

Erin Quigley is a Adobe ACE

certified digital imaging consultant specializing in customized workflows and editing strategies using Adobe Photoshop and Lightroom.



She is an award-winning underwater photographer and video editor, and creator of GoAskErin.com, which provides one-on-one instruction, custom video tutorials, and Photoshop and Lightroom resources specifically developed for underwater shooters.

www.backscatter.com/totalimmersion

Raja Ampat Expedition on KM Ambai with Gilles Brignardello



As my love for diving is still the same, even after many years of guiding in Indonesia, I decided to organize an expedition cruise in Raja Ampat.

Gilles Brignardello

For this expedition, the Ambai was an obvious choice as it is one of the best quality/price offer on the market. The dates are from 2nd to 13th February 2014 and spaces are limited to 16 divers. (there are only 2 spaces left)

The price is 2750 euro for 11 nights and there is a 10 % discount available .

We ask for a minimum of 100

dives experience to take advantage of all the dive sites that Raja Ampat has to offer.

For those that like to stay and dive longer in Indonesia after (or before) the cruise, we propose an extension to some famous muck diving in Ambon . Different wishes can also be organized. As coming from Europe or another part of the world to Indonesia for a 11 nights cruise can seems short, we suggest a "after party" in Maluku for some famous muck diving in Ambon bay. Optimal length would be 3 to 5 diving days and it is very flexible as flights from Ambon are every day to Jakarta to Bali.

www.wallacea-divecruise.com/boat/ambai



Issue 75/6

www.uwpmag.com



Moscow International Festival
"GOLDEN DOLPHIN"

Specialized exhibition dedicated to diving, dive tourism and leisure on the water

The biggest dive show in Eastern Europe

More than 20,000 visitors from all regions of Russia, Ukraine, Belarus and Kazakhstan

Russian diver market today is rapidly growing tourism industry segment of the country with a population of 150 million people are living on one-sixth of dry land, surrounded by 13 seas, the country in which countless number of lakes and rivers suitable for diving. Russia has more than one million divers and diving business growth over the past year amounted to 15-20 percent.

Welcome to the "Golden Dolphin", which will be held from

13 to 16 February 2014

Moscow 150 meters from Red Square.



www.goldendolphin.ru

Dive4Photos Anilao Photo Workshop with Alex Tyrrell & Mike Bartick February 26th to March 7th 2014

Photographers Alex Tyrrell & Mike Bartick are hosting a special Digital Photo Workshop at Crystal Blue Dive Resort, located in the 'Critter Capital' of the Philippines, Anilao.

In addition to the abundance of photogenic subjects, stunning reef formations and schooling fish, you will receive expert tuition on underwater photographic techniques, seminars on marine life behaviour and diving in small groups on private boats. The beautiful resort has a dedicated camera room and is only a short boat journey to dive sites. All-inclusive dive packages are available for either 6 or 9 nights.

Alex & Mike have logged thousands of dives in Philippine waters, so know the subjects intimately. Alex has been teaching underwater photography for over 5 years, working on Compacts, Micro Four-Thirds and DSLR's. The workshop is aimed at all levels of underwater photographers and will be conducted in a fun and friendly environment.

The market leaders in fluorescent dive and photography equipment, Light & Motion Industries and



Nightsea are sponsoring this event and will graciously provide complimentary use of fluo-imaging equipment, enabling you to try this technique. Light & Motion will supply Sola Nightsea fluorescent lights and Nightsea will provide a selection of fluo-filters to fit a variety of cameras and strobes.

www.dive4photos.com

Issue 75/7





Reef Check in the Philippines on S/Y Philippine Siren



We are pleased to welcome back Dr. Gregor Hodgson of the Reef Check Foundation, who will once again join the S/Y Philippine Siren for a sponsored trip in the Philippines 2014 () .

Departing from Cebu the yacht will spend 7 days in the Visayas diving a variety of sites from the islands of Cabilao and Balicasag to Dauin as well as a day at Apo Island before culminating in Moalboal.

During the trip all guests will have the opportunity to participate in the Reef Check Eco-Diver certification course during which you can learn how to survey Indo-Pacific Reefs using unique indicators specific

to the region.

For already certified Eco-Divers this is a superb opportunity to dive with Greg and survey reefs - you will really be putting your skills to test!

Reef Check is a non-profit organisation and as such is reliant on donations. There is no additional charge to participate in the Eco-Diver course or surveys as all materials and training will be sponsored by the Siren Fleet.

If you can't make the trip why not make a donation or rent a Nautilus Lifeline on any Siren Fleet cruise and we will donate the rental fee to Reef Check!

JOIN
PHIL RUDIN
At the

April 12-19 or 19-26



Join us at our 4th Annual Underwater Digital Fiesta in Cozumel, Mexico. Bring your camera and improve your underwater photo skills, participate at the Underwater Photo Workshop.

Underwater Digital Fiesta

Cozumel 2014

For more information visit: www.mexicandiver.com

Join us at our 4th Annual Underwater Digital Fiesta in Cozumel, Mexico. Bring your camera and improve your underwater photo skills by participating in the Underwater Photo Workshops.

Hurry! Space Is Limited

\$743.50 PER DIVER

(Standard Room Double Occupancy)

The diver packages include:

- 7 Nights hotel accommodations
- 5 Days of 2 tanks boat dives
- Welcome tank at the day of your arrival
- Unlimited shore diving
- Photo Workshops/Instructions
- 20% Discount at Nachi-Cocom Beach Club

And much more...

For more information and to book your trip visit:

The Underwater Digital Fiesta is designed for novice and advanced photographers that want to learn how to improve their underwater photography skills. This event also provides an opportunity to test new equipment and helps you to decide whether to choose new or to upgrade your underwater camera and housing. It is an opportunity to meet old friends, make new friends, and to have photos critiqued by a professional underwater photographer.

www.mexicandiver.com

DivePhotoGuide Expedition to Cat Island May 4 - 10, 2014

Join DivePhotoGuide on a special expedition to photograph Oceanic Whitetips, Blue Marlin, and other pelagics in the clear blue waters of Cat Island.

Like all DPG expeditions, this shark adventure will be laid-back, enjoyable and designed to help you progress in photography and video skills by immersing you in productive destinations surrounded by other underwater photographers.

We will provide mini-workshops on shooting wide angle, blue water photography, as well as post-production in Lightroom and Photoshop. We will also have informal nightly image reviews so you can have the opportunity for one-on-one feedback.

Cat Island is one of the most beautiful islands in the Bahamas, with isolated beaches and a population of only 1,700. The beautiful 83 degree clear blue water offers many great diving experiences, including a unique dive with one of the ocean's most majestic creatures - the Oceanic Whitetip shark.





Image Courtesy of Vincent Canabal / EPIC DIVING

Epic Diving is an operation based in Cat Island and has been working closely with the Oceanic Whitetips. Their extensive experience ensures the best possible chance of bringing us close to the sharks so that it's safe for both us and the animals and providing a rare opportunity to photograph this ocean wanderer.


There can be up to 10 sharks in the water at one time in the beautiful blue water, and Cat Island has quickly become the go-to place to capture images of the secretive animal.

www.divephotoguide.com


Specialists in Underwater Photography

Siren Fleet



Six Luxury Liveaboards
Spacious cabins & Dive Deck
Superior Service & Dive Guides



Truk • Fiji • Palau
Indonesia • Maldives • Philippines

Call the experts: +44 208 099 2230
www.sirenfleet.com
info@sirenfleet.com

Oasis Photo Contest 2013

Registration is open until December 25, 2013



The Oasis Photocontest Award 2013 is coming. It is the largest Italian contest and exhibition dedicated to the wildlife photography and among the most important at international level.

A selected jury, composed of directors of the major european magazines of wildlife photography, will lead into international footlights the selected images.

The deadline for submissions will be on Dec 25th, 2013.

The overall winner will be awarded receiving the prestigious Trophy Oasis Photocontest, a work in bronze by the sculptor Michele Vitaloni and a cash prize of 2.000 Euros. The italian champion will be awarded receiving the Trophy Press Tours plus a trip (all inclusive) in Cuba.

A special prize will be awarded

by Oasis magazine.



Ten prizes of € 500 cash will be delivered to the winners of the 10 sections of the adult category contest.

A selection of the most evocative images selected by the magazine Oasis, will compose the exhibition "Oasis Photocontest Tour 2014". In 2014, the exhibition will be in tour in major italian cities and will also be proposed at major European events dedicated to wildlife photography.

All participants at the contest will be present in the "hall of fame" of the prestigious catalog which shall be published, in addition to the 103 winning photographs, the approximately 500 images that will enter the final phase of the competition.

www.oasisphotocontest.com

Your advert could be here for just £50 and will be seen by over 10,000 underwater photographers worldwide. No other publication has such a targeted audience. For more details visit: www.uwpmag.com/?p=advertise

Dive With Basking Sharks Oban - Scotland



- Abundant Wildlife
- Stunning Scenery
- Island Exploration
- One, Two & Three Day Tours

www.baskingsharkscotland.co.uk



18-Year-Old Clinches Underwater Photo Championship in Southern California!



Check out our special
Whale Sharks trips
in 2014



MSY SEAHORSE.COM

Download our online brochure
HERE

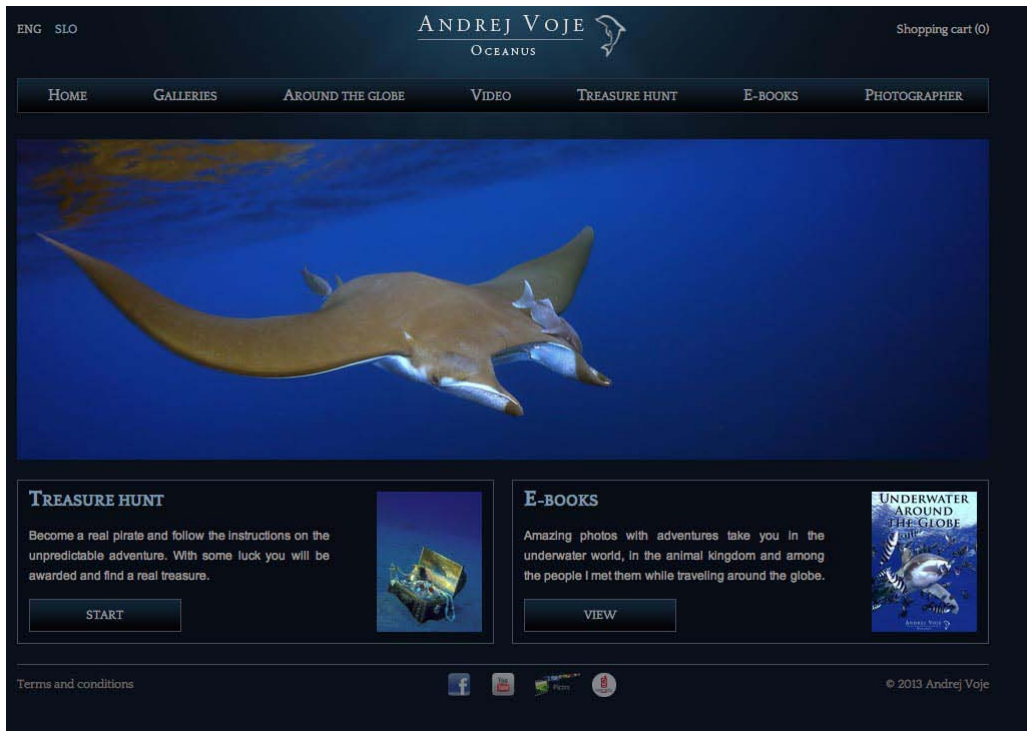
18-year-old Nirupam Nigam just clinched the “Best of Shootout” title in the 3rd Annual SoCal underwater photo shootout.

The Southern California competition attracted over 70 talented photographers with decades of experience, however Nirupam took awards in several categories, winning the competition. His winning shot of a sarcastic fringehead fish charging

his camera is a stunning image that leaps out of the screen at you. The fish actually attacked his reflection in Nirupam’s camera dome port but he was still able to capture the best moment in the action while also protecting his gear!

All entries had to be taken between September 13th and 15th, 2013 in Southern California waters.

www.bluewaterphotostore.com/2013-socal-shootout-results



I would like to invite you to dive with me into the deep blue ocean and discover the magnificent underwater world. On my new web page www.oceanus.si I would like to share with you the mysterious underwater world through my photos.

I would like to use this opportunity to announce my first underwater e-book UNDERWATER AROUND THE GLOBE which is one of the first such e-books available in epub, kindle, ibooks and pdf format. As well as plenty of excellent underwater photos there are many of my adventures described in the e-book while encountering the frightful

sharks, finding historical wrecks, swimming among the coral gardens and observing the tiny creatures on the coral reef – crabs, shrimps, nudibranches and tiny fish.

There are also many short underwater video clips available on my web page. And finally, there is also a surprise waiting on you deep on the ocean bottom. Become a pirate and try to find the treasure.

Andrej Voje
www.oceanus.si

World ShootOut 2013

The World ShootOut 2013 has concluded, awarding a bunch of talented photographers with amazing prizes!

David Salvatori from Italy was the one to win the highest prize, \$5,000 USD in cash.

World ShootOut 2013 would like to congratulate David, as well as all other categories winners. We sure hope to see you all again on the World ShootOut 2014 competition!

www.worldshootout.org



GDT European Wildlife Photographer of the Year 2013

Overall winner: Dr Alex Mustard, England

“Night Moves”

I watched these bar jacks (*Caranx ruber*) hunting over the coral reefs for several nights and was struggling to capture the energy of the predation. Ultimately, I decided to experiment with long exposures, using an underwater video light to illuminate their trails as they dived down to the reef to feed. You can also see the smaller trails of their prey attempting to evade them. The long swooping trails are dives to catch prey, the more sinuous trails are where the bar jack is swimming slower as it devours the meal. It took several nights work to time an exposure correctly.

Nikon D700, Nikon 16-35mm f/4. At 16mm, ISO 400, tripod, Subal uw housing, Sola uw light



www.gdtfoto.de

www.uwpmag.com



The Adventure Travel Show 25-26 January 2014 Olympia, London

The Adventure Travel Show returns to London's Olympia on 25-26 January 2014. This is your chance to immerse yourself in a weekend of Adventure travel inspiration and discover off the beaten track travel experiences with the biggest collection of specialist travel operators under one roof. Plus listen to over 100 FREE Talks in 4 theatres from explorers, industry experts, guide book writers and expedition leaders who will help you uncover your perfect adventure.

www.adventureshow.com

Nauticam

changing the game

Industry Leading Innovations

Vacuum testing system

Light mounting system

Housings - Cinema Camera

Housings - DSLR

Housings - Mirrorless

Housings - Compact

Carbon Fibre arms

Viewfinders

Fisheye
Inon
Stix
Zen underwater
F.I.T

Nauticam

Sea and Sea

Subsee

Light and Motion

Glowdive

iDivesite



+44 (0)1202 256241

info@uwvisions.com

where passion meets expertise



Under
Water
Visions

www.uwvisions.com

New Products

Ikelite Housing for Nikon Coolpix S6500

The Ikelite housing for the Nikon Coolpix S6500 camera 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. With a camera installed, the housing's buoyancy is near-neutral for comfortable handling and rock steady HD video.

Special polycarbonate blends allow us to create an extremely strong yet clear and lightweight enclosure. We believe there's no substitute for inspecting the actual o-ring seal once your housing is closed. 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. Polycarbonate is fundamentally corrosion-resistant for easy maintenance year after year.

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

www.uwpmag.com



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 Vacuum Check and Leak Detection System



Nauticam is pleased to announce an exceptionally comprehensive vacuum system that allows the underwater photographer to confirm watertight integrity before entering the water.

The electronic monitoring circuit is compactly integrated into the housing's leak detector, where it constantly measures the vacuum level and reports its status via a multi-color LED easily visible on the rear of the housing. This sophisticated circuit has an advanced temperature compensation capability, so changes in ambient temperature or changes in internal temperature won't cause a false positive.

Starting with NA-70D for Canon 70D, all new Nauticam DSLR and Mirrorless Interchangeable Lens



Camera housing models will ship with the electronic monitoring circuit installed as standard equipment.

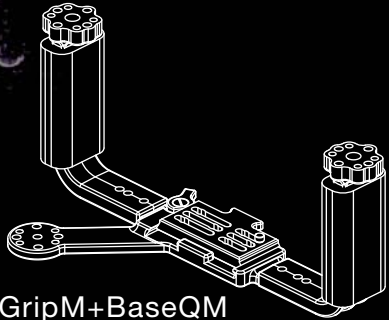
At ambient pressure, the LED slowly blinks blue. When a solid vacuum is achieved, the LED changes to a solid green, indicating system integrity. If the vacuum starts to degrade, the LED begins to flash yellow, and if water intrusion is detected, the LED flashes red, and the audible alarm is sounded.

Retrofits for existing housings are available starting November 4, 2013.

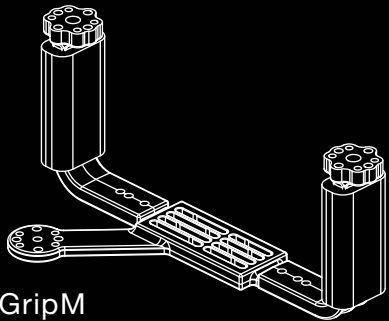
www.nauticamusa.com



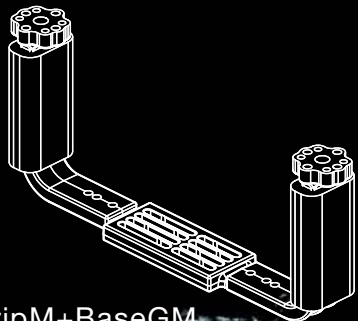
ACQUAPAZZA GripBase



GripM+BaseQM
+ Quick shoe M



GripM
+BaseGTM (With a mount base)



GripM+BaseGM
(General purpose)

<http://acquapazza.jp/en>

Nauticam Supermacro Converter



We have utilized a revolutionary approach in developing the SMC. We incorporate the camera lens inside the housing/port, the port glass, and the water surrounding the entire 'system' as individual optical elements in designing and optimizing the SMC.

The SMC consists of a group of lenses, housed in a marine grade anodized aluminum barrel, which is designed to be mounted in front of a port, and converts the system to a high magnification underwater photographing system, while preserving most of the optical quality of the camera lens such as resolution and contrast etc.

It is designed and optimized for using with 60mm to 100/105mm 1:1 macro lenses with internal focusing capability in the DX and FX format.

When combined with a full frame camera and a 100mm/105mm



macro lens, the SMC converts the system to provide 1.3X to 2.3X magnification factor. In other words, a minimum subject area of 15.6mm X 10.4mm will fill the whole frame of a 36mm X 24mm sensor.

The SMC is developed through hundreds of engineering hours utilizing computer software and built with lenses of special formulated glasses optically ground to high precision. It effectively reduces normal optical issues such as chromatic aberration, coma, spherical aberration, and field deformation etc. associated with underwater macro photography using magnifying lenses.

www.nauticam.com



ACQUAPAZZA

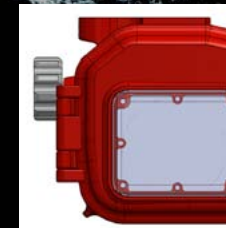
NEW
TYPE



Coming soon!

APSG-DPM

Underwater Camera Housing for SIGMA DP1 Merrill
DP2 Merrill
DP3 Merrill



<http://acquapazza.jp/en>

Want Precise Control?



YS-D1

Underwater Strobe

INTRODUCING DS-TTL II with E/V CONTROL
more responsive, more precise, more reliable



COMPACT Smaller than the YS-110a
POWERFUL From GN1 to GN32
VERSATILE TTL, DS-TTL II & Manual
EV Control
Slave & Hardwired
ERGONOMIC No Slave On/Off Switch,
Optional Strobe Mounts
DEPTH RATING 100m!!

WWW.SEA-SEA.COM

SEA&SEA
THE UNDERWATER IMAGING COMPANY

Ikelite Housing for Canon EOS 70D



Other housings simply waterproof your camera. An Ikelite housing improves your photos.

TTL or "Through-The-Lens" flash metering means the camera controls flash duration to properly expose an image. The Ikelite housing for the Canon EOS 70D includes built-in proprietary circuitry which tells your camera that a TTL external flash is attached, allowing the camera to adjust exposure more accurately. Spend more time showing off great photos, and less time tinkering in Photoshop.

Fiber optic slave flash units require the camera's flash to fire every time. This constantly drains your camera's battery life, builds up heat inside of the housing, and creates a shutter lag as you wait for the camera's flash to recycle in between shots.

The Ikelite housing for the Canon EOS 70D translates direct electrical impulses from your camera,

triggering your strobe and precisely adjusting its power without the need to fire the camera's flash.

In-line communication between the strobe and the camera completely eliminates signal interference and false triggering caused by light rays bouncing off the water's surface or your buddy's flash going off.

Controls are customized to put all important camera functions within comfortable reach without taking a hand off the handles.

An over-sized knob smoothly engages our unique system of universal zoom gears. We provide two zoom sets with each housing, one for use with most popular larger diameter zoom lenses and a second designed for use with smaller diameter zoom lenses.

A variety of dome and flat ports attach with four locking latches for maximum security and quick changes between dives.

www.ikelite.com

Nauticam
USA

Nauticam NA-NEX5N
Sony NEX-5N housing



"Back to the future"

The Sony NEX-5N provides DSLR image quality with the full HD video of a camcorder in a compact size.

The Nauticam NA-NEX5N extends that capability with a form fitting aluminium housing and a full range of ports from fisheye to macro.

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

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

www.nauticamusa.com



NA-70D HOUSING
for Canon EOS 70D Camera
is shipping now



With latest Integrated
Electronic Vacuum Check
and Leak Detection System

Acquapazza APSO-NEX5T housing for Sony NEX-5T



Japanese housing manufacturer Acquapazza are finalising their design for the Sony NEX-5T housing.

The Acquapazza APSO-NEX5T will have some major advantages in that it will be available with ports for eight lenses from super wide to super macro including the E10-18mm, A16 Fisheye, A50mm and A100mm macro lenses.

The Acquapazza bayonet port is simple to fit and has built up a loyal following for reliability and security – even at depth. The trigger style shutter release lever gives a much more sensitive feel similar to a DSLR.

Reviewing your images is very quick and simple using the Preview extension lever which is controlled without needing to move your hand.

The Acquapazza APSO-NEX5T housing is the only one which is available with the option of a full 0-45° tilt monitor back. This is particularly useful for shooting steady

video footage. In addition there is a slide rail included for fitting an optional magnifying monitor hood for critical focusing and use in bright sunlight.

The Acquapazza APSO-NEX5T housing represents a continuing commitment to these compact but very capable cameras from market leader Sony.

Demand Quality?



MDX HOUSINGS

Machined Solid Block Aluminium
Corrosion-Resistant Coating
Ergonomic Design
Takes optional VF45 Viewfinder
Port Locking Mechanism
Locking Latches
Fibre Optic Cable Socket x2
100m Depth Rated



WWW.SEA-SEA.COM

SEA&SEA
THE UNDERWATER IMAGING COMPANY

Nikon 1 AW1 waterproof to 15 metres

Nikon Corporation is pleased to announce the release of the Nikon 1 AW1, an advanced camera with interchangeable lenses.

The Nikon 1 system proposes new forms of imaging expression, and the Nikon 1 AW1 is waterproof to 15 m (JIS/IEC Class 8 (IPX8) equivalent) and can withstand the shock of a fall from up to 2 m (MIL-STD-810F Method 516.5: Shock standard compliant).

When used with the dedicated NIKKOR AW 10mm f/2.8 and NIKKOR AW 11-27.5mm f/3.5-5.6 lenses to be released at the same time as the Nikon 1 AW1—the places and situations in which photography is possible are expanded to include



more outdoor scenes, such as in the mountains and at the beach.

The Nikon 1 AW1 kit with the 11-27.5mm has a suggested retail price of \$799. The Nikon 1 AW1 two lens kit with the 11-27.5mm and 10mm lenses will be \$999.

www.nikon.com

Retra uTrigger

Retra has announced a new underwater remote trigger that works wirelessly through housing walls. It consists of an internal sensor and a wireless external unit that is attached to a push button remote by wire. It works with both AF and manual focus settings and the trigger can be locked to make long exposures.

The uTrigger will retail at 245,08



EUR (excl. local taxes) and will ship from 31 November

www.retra-uw.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



High definition in the palm of your hand.
APSO-RX1002
 Underwater Camera Housing for SONY RX100 II



<http://acquapazza.jp/en>

Fantasea FG16 housing for the Canon G16



Canon has just announced the PowerShot G16 and Fantasea will have a housing for it very soon!

The new and stylish FG16 housing, for the recently announced Canon PowerShot G16 camera, will be available at the beginning of December 2013, and we are already accepting orders!

Secure stock of the FG16 housing, ensuring that you receive yours as soon as the housing is released, and at the same time - take advantage of a special introduction offer. Please contact us for further information.

Canon G Series cameras are the most popular compacts in the market, the G16 being the best released so far!

The FG16 housing introduces

some of the highest and most professional standards of function, style and durability

Full access to all camera controls & functions with clearly marked controls

Increased depth ratio of 60m/200ft

Shock resistant system. Ergonomic design. Double O-ring seal for a perfect watertight seal. Built-in moisture detector for increased confidence. Complete dedicated accessory system available, including optic accessories, flash and video lighting sets and more

www.fantasea.com

AIRLOCK

SEAL YOUR HOUSING
AND DIVE
WITH CONFIDENCE



BACKSCATTER
UNDERWATER VIDEO & PHOTO

Free Lifetime Tech Support
Worldwide Shipping

USA West HQ
+1 831-645-1082

 Backscatter_West

USA East
+1 603-432-1997

 Backscatter_East

AIRLOCKPRO.COM

www.uwpmag.com

FLIP 3.1

COLOR CORRECTION SYSTEM FOR GOPRO HERO3



BACKSCATTER
UNDERWATER VIDEO & PHOTO

Free Lifetime Tech Support
Worldwide Shipping

USA West HQ
+1 831-645-1082

USA East
+1 603-432-1997

Backscatter_West

Backscatter_East

FLIPFILTERS.COM

www.uwpmag.com

Nauticam NA-NEX5R for Sony NEX-5T



The Sony NEX-5T is the latest model in Sony's popular NEX series of mirrorless cameras. The NEX-5T is an upgrade to the NEX-5R, and features Near Field Communication (NFC), making it easy to instantly share the high quality APS-C based images via a smartphone.

Nauticam was the first manufacturer to see the potential for the NEX-5 underwater, and is the world leader in underwater camera housings for the NEX system.

Nauticam is pleased to announce support for the new NEX-5T camera. The NEX-5T can be used in the NA-NEX5R housing with no modifications. NA-NEX5R is available now, and provides full functionality for the newest camera in the revered NEX lineup.

www.nauticamusa.com

Ultralight Hot Shoe ball adaptor

The new improved hotshoe from Ultralight uses a thumb screw to tighten after you insert the plate into the "cold shoe" (The old one you tightened with the ball).



www.ulcs.com

Ball Adaptor for Sea&Sea compact Tray



This anodized aluminium adaptor comes with a 28mm size (sea & sea ball) and it is possible to change it to a standard one inch ball if wished

www.uw-fotopartner.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

Issue 75/21



Mangrove housing for Sony NEX-FS700 & FS100



Aditech is proud to announce the launch of the new Mangrove housing MVHS-FS700 for the Sony camcorder NEX-FS700 and FS100.

The housing's front case is constructed from marine grade aluminum, machined, anodized and the rear case is machined from solid Delrin. The Mangrove housing is designed for optimal grip operation, it is depth rated to 200 meters (660 feet)

The housing MVHS-FS700 is mainly electronically controlled, it uses the LANC connector, the external controls on the housing are linked by 12 electromagnetic pushbuttons to corresponding controls on the camera inside the case, there is only one mechanical control at the front of the housing which allows to access the zoom gear ring.

The electromagnetic controls do not penetrate the housing wall and can

be easily removed for cleaning and maintenance.

Another convenient feature of this type of system is that the controls for the housing are grouped together in three locations, to the left, right and under the in-built monitor, so that each function can be operated by your thumbs while maintaining a steady grip on the handles. In this position you can instantly see the labels for the names of each control, unlike a mechanical housing where you must either memorize the location of the controls or rotate the housing to read the name of the control you want to operate. Grouped electronic controls are very convenient on deep dives where nitrogen narcosis may be a factor.

www.aditech-uw.com



5 important reasons to make Reef Photo and Video your choice for underwater photo and video

We are divers and photographers

Everyone on our friendly staff is an underwater photographer. We use the gear that we sell, and we keep up with the latest imaging products for both underwater and topside.

U/W photography is our only business

We're not a dive shop and we're more than a camera store. We concentrate all of our energy on the constantly changing world of underwater imaging.

Selection and Inventory

Our huge inventory from over 58 manufacturers means that we probably have what you need in stock. Orders for in-stock items placed by 4pm EST ship the same day!

Service After the Sale

Our in-house technicians are experts in repair and service of your equipment. In addition, our custom shop can fabricate those 'outside-the-box' parts that you may require.

Free Ground Shipping!

Orders over \$200 qualify for **FREE** domestic Ground shipping via UPS!

www.reefphoto.com



FROM POINT & SHOOT TO PROFESSIONAL



BACKSCATTER
UNDERWATER VIDEO & PHOTO

Free Lifetime Tech Support
Worldwide Shipping

USA West HQ
+1 831-645-1082

USA East
+1 603-432-1997

 Backscatter_West

 Backscatter_East

BACKSCATTER.COM

Nauticam NA-70D for the Canon 70D



Nauticam announces the release of the NA-70D, the latest in its acclaimed line of precision crafted underwater camera housings. Nauticam is the international leader in innovative housing technology, and the new housing for the Canon 70D capitalizes on that experience. Features include a new, totally integrated electronic vacuum check system - and a host of refinements such as very clever weight reduction techniques and advanced galvanic corrosion prevention.

The 70D has taken over for the 7D as Canon's leading prosumer camera, and has all the key ingredients needed to be Canon's flagship APS-C SLR.

Nauticam is pleased to announce that the NA-70D is the first housing to ship with Nauticam's new vacuum system with integrated electronic vacuum and leak detection monitoring system.

The NA-70D ships with a 3rd bulkhead port specifically for installing optional vacuum valves, leaving the user two other bulkhead ports for HDMI, sync cables and other accessories. More information about the vacuum monitoring system and availability for other Nauticam housings will be forthcoming.

The NA-70D takes advantage of the 70D's extensive new features and brings them into the underwater realm in the most innovative, best engineered, and most ergonomic camera housing available... leaving only one question:

What will you shoot with the NA-70D?

www.nauticamusa.com

Epoque Edivecam



Epoque have introduced the Edivecam which features a wearable/outdoor mini DV camera. It is made of ABS and can be used up to 60m (200 feet) depth. 130 degree wide coverage is available.

It is very compact size with a 2.5inch high quality LCD monitor. The front lens port on housing has a 58mm filter-ring so a close-up lens or red filter can be attached directly.

On the bottom a tripod screw is built-in, so all accessories from Epoque, Shoe-stay Mini/ Clog-shoe/ Compact Epoque EL-series light can be attached directly and simply.

www.époque-japan.com

Sea & Sea RDX-100D housing for Canon EOS Rebel SL1/100D

Sea and Sea have announced their RDX-100D housing for the Canon EOS Rebel SL1/100D which includes the following features:

Two Fiber-optic cable sockets. By inserting the Fiber-optic Cable into the housing connector, an external strobe will be optically connected to the camera's built-in flash enabling full-featured strobe photography and creative lighting expression.

Features an Optical Viewfinder 0.5x that makes it easy to see the whole field of view. An optional exchangeable viewfinder can be selected as well.

Various ports including NX ports can be mounted with the RDX Port Base L or the RDX Port Base S in order to accommodate many kinds of lenses.

Easily operated shutter lever, excellent for quick snapshots. The shutter lever can be operated in two ways – pushing from the top or pulling from the front – and offers a smooth halfway press for adjusting the autofocus so you need not worry about any missed chances.

Large buckle structure (with lock function). Makes it easier to open and close the back cover than existing (metal) locking latches.

When using the optional Grip-Stay L II, you can hold the camera firmly with both hands just as you can with conventional housings.

Strong and durable build, with a depth rating of up to 60m / 200ft.



www.seaandsea.com

FANTASEA
line

FG16 Housing for Canon PowerShot G16



**NEW
RELEASE**
Click Here

www.fantasea.com

www.canondive.com

Seashell iPhone5 housing



Apple iPhone 5S and 5C were launched on 10 September, 2013 with the new iOS version 7. In addition, iPhone 5 users are allowed to download the new iOS version 7 starting from 19 September. It is expected that the new iOS will also be available for iPhone 4 and 4S very soon.

Our proprietary apps “Seashell Lite” works very fine with the iOS version 7 and it gives the user convenience while using Seashell underwater. Therefore, customer can download the Seashell apps if they are using iPhone 5S, iPhone 5C and their iPhone5 if they have updated the iOS version 7.

www.seashell.hk

www.uwpmag.com

Nauticam NA-RX100II for Sony RX100 11



The Nauticam housing for the RX100 is one of the bestselling housings in Nauticam history, and for good reason. Despite the difficulty of making a housing for a camera with small controls, the NA-RX100 is unrivaled in its reliability of operation.

With the RX100, Nauticam raised the bar for professional grade aluminum housings for the compact digital camera market segment. The NA-RX100II is built on that success, and similarly sports industry leading features such as the intuitive single rotating housing latch, rugged machined aluminum case, 100 meter depth rating, rear mounted o-ring, and a sculpted shutter release that give the user direct control over half press and full press of the camera shutter button.

The RX100 II adds a bulkhead port for optional installation of



accessory bulkheads. With the new hotshoe on the RX100 II, the user who wants to add a Nikonos or Ikelite style bulkhead to manually fire strobes with electrical sync cables can now do so.

The RX100 II features a standard 67mm thread on the port positioned precisely for maximum wide-angle lens performance. Also unique in this market segment is the ability to manually focus the RX100 II when desired through the front command dial. Macro shooters in particular should enjoy the manual focus with focus peaking option to dial in those subjects using a strong close up wet lens such as a +10 diopter. The use of Nauticam’s new 67mm Flip Lens Holder makes this type of macro work easier than ever.

www.nauticamusa.com



ACQUAPAZZA

NEW TYPE

High definition in the palm of your hand.

APSO-RX1002

Underwater Camera Housing for SONY RX100 II



<http://acquapazza.jp/en>

Isotta housing for Nikon D7100



The Isotta housing for D7100 combines the best materials and the most innovative techniques of engineering development. The ergonomic shape provides excellent handling characteristics

following the form of the camera and thus maintaining its compact size.

The case is made of anodized aluminum and the controls allow the use of all the revolutionary features of the Nikon D7100.

The new sled inserting the camera into the housing is simple, fast and keeps your camera safe when inserted.

The closing, thanks to the pins placed on the upper and lower sides of the housing and to the knob, is easy,

rapid and does not require any effort by the user.

The handles are adjustable and ergonomically designed to allow convenient use of the housing controls.

www.isotecnic.it

New Ocean Leisure Cameras showroom London



Ocean Leisure Cameras are pleased to announce the completion of their new showroom layout in Ocean Leisure.

Back in 1976 Peter Rowlands started Ocean Optics, one of the UK's first professional underwater photographic stores. He moved in with Ocean Leisure when they moved into their new premises, just off Trafalgar Square in 1992, and so began a long association with underwater photography and 11-14 Northumberland Avenue.

Steve Warren took over Ocean Optics in the '90s and was followed by Cameras Underwater in 2005.

Nowadays the spot is occupied by Ocean Leisure Cameras and we're proud to be carrying the underwater photography flag in London.

The photographic industry has changed a great deal over the last 40 years but we're committed to offering the same level of great customer service that Peter started back in '76.

www.oceanleisurecameras.com

Diving In The Red Sea App



When we were in our early 50's, my husband and I booked into a hotel in Hurghada. One day trip took us to a small resort called Sharm El Naga.

Snorkelling around the huge house reef we saw so many varieties of fish that our digital cameras were soon completely full! Even walking in the shallows to the beginning of the reef, we were surrounded by many species circling our legs. Since then, we have stayed there several times and completed our Advanced PADI.

We are not professional photographers, but I have used a few of our numerous photos to write an App for the iPhone and iPad. It is called "Diving In The Red Sea" and is

intended to help with identifying fish. It is available in the Apple Store, and in the Google Play Store.

There is a slide show and a beginner's diving quiz. Tapping on a fish slide brings up information. There is also a Wikipedia link. You can browse by colour or family. Our Instructor and the Dive Master very kindly allowed me to include a few of their photos as well. The App costs £1.49.

I have also adapted it to run on a Mac or Windows computers.

Jessamy Goddard
jessamy99@gmail.com

Lightroom 4 and 5 for the Underwater Photographer is out!



\$108.00
BUY NOW

PayPal
MasterCard VISA AMEX Discover

* You can use Credit Cards on Paypal too.
Having a Paypal account is NOT required

Start Learning Now! Available as Digital Download

If you already own our Lightroom 4 series you only need the upgrade you'll find [HERE!](#)

To search, type and hit enter

TESTIMONIALS

Sam Cahir "Quite frankly, the tutorials by Doug and Lorenza Sloss are absolutely invaluable to all underwater photographers... read more

Chris Crumley "I teach Lightroom workshops in the East and arm myself with the best research material available ... read more

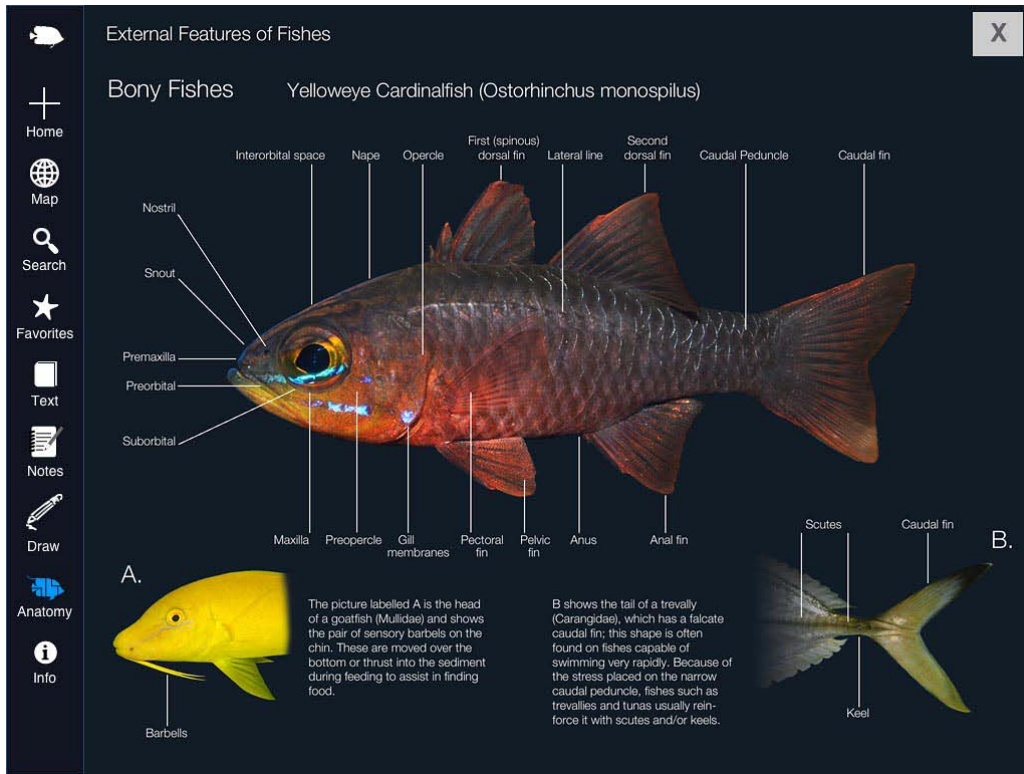
Hugh Ross "As a long time user of Aperture and iPhoto I was skeptical about transitioning to Lightroom 4. Two photo pros recommended Lightroom and both advised me to use Doug's tutorials. I am glad I followed their advice ... read more

Learn Lightroom 4 and 5 inside and out with this comprehensive collection of video tutorials. With just under 15 hours of instruction, Doug and Lorenza will guide you through this powerful program, with in-depth techniques that cover everything an underwater photographer needs to know to create brilliant images and keep them organized.

These tutorials are made in both Lightroom 4 and Lightroom 5 interfaces, and all of the content is applicable to both Lightroom 5 and Lightroom CC.

This time around the movies are offered to you as a video embedded PDF file that you can instantly download, no more waiting for it in the mail!

“Reef Fishes of the East Indies” app

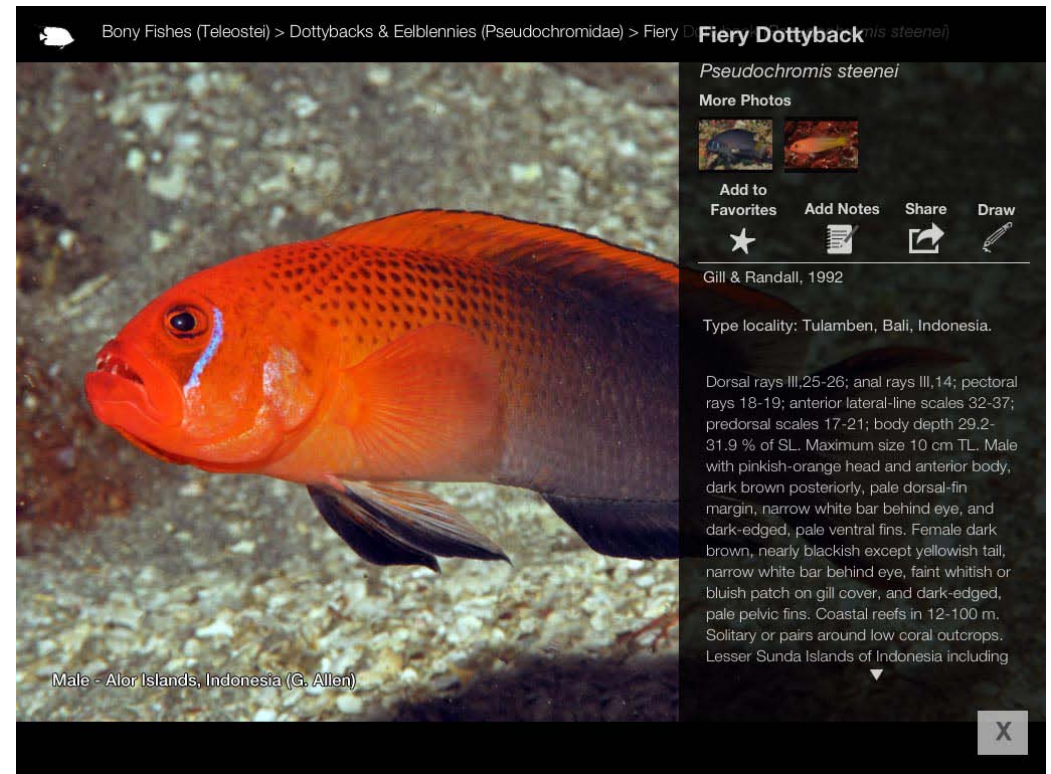


Conservation International (CI) today announced the release of the “Reef Fishes of the East Indies” app, a digital guide to every known reef fish species in the most biodiverse region on the planet, based on the book of the same name.

Co-author, Mark Erdmann CI’s senior advisor to the Indonesian Marine Program said, “Sharing this knowledge brings greater value to the biodiversity present here and we hope this will increase motivation and momentum for its conservation

to ensure that these species and their delicate ecosystems remain in balance. Maintaining this natural capital is key to the region’s important tourism industry, and other ecosystem services the ocean provides the people.”

The comprehensive information contained in this guide, includes over 2,500 reef fishes, of which 25 species are new to science. It summarises 60 years of research and exploration and brings greater understanding and valuation of the immense biodiversity



of reef fish in the East Indies. The authors, scientists Mark Erdmann and Gerry Allen, have spent much of their lives at sea discovering, studying and conserving some of the most rare and beautiful fish in the world. The proceeds of this CI produced app will support CI Indonesia’s marine conservation program.

Designed for iPad and Kindle Fire, REEF FISHES OF THE EAST INDIES doesn’t “stream” content, so it can be used out at sea, with no internet connection required. The app

contains many useful and interactive features including search, note-taking and drawing features, detailed entries for each species, and photo-sharing by email and social media. It is available for purchase in the Apple store and volumes 1 and 2 are \$17.99 USD each, and Volume 3 is free.

<http://reef-fishes.com>



SPECIAL OFFER!
 Patima PL-33
 Photo/Video Light.
 1300 Lumens!
 Wide beam



www.amphibico.com

Rouge



Aquatica HD Wave



Seacam D4 Silver



Subal D800



Aquatica 5DMK3



Sea&Sea MDX-X10/X20



Klearport



Watershot iPhone 4 & 5



Patima S110



Recsea RX-100 II



Patima G15



Inon Z-240

Seacam Seafash 150



ScubaCoolHoods!!!!



Ikolite DS-161

Sea&Sea YS-250Pro

Watershot iPhone 5 Pro



Fantasea Remora

Sea&Sea YS-01



Watershot Galaxy S3/S4



Inon S-2000

Seahorn Snoot for
 ALL strobe models!

Scuba Symphony- Your Ultimate One-Stop
 Diving and Underwater Imaging Solution!
 S103A Centrepoint Bandar Utama
 47800 Petaling Jaya, Selangor, Malaysia
 Tel: +603-77107197 Fax: +603-77251197
 Email: scubasympphony@gmail.com
 Online Shop: www.scubasympphony.com



Nauticam Carbon Fiber Float Arms

By Phil Rudin

Most underwater photographers tend to do an excellent job of controlling their buoyancy while diving. This is not always the case however when it comes to their photography and videography equipment. I cannot stress enough how important having a well balanced housing system can be to the success or failure of your photo goals.

Attempting to remain motionless in a fluid environment is difficult enough without the added issues associated with an over weight imaging system. Over the years I have experimented with several do-it-yourself and commercially available products from closed cell foam blocks to aluminum air filled tubes and while many have worked fairly well they have not provided the lift to size ratio I would have wished for.

Nauticam has recently released a new and innovative line of carbon fiber float arms which are now widely available at your authorized Nauticam dealer. Nauticam carbon fiber float arms are manufactured from carbon fiber tubing with plastic end caps and standard aluminum ball end with the

distinct blue Nauticam O-ring. Using high quality materials the carbon fiber tubes are sealed with O rings to ensure complete water tight integrity and include an aluminum “spine” that secures the entire assembly. This process allows the carbon fiber arms to be stronger than those machined from solid aluminum.

These arms have a depth rating of 100 meters and will not compress at depth like some foam blocks will. The hydrodynamic design moves more easily through the water.

Five times stronger and about one-third the weight of steel Nauticam carbon fiber arms provide about 50% more buoyancy than current aluminum strobe arms of the same length.

In addition Nauticam offers a full line of strobe arms, clamps, trays and mounting hardware of a unique design. The carbon fiber arms come in five sizes. The 60mm (2.3inch) diameter arms come in 200mm, 250mm and 300mm lengths (8,10,12”) as measured from O-ring to O-ring. The 90mm (3.5”) arms come in 150mm and 200mm lengths (6 &



8”) total lift ranges from 240 to 655 grams (8.5 to 23.1oz.) of lift. The carbon fiber arms range in price from £70.00 to £95.00, US \$80.00 to \$120.00. Because these arms are very light they will be excellent for travel given the current weight restrictions.

I tested two of the 60 X 200mm length arms with my NA-EM5 housing and Zen Underwater 170mm optical glass dome port using a Panasonic 7-14mm zoom, 20mm extension, two additional 10mm arms and two Inon Z-240 strobes. The smaller mirrorless housings have little space around the camera and tend to be heavy even for their smaller size v. DSLR housings. I was diving in a strong current and found that the arms did not tend to



collapse backwards when pointed into the current - a welcome advantage when diving the gulf stream off Florida. I was able to easily control the housing with one hand using the right grip on the Nauticam flex tray. I also used the arms with a single triple

clamp mounted to a ball on the cold shoe at the top of the housing. Once again using my right hand with the wrist strap and no tray I had excellent balance with one hand. I also used a single float arm with the Olympus 60mm macro and macro port, using the wrist strap. I was hand holding the Inon Z-240 with a Saga snoot in my left hand while trying to focus and point a very narrow beam of light onto a very small area of my subject, see my Saga Snoot review in this issue. This configuration was the most difficult for getting a super sharp exposure and the addition of the single float arm made the process a

great deal easier.

With an endless number of configurations to explore the Nauticam carbon fiber float arms are well worth considering for your buoyancy control needs.

Phil Rudin



SeaLife®

Closer Than Ever

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)

Photo: Annie Crawley, Family Dive Adventures

www.uwpmag.com

ONE SMALL STEP FOR MAN

Photo by Paul Duxfield

ONE GIANT LEAP FOR PHOTOGRAPHY!

NEED HELP WITH DIFFICULT SUBJECTS? CALL FOR BACKUP

OCEAN LEISURE CAMERAS

London's premier underwater camera store

Ocean Leisure Cameras is the one-stop central London underwater photography specialist store.

Address:
11-14 Northumberland Ave
London, WC2N 5AQ
Underground: Embankment

Contact:
Phone: 020 7930 5051
info@oceanleisurecameras.com
www.oceanleisurecameras.com

Open 7 days a week

NEW BIGGER SHOWROOM NOW OPEN!

CAMERAS

HOUSINGS

LIGHTS

LENSES

COURSES

Canon, Panasonic, Inon, Sea & Sea, Hugaft, Nauticam, Light & Motion, Fisheye, Patima GoPro, etc...

Focusing light with Saga Optical Snoot

By Phil Rudin

Light shaping devices have been around for about as long as photographers have been exposing images. Underwater photographers are no exception to this truth. We have used the position of the sun to create interesting lighting effects, a verity of diffusers to widen and soften strobe lighting. Multiple strobes can control shadows, highlights, contrast, color and depth. Another technique underwater photographers have taken right from the studio photography toolbox is the use of snoots for shaping and directing light onto the subject.

A snoot is a cylindrical or conically (cone) shaped light reflector which is fitted over the strobe to produce a focused beam of light directed onto the subject. The snoot creates a column of light which will allow you to separate a subject from its background or place a very narrow sliver of light on an element of your subject like its eye or mouth. We most often see snoots used for macro photography but they also work well for close focus wide angle situations.

I began using snoots made

from a white plastic funnel taped to my strobe more than thirty years ago in my film days. This was a very frustrating endeavor because it was hard to tell where the snoot was pointed and without the instant feedback of live review you never knew if you got the shot you wanted. With today's digital equipment snooting is still be a bit frustrating but it can be far more productive than in the thirty-six exposure film days.

Most modern strobes have a powerful focusing light which allows you to aim the light beam much more accurately onto the subject. The use of snoots has become so popular in underwater photography that several types of snoots are now commercially available and many more home made versions can be found on the internet.

Most commercial snoots are of two types. Those where the light is conducted through a hollow tube and those where the light is conducted through a bundle of fiber optic cables.

With the hollow type of snoot, different size tubes can be added to widen or narrow the light beam. Color filters can also be added and



the cone can be moved closer to or further away from the light source to change the shape of the light. This light shaping change can harden or soften the edges of the light to effect the look of your photograph. A harder edged light will reduce "spill" (stray light) from getting onto parts of the photograph where you don't want the light to be.

Seaweed Blenny eye, Olympus E-M5, 60mm macro, Nauticam housing, Inon Z-240 with Saga Snoot, ISO-640, F/7.1, 1/250th.



With the soft edge light beam comes a smoother transition across the photograph from light to shadow which is preferable for many critter portraits as it is with people portraits shot in the studio. Fiber optic snoots are made from a bundle of fiber optic cables that are held in place over the flash tube(s) on your strobe. When the strobe is fired the light is transmitted through the fiber optic bundle and onto the subject. With fiber optic snoots the size and shape of the light beam can be changed by adding different size narrowing tips to the light emitting end of the fiber optic cables.

Fiber optic snoots are flexible which allows them to be more easily shaped to your needs and because they are smaller in size they will fit into a smaller space. Many fiber optic snoots are also made with two separate fiber optic bundles which can be mounted onto one strobe head. This style of snoot allows you to light both sides of your subject or create any number of lighting ratios. As an example you can light both of your subjects eyes without lighting the entire animal, a very cool effect.

Saga Diving Technology (Sagadive.com) is located in Barcelona Spain where they manufacture and sell underwater photography products. Saga manufactures fiber optic snoots and the Optical Light Guide Snoot which is the main focus of this review.

The Saga Optical Light Guide Snoot is unique because of the wide range of control over the snoots light beam. My prototype test snoot was designed for use with the Inon Z-240, Z-220 and D-2000 strobes. The Saga Optical Light Guide snoot can also be adapted to strobes from several other manufacturers.

The snoot has three parts, the first is a metal



ring which is mounted to the Inon strobes. The snoot is then pushed onto an O-ring on the metal mounting ring the which secures it in place on the strobe. The snoot has an internal rotating disk with six round openings each of a progressively larger size for the strobe light to pass through. The rotating disk has corresponding one through six numbers which appear in white lettering on the outside of the snoot so that you can see which size opening you are using at all times. Inside the snoot is a fiber optic bundle which mounts over the strobe's focusing light.

When the focusing light is turned on the light beam can be used to aim the strobe light onto the subject. One of the fiber cables is passed through the side of the snoot and points onto the numbers on the rotating disk so that you can see which number you are using during a night dive, very handy indeed. The snoot narrows to a 40mm long tube with a 55mm threaded opening at its end. The third part of the snoot is a 65mm threaded tube with optical elements at each end and in the center.

This is the what separates the Saga Optical Light Guide Snoot from other snoots. The threaded optical tube can be screwed in and out to move the optics closer to or away from the flash tubes. This allows the optics to be moved in and out by



Queen Conch, Olympus E-M5, 60mm macro, Nauticam housing, Inon Z-240 with Saga snoot lighting the eyes and a second snoot with red filter lighting background. ISO-200, F/8.0 1/250th.

about 35mm. You can get within a few millimeters of a subject with this snoot so depending on the adjustment of the optical tube and the snoot to subject distance you can change the diameter of the light beam from about 5mm to 150mm.

By moving the optic tube in and out you can also make the circle of strobe light softer on the edges for a smoother light transition or harder to isolate an area of your subject like an eye. If you want to get even more creative the rotating disk can be removed and replaced with one that has different shapes such as stars, ovals and more. Color filters can also be added for backlighting subjects or lighting backgrounds.

The Saga snoot is made from rugged black Delrin and retails for around 500,00€/650.00 US. My prototype Saga snoot had black Delrin



Single Coral Polyp approximately 10mm in diameter, Olympus E-M5, 60mm macro, Nauticam housing, Inon Z-240 with Saga Snoot, ISO-200, F/8.0, 1/250th.

on the inside and this NOT the way the production snoot is sold. The production models have a reflective white coating on the inside to boost light output. I added some aluminum foil to the inside of my prototype snoot to help reflect more light through the optical tube and as a result I was able to more than double the guide number. I also used cloth surgical type tape to secure the snoot to the strobe so it would not fall off if I bumped it against something. A large

ring is provided to secure the snoot to your strobe arm with a lanyard in the event it does fall off but as I am using the snoot all the time the tape works well for me.

Most of my review work was with macro subjects so the snoot to subject distances were no greater than about 12cm. I was able to use all six disk sizes and the optical tube to shape the light to my liking for a large variety of subjects. If I came across a subject where I needed a broader light

beam all I needed to do was remove the optical tube from the snoot for a much wider light beam. Unlike some of the other snoots I have used the focusing light worked quite well. Be aware that I was using the Inon Z-240 type 4 strobe which has Inon's newest and brightest focusing light. My older type-2 Inon Z-240 did not work as well because of the less powerful focusing light.

I tried three different methods to position the snoot, first hand held, then tripod mounted and mounted on a strobe arm attached to the housing. Hand held works well if you are shooting in a location where you don't need a held free hand for balance, support, in current, etc. The big issue using the hand held technique is holding the housing steady with one hand while you are attempting to focus a small sliver of light onto an in focus subject. I can't stress enough how important it is to have a well balanced easy to control housing. To assist with this I added a Nauticam ten inch carbon fiber float arm to my Nauticam NA-EM5 housing for added buoyancy and balance. I also used the same Nauticam arm and a four inch ball arm for support when the strobe was mounted to the housing.

The problem with the housing mounted method is trying to line up the subject and focus the lens while moving the focusing light on

the subject at the same time. I found it somewhat frustrating having one eye glued to the viewfinder while trying to aim the focusing light with the other. With the strobe mounted on a tripod the light can be aimed at the subject and then the camera can be moved around the subject to get the most ideal composition. The problem with this approach is that you can't always find a convenient place for the tripod where it will be close enough to the subject while not doing damage the surrounding marine life. If you chose to use a tripod your first concern should be for the safety of the reef.

With the tripod or handheld approach it helps to have an extra long fiber optic flash cable with a small coil rather than the commonly used fiber cords for housing mounted strobes. I found that these shorter fiber cords tend to get tangled as you are moving everything into position for the shot and that you can spend as much time trying to get the cord untangled as you will getting your shot. Thanks again to Jose Sanchez Garrido and Saga Diving Technology for their support with the test equipment used for this review. Go to Sagadive.com for more information on the Saga line of snoots.

Phil Rudin

ULTRALIGHT

CONTROL SYSTEMS



We manufacture trays for your digital camera & video housings and arms to add a strobe or light.



18 years in business.
100% customer satisfaction
guaranteed.

Special
GoPro
mounts

The original arms with the O-ring in the ball.

ULTRALIGHT CONTROL SYSTEMS SELLS THE ONLY TRAYS, HANDLES, ARMS, CLAMPS AND ADAPTERS THAT ARE MANUFACTURED AND ASSEMBLED IN THE USA.

QUALITY AND CUSTOMER SERVICE ARE OUR #1 PRIORITIES.

ALL PARTS ARE MACHINED (NOT MOLDED) FROM THE HIGHEST GRADE ALUMINUM AND HARD ANODIZED. OTHER PARTS ARE STAINLESS STEEL.



Made in
the USA

www.ulcs.com

“Often copied,
never equaled”

Wildlife Photographer of the Year 2013

Behaviour: Cold-Blooded Animals Winner

Luis Javier Sandoval (Mexico)

The beaches of the Yucatan Peninsula, Mexico, near Cancún are traditional nesting sites for the endangered green turtle. But as Cancún has also grown as a holiday and dive resort, development has reduced the area available to turtles.

Today, though, many nest sites are protected, there are turtle hatcheries to help numbers increase, and there is publicity to help local people and resort owners value the natural riches of the region.

Luis earns enough from tourism photography to allow him time to document his beloved wildlife. 'The turtles are so used to seeing people in the water that they think we're just part of the environment,' says Luis, which means he has been able to get to know individuals, recognising them from the markings on their faces.

'This metre-long female, grazing on seagrass, took no notice of me, apart from glancing up briefly.'



© Luis Javier Sandoval (Mexico)

Recently, Luis has noticed what he suspects may be a new threat: at certain times of the year, a yellowish alga covers some of the seagrass. The suspicion is that the algal growth is the result of sewage from the resort,

which has already affected the coral. What is clear is that the turtles avoid eating it.

Nikon D7000 + 10-17mm Tokina fisheye lens at 17mm; 1/125 sec at f10; ISO 100; Sea & Sea YS-120 DUO strobes; Aquatica housing + TLC Arm Set.

Underwater Worlds Winner

Brian Skerry (USA)

It looks like some kind of inflatable pool toy, but what this turtle is munching on is, in fact, a pyrosome: a free-floating colony of hundreds of thousands of tiny tunicates (filter-feeding zooids) wrapped in a gelatinous 'tunic'. This alone is surprising – leatherbacks tend to dine on jellyfish – but what is more surprising is seeing a leatherback feeding at all. 'Usually, you only see them swimming away,' says Brian. He spotted this individual, nearly two metres long, near the surface in calm water off the island of Pico, in the Azores, Portugal, some distance from where he was snorkelling. As he finned closer, he fully expected the turtle to swim off into the clear blue sea. But it was so engrossed in its meal that he had time to compose a picture. 'The light was tricky,' says Brian. 'I wanted to use ambient light, but because of the position of the sun, it was a delicate dance of slow and gentle movements, trying to position myself to avoid shadows without disturbing the turtle.' Seeing such an elusive creature doing something so rarely witnessed was, he says,



'magical'. Brian continually strives to 'find new ways of creating images and stories that both celebrate the sea and highlight the environmental issues'. He sees this picture as a rare portrait of an incredible survivor – it has a lineage that pre-dates the dinosaurs – now facing a battery of threats,

including the warming of the seas as well as fishing, egg-harvesting and coastal development of its nesting areas.

*Nikon D3s + 17-35mm lens at 35mm;
1/250 sec at f13; ISO 1600; Subal
underwater housing.*

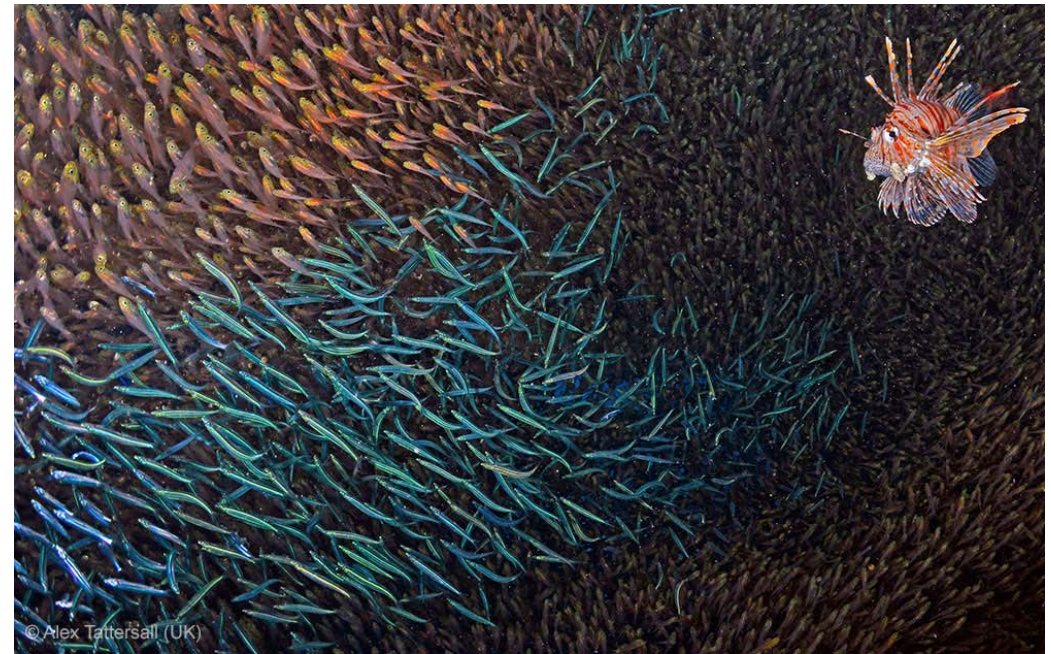


World in Our Hands - Winner Mike Veitch (Canada)

Whale sharks are the largest fish in the sea, but they are filter-feeders eating mostly plankton and small fish and, according to received wisdom, rarely interact with humans. So when whale sharks were filmed vacuuming up bits of fish from nets in Indonesia, it caused an internet sensation. But it seems that this behaviour is hardly new.

‘The fishermen around the islands have known about this for ages,’ says Mike. Their nets hang from fishing platforms on their boats, and the night lights set to attract silverside baitfish to them also attract whale sharks, which have learned to suck up the fish from the drop-nets.

The fishermen don’t begrudge them, regarding them as good luck. Now they really have brought luck. Divers and snorkellers are travelling here specifically to interact with the sharks, and dive companies, fishermen and local villages are recognising the economic potential. Mike took this image of a sub-adult (about six metres long) in Cenderawasih Bay, Papua, Indonesia.
Nikon D90 + Tokina 10-17mm lens at 14mm; 1/80 sec at f7.1; ISO 200; Aquatica housing.



Underwater Worlds - Runner-up Alex Tattersall (United Kingdom)

The wreck of the SS Thistlegorm has lain in the Red Sea at the southern tip of the Sinai Peninsula since 1941. She now attracts many thousands of divers each year, and a host of fishes.

In one of the huge holds, Alex discovered more than 20 common lionfish, attracted by a copious supply of prey. He returned over a number of dives, determined to capture as much of the action as possible. Here a lionfish is attacking a huge shoal of silversides and cardinalfish swirling in a huge baitball. ‘The synchrony was mesmerising, but the scene was a real challenge to photograph,’ says Alex. ‘I had to make sure that I didn’t overexpose the shiny, silver scales or create “noise” by highlighting particles in the water, while all the time being aware of the site’s strong currents.’ His determination paid off. He captured an intimate view of the agitated, swirling baitball, with the dazzling predator poised stage right.

Nikon D7000 + Tokina 10-17mm fisheye lens + 1.4x teleconverter; 1/100 sec at f11; ISO 320; two INON z-240 strobes; Nauticam housing; Zen 100mm mini-dome.



© Julian Cohen (UK/Australia)

Behaviour: Cold-Blooded Animals - Runner-up Julian Cohen (United Kingdom / Australia)

Julian is drawn to the striking patterns formed when animals group together, whether birds, mammals or, in this case, fish – a giant school of them. Here the silversides swirl as one to escape the potential (human) predator, on the basis that when each individual is part of a huge, flashing, moving group, it has less chance of being caught, both statistically and because of the confusion effect.

Julian was watching them five metres down underneath a wharf on the island of Samarai in Milne Bay, Papua New Guinea.

To stop his air bubbles from invading the scene, he had to hold his breath while ascending slowly, something that if done without caution can cause a pulmonary embolism. ‘I just let the fish do their own thing and photographed them as they formed this gloriously abstract pattern above me.’

Nikon D7000 + Tokina 10-17mm f3.5-4.5 lens; 1/200 sec at f8; ISO 100; two INON strobes; Seacam Prelude housing.



© Douglas Seifert (USA)

World in Our Hands - Commended Douglas Seifert (USA)

Douglas encountered this dugong in a sheltered, shallow bay on the Egyptian coast. It was eating seagrass, its principal food, moving itself along on its flippers rather than its whale-like tail, which it uses for swimming. Every few minutes, after two metres or so of grazing, it would swim to the surface, open its nostrils and take several deep breaths. ‘I approached him very slowly to gain his trust,’ says Douglas, who took his portrait by lying flat on the sea floor. What struck him was the power of the dugong’s muscular snout. It was obvious why the local dive operators had christened this particular individual Dyson: as it cropped the seagrass, it looked as if it was sucking it up with industrial power.

Nikon D800 + 15mm fisheye f2.8 lens; 1/320 sec at f16; ISO 640; Nauticam housing; two INON z-220 strobes.

Nature in Black and White - Commended Alexander Mustard (United Kingdom)

Alex took this shot in open water in the Caribbean Sea, off Mexico's Yucatan Peninsula, while swimming among a huge aggregation of whale sharks.

The sharks were feasting on millions of tuna eggs. One picture he had decided on was a backlit silhouette that would show the bow waves generated by these enormous animals – the world's biggest fish – as they push through the water, scooping up food in their giant mouths.

When he spotted the fin of an approaching shark with the sun behind it, he dived down, held his breath and waited for the eight-metre animal to pass overhead so he could shoot it backlit, with the sunbeams spearing into the water along its flanks.

'As serene as the moment looks,' says Alex, 'I was bursting for air. The combination of excitement and awe didn't help, or the fact that I had five metres of water and a shark between me and the surface. But the result was definitely worth it.' The tourism that has developed around the feeding aggregation is also worthwhile. It's put a value on keeping the sharks alive rather than as fodder for the shark-fin industry (a whale shark fin can fetch between \$10,000 and \$20,000), giving the sharks in Mexican waters a brighter future.



Olympus OM-D E-M5 + Panasonic 8mm fisheye lens; 1/250 sec at f8; ISO 200; Nauticam housing.

Wildlife Photographer of the Year harnesses the power of photography to promote the discovery, understanding, and responsible enjoyment of the natural world.

Now in its 49th year, the Wildlife Photographer of the Year competition provides a global showcase of the very best nature photography. The competition is co-owned by two UK institutions that pride themselves on revealing and championing the diversity of life on Earth - the Natural History Museum and BBC Worldwide.

Being shortlisted in this competition is something to which photographers across the world aspire. Every year emerging talents compete with established names for a chance to be hailed Wildlife Photographer of the Year.

Each of the thousands of annual entries is evaluated individually by an international jury of photography experts, before being awarded a place in the top 100 images of the year.

Exhibition and tickets

Wildlife Photographer of the Year 2013 exhibition
Natural History Museum
London

18 October 2013 - 23 March 2014

10.00-17.50 (last admission 17.15)
Open late the last Friday of every month

The world-renowned annual exhibition opened at the Museum on 18 October 2013. It shines a spotlight on the rarely seen wonders of the natural world.

100 images have been selected from tens of thousands of international entries and are displayed in the exhibition gallery to dramatic effect on sleek backlit installations.

Nearest tube is South Kensington

www.nhm.ac.uk

Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

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

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

www.magic-filters.com

El Hierro Open Fotosub 2013

by Peter Rowlands

I was delighted when I was invited to be a judge at the 17th Open Fotosub in El Hierro this October. A few days in a warm climate with the prospect of clear water diving at a time when the British summer was showing signs of moving into autumn with darker nights and uncertain weather, I jumped at the chance.

El Hierro is the smallest island in the Canarias chain just off the east coast of Africa; more famous for the tourist magnets of Tenerife and Lanzarote. As with all the islands in this chain it is of 'v' origin. I use the word 'v' because I don't want to spell it out in full and put you off going to this delightful island in case a 'v' goes off as it did a couple of years ago but it was underwater at a depth of around 300 metres. When it had spent its force a new seamount had been created which rises up to 90 metres; a shame it couldn't have gone a bit higher and created an amazing new dive site.

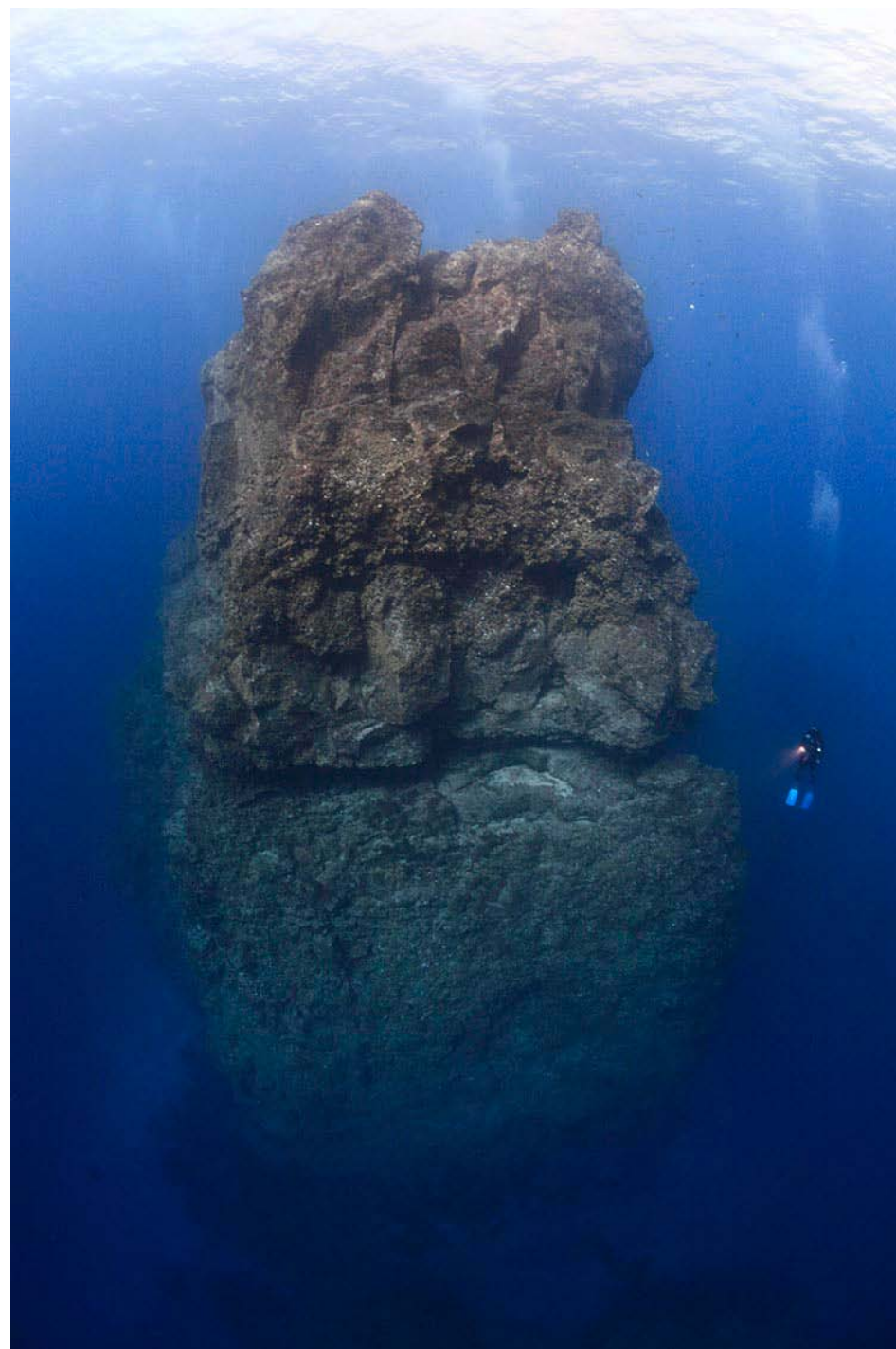
Unfortunately the 'v' started a week before the Open Fotosub in 2011 so it was cancelled and this diver dependant destination was left with the unenviable task of building up all of the previous excellent goodwill of the past 16 years. As with all downsides the secret is to 'pick yourself up and start all over again'

and that's exactly what Carlos Minguel and Iker Vildósola did this year. It was touch and go for a while but reduced funding was eventually secured with just two months to spare.

La Restinga is a small fishing village in the South of El Hierro about an hours drive from the airport which is a 30 minute flight from Tenerife where direct flights arrive from most large European destinations so you have a comparatively easy journey to what is a largely unaffected tourist destination. I say largely unaffected and that is exactly how it feels but beneath the whitewashed low rise buildings are no fewer than 7 dive centres and enough self catering apartments to cater for large numbers of divers.

The reason why there are so many dive centres in La Restinga is because the diving is excellent year round and it is right next to a marine conservation area. The water temperature was 24°C in October and the visibility I experienced was never below 20 metres. But what about the 'v'? I hear you ask. Well, as with all things natural,

This shot by Francisco Rerez won the Environment category





4 of the shots from the winning collection by Arturo Telle from Spain





The remaining 4 shots from the winning collection by Arturo Telle from Spain

nature has sprung back and, if anything, life is now more profuse than before the 'v' so that's the last time it will be mentioned. Life and the diving is back to better than normal.

The El Hierro Open Fotosub is just that. Open to anyone who wants to participate and this year the top prize was 5,000 Euro which is a major attraction; even a fifth place would net you a welcome 1,000 Euro. Unfortunately funding was

well down this year so contestants had to arrange and finance their own diving but with 7 dive centres all with big comfortable RIBs and package prices for the 6 diving days of this event, think of it as a holiday with excellent, varied diving with the possibility of coming home 5,000 Euros better off.

This year, in terms of contestants, it was an entirely Spanish affair but I urge you to look out for news of this event next year and consider

it seriously. The diving is excellent and the photographic potential is yet to be fully tapped.

The diving press and we 3 judges were kept away from the contestants in terms of diving. We had our own RIB generously provided by Jose Sacramento of Sibora-Mar Diving in Tenerife and he and his trusty RIB driver Alexis looked after us superbly. Jose has a big presence and a deep voice that makes Lee Marvin sound like Tiny Tim



Winner of the Best Macro/Close Up by Eduardo Acevedo from Spain

(look him up if you weren't around in the 1960's). We started at around 9am and did 2 dives a day (the contestants are allowed three) with a return to the harbour in between dives to take on new bottles and to be treated to Jose's "Sandwich Canarias" a delightful mix of freshly prepared Spanish crusty bread sticks lined with gloriously unpolitically correct tinned sardines in oil. They were absolutely delicious.

Most of the dives are a short RIB ride from La Restinga and literally just outside the harbour is probably

www.uwpmag.com

the biggest attraction known as El Bajón. This is two of huge, steep sided underwater mountains caused by 'v' activity several hundreds of thousands of years ago. The result is, without word of a lie, quite breath taking.

Fish life teems in the shallows and pelagics visit on a regular basis with mantas being not uncommon and even

Winner of the Best Model image by Javier Madinaveitia from Spain





the possibility of a whaleshark as an occasional treat. For wide angle shots you are spoilt for choice with such big landscapes. Get a diver in the distance to emphasise the scale and you will come back with stunning, easily taken images.

In terms of macro there is lots of colourful choice from shrimps to tube worms and eels to lobsters. The fish life is mostly fast moving grazing species but the highlight has to be the large charismatic groupers which are on the increase in terms of size and numbers.

For us dives were un-timed and I get the impression that this is the norm. Currents sometimes picked up so we just went into drift mode at the end of the dive and put up our

surface markers. All very easy and photographic liberating. Excellent night diving is available right off the harbour wall with octopus, squid and nocturnal feeders all quite common in just a few metres.

With 2 dives under our weight belts we were back in harbour about 2.30pm which was the perfect time for a "Spanish lunch" which never lasts less than two hours and is a most convivial affair. Fish is very much part of every restaurant's menu for the Spanish are traditional fishermen and fish eaters. Now I like the occasional cod and chips as much as the next man but it isn't rocket science to note that, if less fish was eaten every day, it would surely leave many more in the sea for us to photograph; or maybe it's

just me.

And so it was that after 6 days diving that the 16 contestants had to submit 8 images each as a Collection/Portfolio for David Barrio (current World Champion), Marc Gimenez Larrea (current Spanish champion) and myself (current nothing champion) to judge.

We started at around 930am and gave votes out of 10 for each shot. These were added up to give an initial running order. We then looked at each portfolio in its entirety to look for variety and photographic quality. We all agreed that to enter a similar shot (in this case surface reflections of a fish at night) in the same portfolio weakened its overall effect and one entrant actually had 3 similar shots

in his 8 shot portfolio which, for us, pushed it down the rankings significantly.

With a mid morning break for coffee and sunlight we were back at our calibrated monitors until about 1230 by which time we had discussed every aspect of every entry and had arrived at a running order with which we were very comfortable. In addition we had to choose best individual shots for landscape/scenery, macro/portrait and finally Best model.

On Saturday evening in a special marquee on the harbour side the results were announced to a packed audience in a stylish, well orchestrated presentation produced by a professional AV company with speeches by local dignitaries, a couple



of musical interludes from a local band followed by the revelation in reverse order. There was a lovely air of what seemed to me like friendly expectation followed by genuine congratulations for the winners from competitors and public alike. The banter and celebrations continued well into the night and crowned a most enjoyable week.

Not to put too fine a point on it, these events have an ulterior motive; they are there to promote the diving around La Restinga and I can think of no nicer place to spend a week diving and photographing under a sunny sky with the added bonus of coming home 5,000 Euros better off.

With that in mind I hope they don't invite me as a judge next year.

See you there?

Peter Rowlands
peter@uwpmag.com

<http://openfotosub.es>



www.uwpmag.com

DPG Expeditions

Cat Island Oceanic Whitetip Photography Expedition

May 4- 10 2014



epic diving

Dive
Photo
Guide.com

For more information contact trips@divephotoguide.com

Alor diving

by Gilles & Neya Brignardello

Located between Flores and Sawoe Sea, Alor Archipelago is one of Indonesia's last frontiers. Alor and Pantar are the main islands and the strait between the two is a world class dive attraction, a hidden jewel of breathtaking underwater scenery and above water tranquility.

The local government is planning and developing ecotourism as a part of conservation strategy for the Alor Protected Marine Area. They work closely with local communities and encourage sustainable fishing techniques in order to preserve the beauty, variety and abundance of Alor's reefs and marine life.

Alor Divers Eco Resort is an intimate and charming retreat, located on a 450m long sandy beach in Pantar Island. The authentic atmosphere of the place is preserved with careful integration of all the buildings into their natural surroundings and the enchantment of the stay comes from a combination of world class diving and personalized hospitality.

To ensure great service and friendly ambiance, the number of guests is limited to a maximum of 14. The team of local staff, Western management and French – Slovenian

owners is committed to presenting you with a memorable experience at this off the beaten track dive destination.

Alor's climate is particularly pleasant and most of the operating months are fairly dry and fresh, even surprisingly cool! The architectural style of spacious and thatched roof bungalows enables indoors to be continuously refreshed by a natural breeze. Furniture and décor are designed with simplicity to enhance the Zen spirit of the place. Spacious private terraces (each one with a "coffee corner") grant you an impressive view of the spectacular Pantar Strait and each bungalow has in its direct proximity a shady patch of sand for a hammock or

***Bama wall Pantar island
Top of the reef. Nikon D90 with
Nauticam housing and 2 inon Z240
strobes. Nikon 10.5 fish eye. ISO 250,
F7.1, 1/80 sec***

***Rhinopias muck diving Alor island
Nauticam housing and 2 inon Z240
strobes. Nikon 10.5 fish eye. ISO 250,
F14, 1/160 sec***





*View from the bungalow terrace
Nikon D90 with Nikon 10.5 fish eye, F18 , 1/160 sec*

lounge chair snooze. Under Western management everything is kept to high standards. The “busy” areas like restaurant and commune lounge, kitchen, dive center and staff quarters are separated from private bungalows and situated to the side of the resort.

With 3 custom made fiber glass speed boats, diving in small groups is guaranteed. The low ratio divers/guide is appreciated by all the guests, especially by passionate UW photographers and those who might look for a bit of extra attention. There are 2 experienced Western dive instructors with their local apprentices dive guides working full time at the resort. Many times you will also be accompanied and assisted by owner Gilles, himself a dive enthusiast and a passionate UW photographer, who can advise you on the photography part, if needed.

There are 2 scheduled boat dives per day and over 20 world class dive sites are reached within 5 to 30 minutes. The centrally located and over 500



*Hammerheads, pantar island
I was very lucky this day they came so close, the photo is not cropped. They were literally less than 3m away from the camera.
Nikon D90 with Nauticam housing and 2 inon Z240 strobes. Nikon 10.5 fish eye. ISO 200 , F10 , 1/100 sec*

hundred meters long house reef is “open” from 6.00 to 21.30. It is a mixture of slope and vertical wall, with generous growth and excellent fish life. At night, you will be surprised by the number of incredible critters around.

Between boat dives and diving at the resort’s “doorstep” there are more than enough possibilities to satisfy any diving appetite. Alor Divers dive team will assist you with finding you special camouflaged and other unusual marine life, so macro lovers will not be left out, since critter diving in Kalabahi Bay is a highlight.

The colorful slopes around Pura Island are the home of endearing mandarin fish, frog fish, Blue Ribbon Eel, leaf fish, Harlequin ghost pipe fish, pygmy sea horse and more... Probably the most



*Sea horse, Alor island
Muck diving with WA makes always produces an interesting shot.
Nikon D90 with Nauticam housing and 2 inon Z240 strobes. Nikon 10.5 fish eye. ISO 250 , F11, 1/100 sec*



*Saron shrimp, Pura island
These are usually very shy but the 150 mn allowed me to stay far from subject.
Nikon D90 with Nauticam housing and 2 inon Z240 strobes. . Sigma 150 macro. iso 250, F14, 1/200 sec*



of nudibranchs can be found. Further north, the walls around Ternate Island offer beautiful underwater scenery, including caves and multiple overhangs; divers are often gently drifting, surrounded by schools of fusilier, Sergeant fish and mackrels. Alor is a place of incredible surprises!

We offer you no guaranties, but Mola Mola (Sunfish), Hammerhead shark, grey reef sharks, Eagle rays, marble rays, Mobulas , huge dogtooth Tuna, barracudas, Napoleons, turtles and more have been spotted frequently, many of them encountered on a regular basis. The preserved reefs have a lot more to offer – from unblemished coral slopes and walls to scenic rock formation, Alor will enchant everyone. The growth is exuberant, with an astonishing variety of soft and hard coral, surrounded by schools of reef fish.

If you are looking for an unforgettable adventure, far away from crowds and groups of other bubble makers, Alor Divers is a place to visit!

Gilles & Neya Brignardello

Owners

www.alor-divers.com

unique thing you will see in Alor (and in the world) is the Anemone City - a “carpet” of countless anemones of different types, that has not failed to impress every single diver to date.

In the south the water is generally colder, the reef is mainly covered with soft coral, fish life is amazing and an unbelievable variety

DEFENDING OCEAN WILDLIFE WORLDWIDE
SEA SHEPHERD

OPERATION DIVINE WIND
SEA SHEPHERD

OPERATION DESERT SEAL
NAMIBIAN SEAL DEFENSE CAMPAIGN
2011
STOP THE SLAUGHTER!

COVE GUARDIANS
TAIJI DOLPHIN DEFENSE CAMPAIGN
浦の番人 太地イルカ擁護運動
SEASHEPHERD.ORG
STOP THE SLAUGHTER IN JAPAN
TAKE ACTION

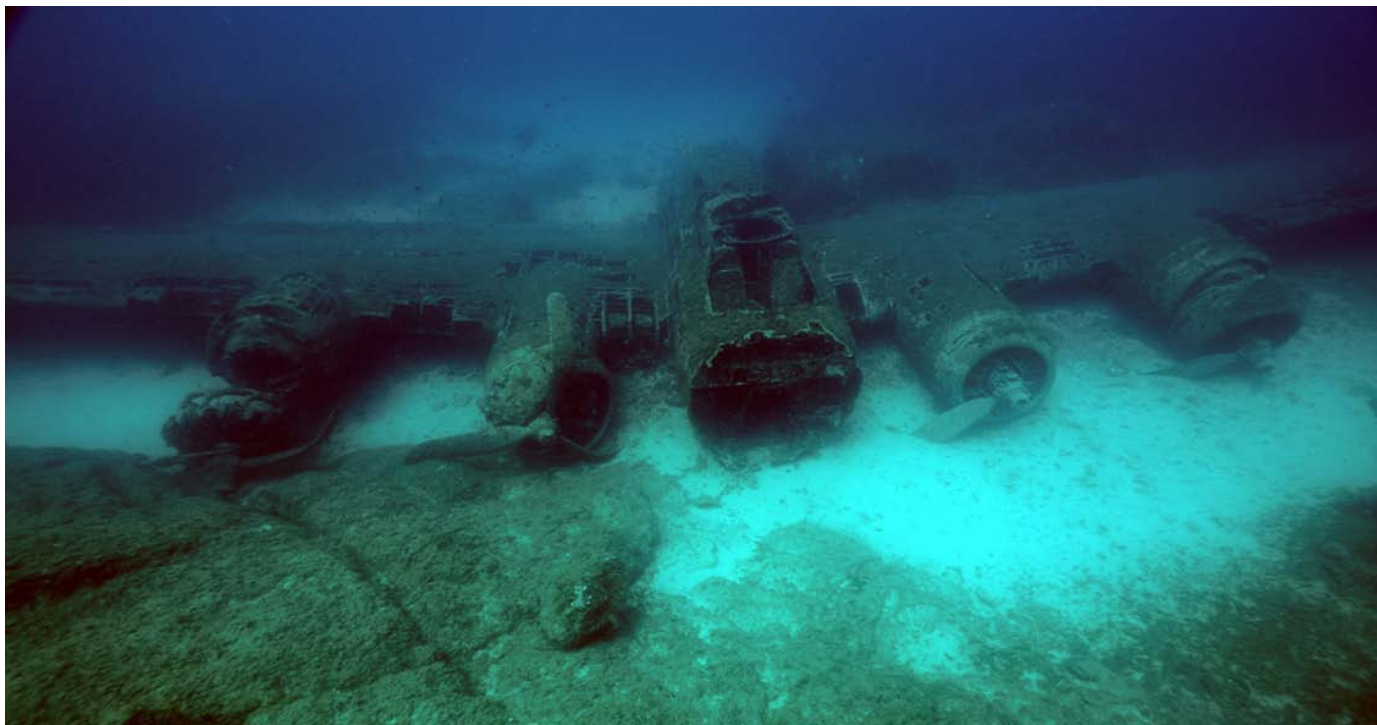
Boeing B17 Her Did

By Marcin Trzcinski

Hickam Field, Hawaii, December 7, 1941

Well, at seven fifty-five in the morning, we heard a low flying plane come over the barracks and all of a sudden the whole island shook. So, we all dashed to the window and here is a plane making a climbing left turn. We had never seen one before, but on the wing there was the Japanese mark of the Rising Sun. Instinctively, we knew what it was and from then on all hell broke loose! They bombed the ships in the harbor. They bombed the planes. They bombed the hangers. They bombed the barracks and they would bomb and then they would come in and strafe. So anything that was moving they would fire on. Having the planes lined up nice and pretty, which was the military style...it doesn't look good to have a plane over here and over there. When they're lined up they look pretty, so out the door...right down there...pull the trigger and get 'em all! We made it very convenient for them. I tried to take cover. There was no place to take cover. We came running out of the barracks. A bomb hit in front of me that killed dozens and knocked me up against the wall and kind of held me there. And then I went outside and they were dropping bombs and I got hit here, in my wrist. Then they came in a strafe...three of us dove, dove under a so-called command car which is something like a Hum-vee. Two of my friends were killed and I got a bullet in my right leg.

This was the beginning of the war adventure of Frank G. Chaplick, the future pilot of Her Did B17G bomber, at that time stationed in Hawaii.



Nikon D300 camera with the Nikkor 10-24 f/3.5-4.5 lens. Hugyfot housing 6" dome port. Manual settings, 1/40 sec., f/7.1, ISO 200.

On 14 February 1944 Her Did ditched off the coast of Corsica, directly in front of the Calvi citadel. However, before Frank took off on this fatal (and his last battle) flight, he still had six weeks of recuperation before him at the Tripler General Hospital in Honolulu followed by over 2 years of training and battle missions over the Nazi-occupied Germany. After the pilot training in California and New Mexico (already on his last plane type, the B17 bomber), the newly formed crew set out on the journey to Africa where the 97th Bombardment Group was then stationed. Naturally, the journey itself was full of adventures...

I called the tower in Bangor and he told me

to land runway two-four, so I landed and he said, "Okay, take a left." Have to go down that way. I put the brakes on...the left brake held, the right brake did not. There was a hydraulic leak that they supposedly fixed in Grand Island, Nebraska. They didn't fix it. When I pulled the gear up, it cracked a fitting and I told my co-pilot to pump the hand brake, which he did. It was pumping hydraulic fluid out and we were doing all kinds of maneuvers. There was a fellow standing on guard duty at the intersection of the two runways and I'm heading for him. He threw his rifle away and headed for the woods. Bulldozer operators were working down there and they were all looking as if to say, "Where



Nikon D300 camera with the Nikkor 10-24 f/3.5-4.5 lens. Hugyfot housing w/ 6" dome port. Ikelite DS160 strobe. Manual settings, 1/100 sec., f/5, ISO 400.

in hell did he get his flying lessons?"

Continuing its flight, the Her Did crew also did stopovers at Gander (New Foundland), Belfast and London until it reached Marrakesh in Morocco.

I was there for two or three days. They stole my wheels and tires because they needed them 'up front' so I had to be there for two or three days until they flew some more tires in so I could get going

and then we went to, ah, further, further east to North Africa and then we finally moved up to, ah, southern Italy, called, to a place called Taranto.

That was where 10 pilots led by Frank G. Chaplick started their battle flight tour. They flew over France, Italy, Greece and certainly Germany. The morning of 14 February 1944 found them at yet another base in Foggia from where the bombers



Nikon D300 camera with the Nikkor 10-24 f/3.5-4.5 lens. Hugyfot housing w/ 6" dome port. Ikelite DS160 strobe. Manual settings, 1/80 sec., f/6.3, ISO 200.

were to go on the bombardment of the Verona railway station.

While approaching our target, the group had to make a marked left turn to correct our attack angle envisaged on the flight road. Our plane being on

the right wing of the formation, I was shifted and almost isolated to prevent a risk of collision. That was fatal for us, because our B-17 was taking enemy shooting.

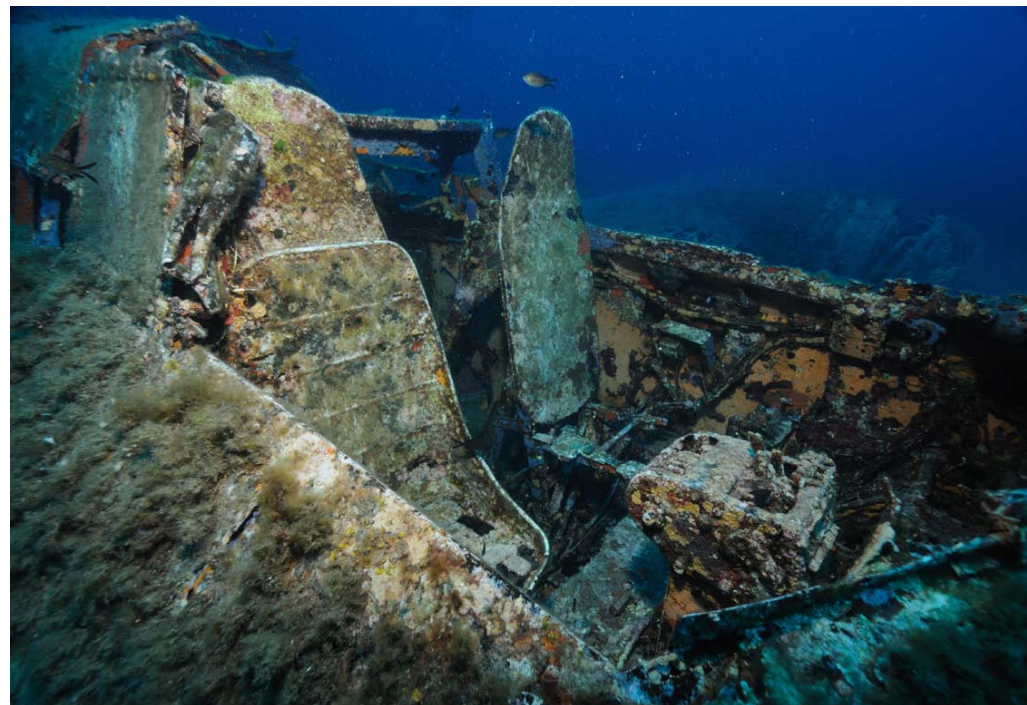
When the formation of Flying Fortresses turning to the battle course was attacked by Messerschmitts Me-109 flying out of the sun, their pilots focused on the dispersed planes on the right side of the group. Two out of four Her Did's engines immediately caught fire. Robert F. Householder, the radio operator, and George J. Murphy, the waist gunner, were killed on the spot, with Tony Duca, the tail gunner, getting heavily wounded. However, the remaining gunners and the navigator who stood in for his killed teammate continued to fire at the enemy fighters. They were saved literally at the last moment by P-47 Thunderbolt fighters which ended the battle in one speedy swipe.

Under their cover, the badly damaged plane took a course to Corsica. This was not an optimum decision; when the height-losing bomber approached the Calvi airport, a flight controller informed the crew that the landing strip was too short for such a large plane to touch down. Frank G. Chaplick then stopped the approach manoeuvre and turned towards the sea; after making a full circle he intended to try emergency landing next to the landing strip.

Again on the sea, I was on our final approach when the third damaged engine stopped. Not having enough power at this time and losing altitude, I only had but one choice: to make a water landing. That's the way I landed the B-17 on the water, very close in front of the Calvi's citadel. The plane didn't break during the operation, and floated a few minutes, which enabled us to evacuate it, except the 3 machine gunners killed during the attack and whose bodies sank with the wreck.

A British air/sea rescue boat picked us up and one of the first things they asked us was if we had any internal injuries. If we said no, they gave us a shot of rum.

I have been planning a diving trip to Calvi for years. Once, about three years ago, I almost went there. But something always got in my way and Frank G. Chaplick's B17 patiently waited for me in the depths of the Mediterranean. And so it would have kept waiting, had it not been for the cancelled seal-watching trip to the Bristol Channel which forced me to find something to do instead. Out of the several available options the offer of the newly opened Diving Calvi centre seemed the most interesting. Moreover, it was high time; following Internet information on Her Did I knew that the wreck was getting in an increasingly bad condition.



Nikon D300 camera with the Nikkor 10-24 f/3.5-4.5 lens. Hugyfot housing w/ 6" dome port. Ikelite DS160 strobe. Manual settings, 1/160 sec., f/7.1, ISO 400.

The parking lot at the Chez Marie restaurant was full of cars. After all, it was already 12.30 p.m., a holy hour for every Frenchmen, unavoidably connected with the concept of a small lunch of barely three or four courses. One whole table was taken up by uniformed policemen; their three cars were parked in the square in front of the building. At another, there were local workmen and farmers in chequered flannel shirts and dirty trousers. They were all analysing the board with chalked-on afternoon menu.

They exchanged careful opinions, estimating the quality of the dishes, and then placed their orders with the black-dressed waitress circling between the tables. In the meantime, the hugely-built host placed water beakers, house wine bottles and baskets with baguettes on oilcloth-covered tables. The feast time was approaching as a perfect filler of the spare time between the dives.

Right after the lunch at Chez Marie we were to dive down to the B17. It was a great idea, provided we shortened our afternoon siesta a little



Nikon D300 camera with the Nikkor 10-24 f/3.5-4.5 lens. Hugyfot housing w/ 6" dome port. Ikelite DS160 strobe. Manual settings, 1/60 sec., f/9, ISO 200.

so as to avoid the presence of other divers at the wreck. Therefore it was with great impatience that I waited at the RIB for Sarah, Christopher and the others to come to the boat with their equipment so we could finally cast off. Our journey to the wreck was to take around 2 minutes.

One swift backflip and I was in the water. Together with Christopher, we started off immediately towards the plane. The rocky bottom was slowly falling away. Swimming about three minutes above it I used that time to check the settings on my camera.

After a moment I was ready and impatiently started to search for the plane. And there it was. We were at its left side (looking from the front). In the foreground, I could see a long wing with two huge engine gondolas and further on, already less visible, the front side of the fuselage.

I swam above the first engine (external right) and stopped over the next one. Twisted propeller blades were the best evidence with the force of the plane's impact on the water surface. I glanced to the right, at the fuselage going up. The front glazing

was gone; so was the cockpit cover although it had still been there a couple of years back. I approached the cockpit. As it was not covered, the majority of equipment was missing from the control panel. Pity. The sticks were also missing but both pilot's seats were still there. I went around the fuselage which ended right behind the wings and moved towards the left wing, but before I managed to take another photo I saw divers on the horizon, coming in a wide line.

I had to focus on the details since in moments the majority of the wreck was enveloped in the mud from the sea bottom. I was getting ready to get back when my attention was caught by two divers with huge state-of-the-art SeaCam housings, massive flashes and 8- or 9-inch dome ports. They had just arrived and were staring in disbelief at the amount of mud which can be raised by only a couple of divers. Well, they were late. This time I was the lucky one with some photos on my memory card.

The next day was our last diving day at Calvi and I accepted Christopher's offer to pay another visit to Her Did with great pleasure. I changed my lens from macro to a wide-angle, replaced the flat port by the dome and I was ready.

This time there were only four of us going down. A quick journey to our position and within minutes we

were all in the water. Sarah led us to the wreck by the shortest route and I could start shooting. I started with a wide take from the front, trying to get all four engines in the frame but not getting too far from the plane so as not to lose the contrast. I made it, but the wing tips did not. Now that I knew the place, I could take my time and go to selected places to make further shots. I started with the cockpit where our guide was hanging, posing for me. Pity there was no upper turret with two M2 Browning large-calibre machine guns. I moved towards the left wing and photographed engine no. 2, then moved again around the fuselage, peeping inside it through the dilapidated plating. I made my last stop at the right wing and, finally, I started towards our RIB, glancing over my shoulder every couple of metres. It was time to go back.

Marcin Trzcinski
www.fotopodwodna.pl



www.uwpmag.com

Back issues



99p per issue or buy the complete set for just £19.95 for all 74 issues (That's less than 30p per issue!)

Yours to keep forever.

As you know, the current issue of Underwater Photography is free to download but all of the previous issues, going right back to Issue 1, are still available to download for just 99p per issue.

It's a fantastic reference library chronicling all that has happened in underwater photography over the past 10 years.



Add Uwp58 to cart

Uwp58 — Jan/Feb 2011, 76 pages.

[Click to show or hide issue contents](#)



Add Uwp57 to cart

Uwp57 — Nov/Dec 2010, 85 pages.

[Click to show or hide issue contents](#)



Add Uwp56 to cart

Uwp56 — Sept/Oct 2010, 90 pages.

[Click to show or hide issue contents](#)



Add Uwp55 to cart

Uwp55 — July/Aug 2010, 75 pages.

[Click to show or hide issue contents](#)

Buy back issues here

Board of Fish?

by Alex Tyrell

The idea came around when I received an email from Lia at Scuba Diver TTL asking for images for an upcoming issue of people participating in different kinds of water sports. However, the shots had to be from certain locations and unfortunately Thailand, where I live, was not one of them. But ideas had started to grow in my head already, with visions of ‘boarders’ hitting the wake in front of the setting sun. The more I thought about it, the more the idea sounded like it would be a lot of fun to shoot and may even produce some fresh images for my portfolio.

I live on a small tropical island called Koh Tao located in the Gulf of Thailand that has great conditions for wakeboarding, as there is always one part of the island in the lee of the wind and waves, leaving the calm seas that are needed. Luckily we were in the middle of a period of great weather with clear water, blue skies containing nice fluffy white clouds and, importantly for my photographic plans, no waves. So I contacted my friend Mabs who runs BT Water Sports out of Maya Beach Club and the following day we met up to discuss how we

would conduct the shoot, the type of images I was planning and how these could hopefully be achieved without me having a wakeboard planted in my head! To be honest, I was pretty clueless when it came to wakeboarding, only ever having seen it from a distance. My knowledge stretched as far as knowing it was similar to water-skiing, but the riders used a board instead of skis, and they jumped over the wake created by the boat performing jumps & flips! My lack of knowledge made Mabs’ experience and input even more vital during the planning stages.

A few days later it was time to head out on the first shoot, with ‘Captain’ Martyn at the wheel, Charlie the Labrador as his deck-hand, Zena chilling out with a beer and Mabs strapped to the the board. In the interest of safety we worked well away from any dive sites or snorkelling areas. I had considered the Tokina 10-17mm for this shoot, but in the end decided this was probably a bit too wide, as I was still unsure of how close Mabs could get to where I was positioned, waiting in the water on snorkel. So I elected to use the ‘tighter’ Nikon 10-24mm on my



Nikon D7000 + Nikkor 10-24mm Lens. Subal ND7000 + Zen DP-200 Dome & 50mm Port Extension f/18 – 1/125th – ISO320

D7000 behind a Zen DP-200 Dome, shooting with ambient light.

There were too many negative reasons for attempting to use strobes and we had chosen to go out for a late afternoon shoot, so the light was good. I had set the camera to Continuous Release Mode, allowing for high frame rates in order to capture as many images as possible in the second or two the boarder was in position for a photo. As I had no strobes, my housing would be a bit negative without the usual Stix Buoyancy Floats attached, so I managed to

squeeze a Stix Custom Buoyancy Float onto the 50mm extension ring to save a bit of arm-ache. So all in all this was a bit of an experiment and I wasn’t 100% sure how things would work out.

I was hoping to get some partial split shots to show that the photos had been taken in the water and not just from the back of a boat. However, we were in water too deep for any interesting element to be shown in the underwater portion of the image, so I choose to only submerge the dome slightly, hoping for a small



Maya Beach Club

wavy waterline at the bottom of the frame. And with the sun to my back, I was facing the island and could incorporate the green of the mountains into the background. We spent around an hour and a half on the water that afternoon, before Mabs was feeling the strain and fatigue had set in, which was an element I hadn't actually considered when planning this shoot. I was fine and happy to continue, but all I had been doing was floating, waiting to take photos, whereas Mabs had been dragged behind a boat for ages! So we retired to Maya Beach Club to watch the sunset with a cold beer.

So what had I learned from the first day that I could improve on next time? Well, I tried a few different techniques for focusing on the quick moving subject. Initially I locked focus about 2m from the lens to avoid any AF issues and set the aperture at f/16 for adequate DOF. This didn't work too well and more shots were soft than sharp, due to the varying distances of the passes. I also tried using Multi-Point AF, but found this to be unreliable as the camera attempted to lock focus on the wake that approached me ahead the boarder. I then switched to Single-Point AF



Mabs Wakeboarding: Nikon D7000 + Nikkor 10-24mm Lens. Subal ND7000 + Zen DP-200 Dome & 50mm Port Extension f/16 – 1/80th – ISO100

and attempted to lock focus on the boarder at a distance further than I intended to shoot, then pan the camera to track the subject. My camera is set up with the autofocus allocated to the AE-L/AF-L, which I depress using a lever with my right thumb on my Subal ND7000 housing. I set the AF Mode to Continuous Servo (C), just in case the AF hadn't locked when I wanted to shoot and nothing happened when I depressed the shutter release, which happens when AF Mode is set at Single Servo (S). This final method for achieving sharp focus seemed to

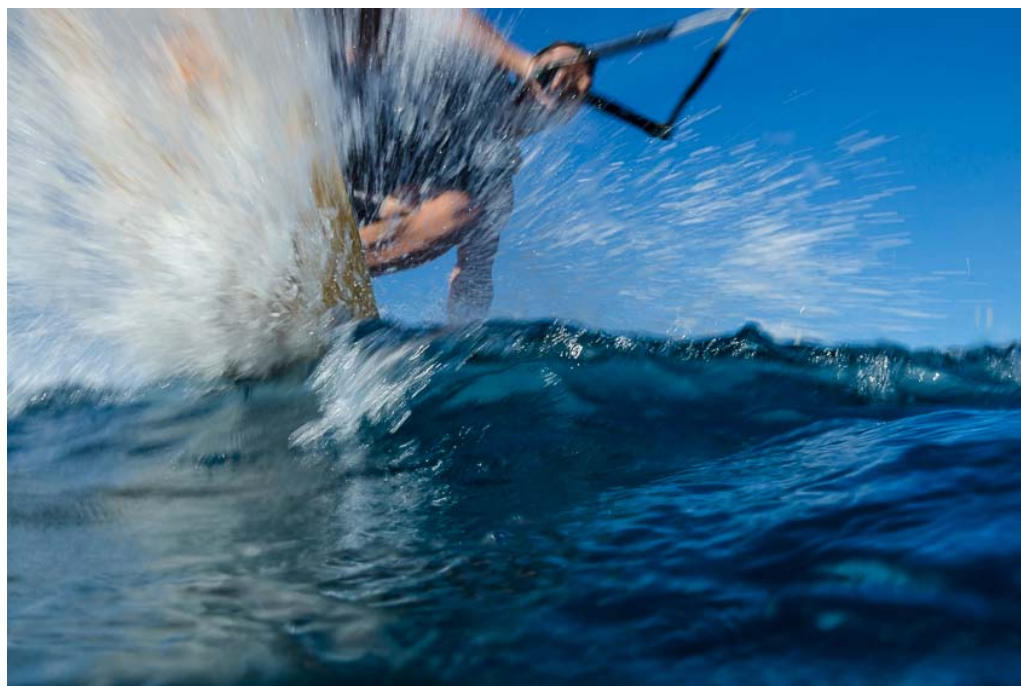
work the best.

Another issue was water droplets on the dome, which showed in the images. This was hard to avoid completely and I had to use the Healing Brush in Lightroom on most shots. The water droplets became more of a problem when the speedboat made a closer pass to where I was in the water, creating spray and splashes. 'Dunking' the dome underwater just before the boarder arrived into position helped, but made focusing harder to achieve. To reduce this as much as possible, we had to

keep a bit more distance between the boat and me, so I was out of the worst spray and splashing. Mabs would then cut across the wake, either jumping off it for an action shot, or sliced by me for the shot with a 'Rooster Tail' of spray following him. For future shoots I will look at the ways to eliminate, or at least reduce, water droplets that form on the dome port. Maybe applying some Rain X, a hydrophobic liquid that stops water beading will help?

From Mabs' point of view, he had some difficulties seeing me in the water and this made it very hard for him to time his jumps for when he was close to me. Martyn tried to give him hand signals from the boat, but this wasn't a perfect solution by any means, working sometime but not others. Late in the session Mabs pulled off a great jump, but landed it less than a meter away from me, which was a bit of a close call! I couldn't see him coming, as the wake had obscured my view, but I clearly heard him shout just before landing the jump. I managed to squeeze off a single frame before 'balling-up' to protect my head from the advancing wakeboard! We decided it was probably best to keep the distance between the boarder and me a little further from here on.

So the second day with lessons learned, I used an SMB connected



Landing a jump. Nikon D7000 + Nikkor 10-24mm Lens. Subal ND7000 + Zen DP-200 Dome & 50mm Port Extension f/16 – 1/100th – ISO100

to me with a coiled lanyard, which really helped Mabs see me in the water. However this did cause me some issues, as it kept floating into the frame and ruined a few nice shots. This could have been avoided by simply changing the direction I was shooting, turning into the mild current, which would have pulled the SMB behind me. But then I would then have been shooting in the opposite direction to which I had planned, away from the setting sun that was the intended background. So I had to push the SMB away from me

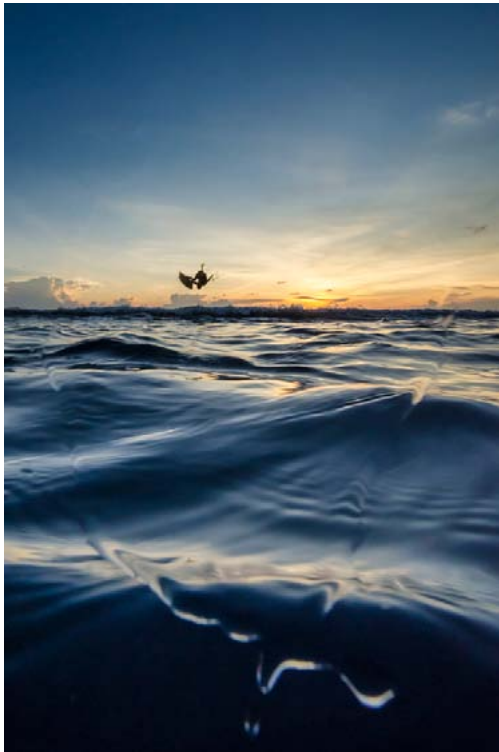
and out of frame just before Mabs was within a distance that I could see him through the viewfinder. At that point I would lock focus on Mabs, track his movement as he got closer and then, just as he passed the setting sun, I would fire off a burst of shots. A few times the SMB had drifted back into frame, so next time try a very short lanyard, which will hopefully keep it behind me.

The first session I had set my aperture to f/16 and the shutter speed to 1/80th with ISO 100. Later in the session I increased to ISO 160



Nikon D7000 + Nikkor 10-24mm Lens. Subal ND7000 + Zen DP-200 Dome & 50mm Port Extension f/16 – 1/80th – ISO100

allowing me quicken the shutter speed to 1/100th. For the second day they needed to be changed slightly, as this time I was shooting into the sun instead of having it to my back. As the speed the boarder passed me also varied, some of the shots from the previous day that were taken at slower shutter speeds had motion blur, so I decided to kept to a minimum of 1/100th to avoid this. I again opted



for a small f-stop of f/16-18 to ensure adequate DOF that also helped to control over-exposure of the sun. I varied the ISO starting at 160 and increasing to 640 as the sun set and lighting levels changed. The last run of the day when light levels were lowest, I needed to open the aperture to f/14.

The aim for this shoot was to get some nice sunset backgrounds, with the wake-boarder, hopefully, pulling off a few jumps and flips. As we were out an hour or so later than the previous shoot, light levels underwater were lower than before,

which ruled-out any split-shots as the underwater element was simply too dark. If I had changed the settings to correct exposure underwater, the sunset would have been massively over-exposed. I therefore opted to raise the dome out of the water to catch the orange reflections of the setting sun on the waters surface.

With the sun behind the boarder this time, my subject was more of less a silhouette. Mabs managed to get some nice 'air' during the session, but on the final run of the day he really went for it, hitting the wake fast and pulled off an inverted flip, which

looked great for the camera and was perfect until it came to the 'face-plant' landing!

This is only the start of my experiments with wakeboarding photography, having only gone out for two shoots, so I have lots more to learn. We have more shoots planned and I have a vision of a 'wakeboarding split-shot', showing a nice reef in the underwater element and the rider above, silhouetted against the setting sun. I am not expecting this to be an easy one to pull off though. I also have an underwater shot planned, which is definitely going to be a big challenge,

but if it comes off I think it will be quite a cool image. Even if it doesn't, I'm sure it will be a lot of fun trying!

Alex Tyrell
www.dive4photos.com





Underwater Photography
dive4photos.com



Crystal Blue
resort



NIGHTSEA LIGHT & MOTION
bringing fluorescence to light™



UV DIVE KOH TAO
SAFE ISLAND
DIFFERENT PLANET

DIGITAL UNDERWATER PHOTOGRAPHY WORKSHOP

CRYSTAL BLUE DIVE RESORT - ANILAO - PHILIPPINES

26th FEBRUARY - 7th MARCH 2014

HOSTED BY ALEX TYRRELL & MIKE BARTICK











6 & 9-night dive package option (Including Nitrox)

full-board deluxe accommodation & dedicated camera room

3-daily boat dives - 4:1 diver/guide ratio on private boat

Daily photography & natural history presentations

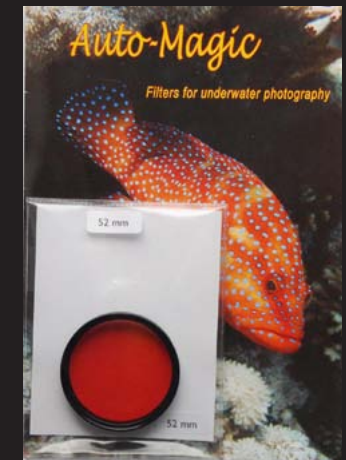
Complimentary use of fluo-photography equipment provided by event sponsors NIGHTSEA and LIGHT & MOTION INDUSTRIES





For further information email: alex@dive4photos.com or visit www.dive4photos.com & www.divecbr.com

We've got you covered!



Magic filters are now available in 3 options.
Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance,
Auto-Magic for compact cameras in automatic point and shoot mode.

GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance.

Prices start at just £19.

The Auto-Magic formula is now available in a Plexiglass filter that can be added or removed underwater.

www.magic-filters.com

Small ads



SOLD! – Ikelite housing for a Canon 5D MKII

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

Your advert could be here instead for just £5.00



For sale – extrem'vision(up to 100 m!!) and video camera sony vx 2000

I'm selling a fantastic underwater housing extrem'vision(up to 100 m!!) and video camera sony vx 2000 in really good condition!!!coming with a pelican case!!!!The underwater housing is coming with :- 2 lenses (1 macro and 1 wide angle) - 1 red filter. - 2 set of o'rings - Sillicon for the o'rings. - Digital screen.The sony camera vx 2000 is coming with :- A set of batteries (2 large, 1 medium, 1 small) - 5 new dv tapes. - 2 cleaning tapes.Extrem'vision is a French Brand known worldwide.it's strong, reliable and easy to repair if any problems.....REALLY GOOD CONDITION!!!!2000 euros!!!!!!fabien mouret

Email: maddox666@gmail.com [Ref:c147]



SOLD! – Subtronic Nova analog version no ttl converter

Subtronic Nova analog version no ttl converter

The strobe is 3-years-old in good condition

All sockets in 56

800-€

Rudolf Solböck

Ref C146

Your advert could be here instead for just £5.00



For sale – Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body

Aquatica housing 5D, 8 inch dome, dome shade and canon 5D body including 2 spare batteries and spare charger for sale £1600 + p&p.Housing:Aquatica 5D housing - good to 90m, 8" optical acrylic dome port – some minor scratches but not visible in photos, 8" dome shade / guard, for wide angle lenses, Spare O ringCameraCanon 5D, 3 Batteries, 2 Chargers, StrapAll for £1600+ p&p, will accept paypal, or cashPlease feel free to ask any questionThe equipment has not been used for a while but I have just upgraded to a canon 5D mark II package so have this for sale.I am based in London and if you wish to come round and have a look/examine the equipment prior to parting with your money we can arrange that.

Email: martin.abela@hotmail.co.uk [Ref:c145]

Sell your stuff

You'll be amazed at just how quickly your unwanted underwater photography kit could be converted into hard cash with a UwP small ad.

You can have your own UwP small ad for just £5.00 and it can have one photo as well as up to 100 words.

Check out small ads here

Buy your small ad here

South West Ramblings 6

By Mark Webster

“Summer time and the living is easy.....” or so the song goes and after several years of very poor summers in the UK the words are finally appropriate! So at long last during July we were blessed with more than two weeks of continuous sunshine, light winds and calm conditions whilst a high pressure system barely moved over the UK whilst we were bombarded by the media with claims of numerous heat wave records being surpassed. The UWP gods were obviously smiling on me as this coincided perfectly with my leave rota in Norway and I arrived home plotting numerous diving excursions to normally inaccessible sites.

Plans even included a daring trip across the border between the counties of Cornwall and Devon, an excursion not to be taken lightly but the rewards were high....a touch of magic (MV Magic that is...) and variety during another day out on our revered editor’s charter boat from Dry Stack Marina.

There are many offshore dive sites which require calm conditions and perfect timing of the tides to enjoy at their best and there are a number which I had been unable to

dive for several years due to inclement conditions when I had time available. So expectations were high and we just needed the marine life to cooperate for the camera. Although the plankton bloom during May and June seemed to have expired there were some fears that this burst of sunshine and increase in water temperature might propagate another, but on reflection the visibility was pretty good (for the UK) during all our dives.

Our first target was a reef in Falmouth Bay known as the outer Bizzies a couple of miles offshore from Killigerran head which is an

The wall and gullies of the Bizzies reef are crammed full of invertebrate life, soft corals and gorgonians. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/40.

Jellyfish are always a distraction and excellent wide angle subjects. This compass jellyfish contrasts well with the aquamarine blue water and sun burst. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f16 1/200.





The Pen-Win reef on the Manacles is swept by very strong tides so must be explored during slack water periods. The colonies of jewel anemones here are utterly striking and the range of pastel and primary colours are a dream for a wide angle lens. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/30.

extensive reef system of deep gullies and walls that are swept by the tides. The seabed depth is around 24-26m but the walls of the gullies can rise 10m above this, so in good visibility it can be an exhilarating dive with plenty of light being reflected from the bright sand filling the gullies. The tidal action here supports large colonies of soft corals and gorgonians with plenty of anemone species to add to the colour. My focus here was mostly to try and capture the vista

and topography with the density of marine life using a wide angle lens. I managed to maintain this plan for most of the dive until I spotted one of several large compass jelly fish moving down my particular gully towards me. This proved too much temptation and I was lured into mid water to capture this graceful beastie against the sun on the surface. Of course once you engage with this sort of subject you will inevitably begin to move with the subject and the tide and



The tunnels of Killigerran head are subject to strong surges which in turn feed dense colonies of jewel anemones. Look carefully for other residents like this scorpion fish. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f16 1/125.

lose some control over your location and orientation. Fortunately the tide was not running too hard, but by the time I had finished shooting the jelly fish and then made a safety stop I was quite a distance from our boat so was grateful for the good surface cover and the extendable flag I carry with me!

From the Bizzies we headed inshore to a delightful dive site under Killigerran Head which is very shallow and rocky so requires calm

sea conditions to access. During our lunch break and surface interval we had several curious seal pups and one adult circle the boat and come progressively closer, so I conjured visions of engaging them underwater but unfortunately they were not brave enough for that.

This dive site comprises deep over hanging gullies, swim throughs and tunnels with gaps in the rocks and kelp cover that allows the sun to stream through. The overhanging

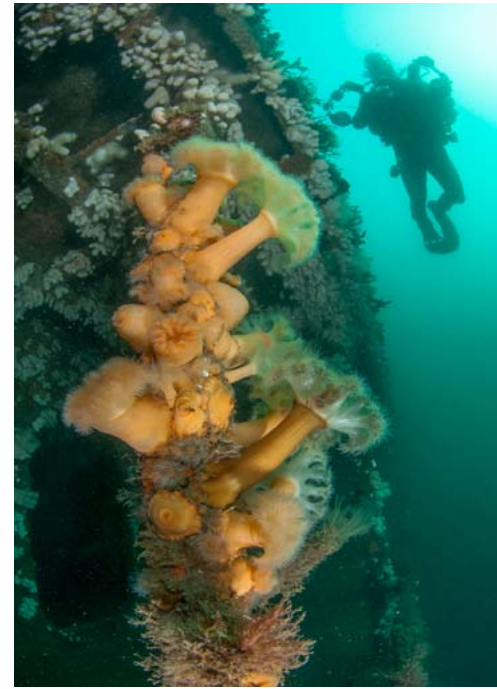


HMS Scylla was sunk deliberately as an artificial reef for scuba divers several years ago. The wreck has been quickly colonised by anemones, soft corals and colourful invertebrate life. This view is from inside the wheel house. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/30.

faces and tunnel walls are covered in colourful anemones, sea squirts, sponges and hydroids which are fed by nutrients in the strong surge which exists here on all but the calmest days. There is lots of invertebrate life to be found as well as numerous shannies, blennies, gobies and scorpion fish. Average depth here is 3m to 6m so it makes a great second dive using the remains of the air in the tank from the first dive.

A couple of days later we were

out again to dive the tricky Manacles reef system which has claimed a number of ship wrecks and sadly also a number of divers over the years. The tides here are very strong so local knowledge is a must and slack water is the safest time to dive. The slack period can be very short on a big spring tide so you need to be on location early with a shot line deployed and observe the current on the buoy as the window approaches. We chose the Pen-Win which is one



Add a passing photographer to complete the composition. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/100.

of my favourite dives on the Manacles and is immensely colourful with sheer walls, large boulders and gullies all carpeted with dense colonies of jewel anemones in a variety of colours. It's a great location for wide angle and macro and you will also see numerous fish species here including shoals of mackerel and bass if you are lucky. Visibility here was fairly good but the water had a strong emerald green cast to it from remaining plankton, which I quite like as a contrast to the bright

colours of the anemones on the reef.

Our next excursion was over the border to Devon for a day out with Peter Rowlands on MV Magic. It was another perfect sunny day with just a breath of wind and we were swiftly off the quay on our way to the wreck of the Scylla for the first dive. This was only my second visit to the wreck but that little bit of knowledge meant I was better able to plan my imaging to specific areas rather than to cover the whole wreck for possibilities. There was a little tide running which is just what you need to encourage the plumose anemones and soft corals to extend and feed and also take any disturbed silt out of shot. The Scylla is a great wide angle dive but ideally I would recommend having a buddy/model to pose for you to complete the image. Another photographer sometimes works but of course we all have our own agenda and a desire not to waste too much time posing for another camera!

Conditions were so good that we were able to drift on glassy smooth seas around the Eddystone lighthouse 12 miles offshore whilst eating lunch and waiting for the tide on the neighbouring reef of Hands Deep. This is a fully submerged reef system with five pinnacles (hence the name Hands Deep) with vertical walls, ledges and gullies all carpeted in colourful marine life. In fact it is

quite reminiscent of the Manacles reef although the kelp line seems to extend to 20m and deeper in places here so you will spend much of the dive at 25m or more. Throughout the dive here I was shadowed and pestered by a very persistent male cuckoo wrasse who was determined to get in front of the camera or nibble at my hands or mask. I finally gave in and let him attack his reflection in the dome which was described in a parting shot feature in the previous issue of UWP. Having defended his territory and his pride the cuckoo wrasse calmed a little and allowed me to make some compositions without fish in the frame, although he did not back off fully until I commenced my ascent.

Between the boat dives there were beach dives from my regular sites in Falmouth Bay and on the Lizard that were also quite productive. The nudibranch season is all but over but there were still a few around and I found some nice examples of *Diaphorodoris luteocincta* in both the yellow and red variety (*reticulata*) and pure white with a yellow edged skirt (*alba*) which are around 10-12mm in length so need additional magnification. ed bubbles do not disturb the subject.

I had a fascinating dive on a reef named the Whelps close to Nare Head which breaks the surface before tumbling to the seabed in a series of



The scallop has felt the first touch of the starfish and stretches its shell wide prior to take off. The scallops can manage this two or three times and then seem to tire making them easy prey for the starfish if they catch up with them again. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash guns, ISO 200 f11 1/30.

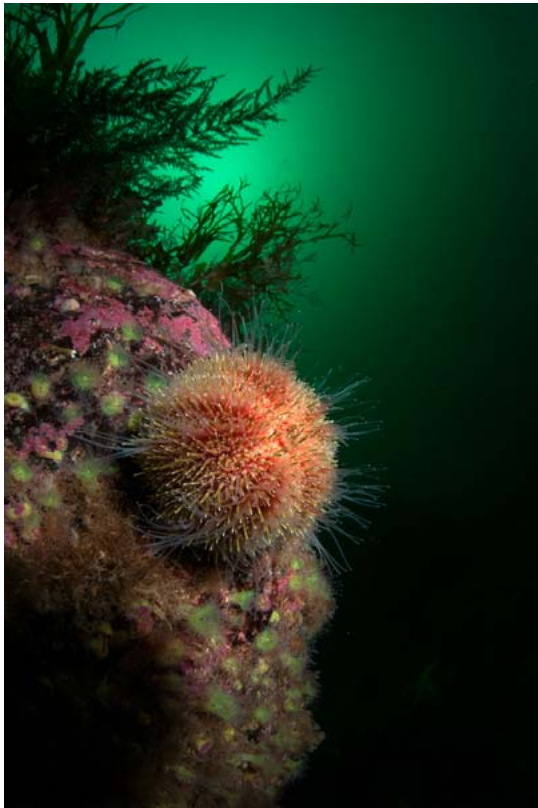
walls and ledges. The seabed is heavy sand and shingle and is a good place to find scallops and on this occasion an army of seven armed starfish. We often think of starfish as slow moving beasts, but if you have watched the seven armed variety when it is moving with a purpose then you may be surprised at the turn of speed they display. These guys were hunting the scallops and every so often one would

take off from the seabed and jet away to escape the attack, but of course not all of them were getting away. So I settled down close to a large scallop that was in the path of the hunt and waited for the starfish to approach and see if I could capture some of the action. Scallops have well developed sensory organs and can also 'see' movement and as my particular starfish approached it seemed to



*Although July is normally late in the year for nudibranchs there are still a few about which I think maybe due to the very cold spring that preceded the summer. This is a tiny *Diaphorodoris luteocincta alba*. Nikon D300, Subal ND2 housing, 105mm micro, +10 wet lens, Inon Z240 flash guns, ISO 200 f16 1/125.*

me that the scallop was aware of the danger. The starfish reached out to grasp the scallop and as soon as the first touch was made the scallop stretched open its shell and leapt off the seabed in a cloud of sand. During the first attack the scallops have the advantage as they are covered with



Using a snoot with a wide angle lens when the visibility is less than perfect is a good way to avoid backscatter. There was heavy plankton during this dive which provides a heavy green tint to the water. Nikon D300, Subal ND2 housing, 10-17mm FE zoom, Inon Z240 flash gun and snoot, ISO 200 f11 1/30.

compositions and create the possibility of producing a slightly different shot. It does not work every time of course but you need to know what won't work first. Adding a snoot to a wide angle image can create a very different mood to the shot so it is worth a try to narrow down suitable subjects.

Hopefully the remaining summer months will be equally good and there will be more to report as the season progresses. A good start to the summer normally means that we can expect to see some sub tropical species in the south west waters in August and September. We are already seeing many sun fish on the surface and several fishing boats have already reported leather back turtles off Land's End, although I have yet to see one close inshore, and perhaps we will see some Atlantic trigger fish and other sub-tropical cousins on our local dive sites soon.

sand and the starfish cannot get a firm grip, but once they have moved then the shell is exposed and they are much more vulnerable. The scallops also get tired and after a couple of moves they seem unable to resist much more. I will admit to rescuing my scallop from the third attack and placing it on the reef edge to recover and hopefully fight another day!

When the marine life action was not so exciting I played around a little with snooting in wide angle to hopefully develop some ideas for future dives. Only by experimenting can you persuade yourself to step away from the standard

Mark Webster
www.photec.co.uk

**Underwater Photography Workshops
with
Mark Webster**

Red Sea 12-19 October 2014



Details:
www.oonasdivers.co.uk
www.photec.co.uk

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards

Subjects - Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

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

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

I am Tony Neal aka Tony “Goose” Neal to my friends and when my trip to Shetland with the Digigreen Group was planned two years ago little did I know that I would shoot a mating pair of Catfish Sharks and learn quite quickly all about deco and what it involves. I was aboard the MV-Valkyire and already had got four dives under my belt, any cold water diving is very hard and tires you out very quickly.

The planned dive was known as “Dog Fish Alley” a 24m to the bottom depth quite straight forward. At the start of the dive it was announced that there was thick fog and a possibility of a current we were instructed to deploy our smb’s as soon as we hit the sea bed.

On hitting the sea bed and deploying my smb it was immediately apparent that there was one of those annoying currents which are not so strong that you give into them and drift, but slight enough to be able to try and hold position to take some shots.

Shortly after beginning the dive I had never seen before it soon became apparent that the site was very aptly named for there were dog fish a plenty and I was not struggling for subject matter. All of a sudden I came across a sight I had not seen before - a pair of Cat Sharks entwined, the sudden realisation of what I was seeing was extremely exciting. Here were two Cat Sharks mating.!!!

The competitive element kicked in and the pressure built within me to capture what would be a first for me, and I was already starting to wonder if this had been photographed before. Unfortunately the current had started pick up and my smb



provided an unpredictable and increasingly strong tugging motion.

Fortunately I was able to hold my ground and counteract the tugging smb and managed to fire off four or five frames before being reluctantly pulled away.

My frustration was short lived when I reviewed my shots as the seabed drifted past, I had nailed it despite the physical hardship, sometimes a picture doesn't tell all of the story.

Tony “Goose” Neal

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

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

peter@uwpmag.com

Parting Shots 2

I was a bit obsessed with taking photos of eels during my early days of underwater photography. A friend of mine mentioned that there were different species of small eels such as Napoleon Eel, which live in the sand of a local dive site called Maagiri. During a course dive with an Open Water group, we spotted some of them. I returned the following week, during yet another course, and jumped in to take some photos between dives.

I was shooting with a Canon Powershot G9 back then. After finding some Napoleon Eels and having taken some photos I moved around to find what else were there. I spotted quite a peculiar Eel coming out of the sand. It was rather shy, and I only managed to take a few shots, which were not so good. It seemed that the Eel had 4 eyes. There were 2 real ones and 2 false. I had to end the dive quickly and get back up, to do the second dive with the course group. Back at base, I combed through all the fish Identification books which I could get my hands on, but had no luck. So I sent the pictures to a few friends who were studying Marine Science abroad, but they too had no luck. One of my friends joked saying that it is probably a new species and that I should name it Azimas. It was ironical as “mas”



means fish in our local language, Dhivehi.

I knew the chance of discovering a new fish in shallow waters and that too in a popular reef was quite slim. Not being satisfied with not knowing what it was, I sent it off to Tim Godfrey, (Author of Dive Maldives) and the late great Neville Coleman. Neville Coleman replied saying he was not sure what it was but he sent it to Rudie Kuiter (Author of the book Photo Guide to Fishes of the Maldives). Rudie Kuiter identified it to be a Barred Sand Conger

(Ariosoma fasciatum). Some of my colleagues and friends in the Marine Research Centre here in Maldives, also found it on the fish base website. Honestly speaking, I was a bit disappointed that it was not a new discovery; but I was happy that finally I got a positive ID. Now I make it a point to show out the Eel whenever I make a dive there, followed by the story of how I thought I would get an Eel named after me.

Azim Musthag



Nikon D90, Aquatica Housing, Ikelite DS-161 Strobe, Nikon 105mm, F22, 1/250s, ISO200

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

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

peter@uwpmag.com

Parting Shots 3

Over the years there are many, many images that I never captured. Some of them were definitely competition-winners, of course.

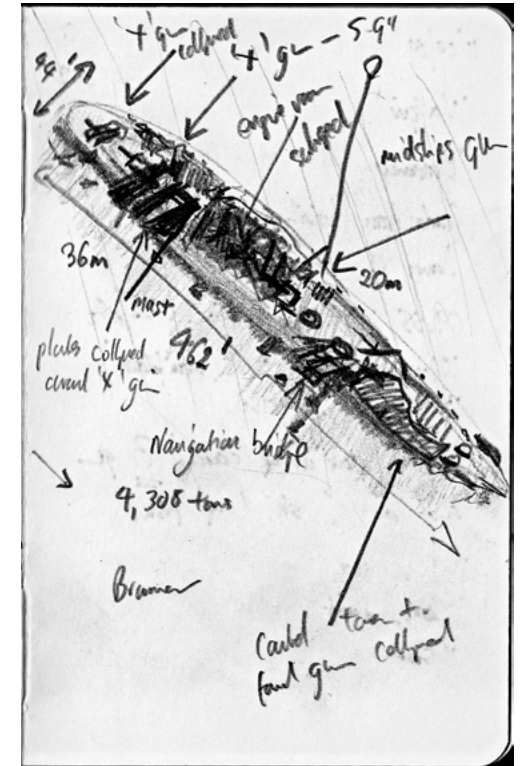
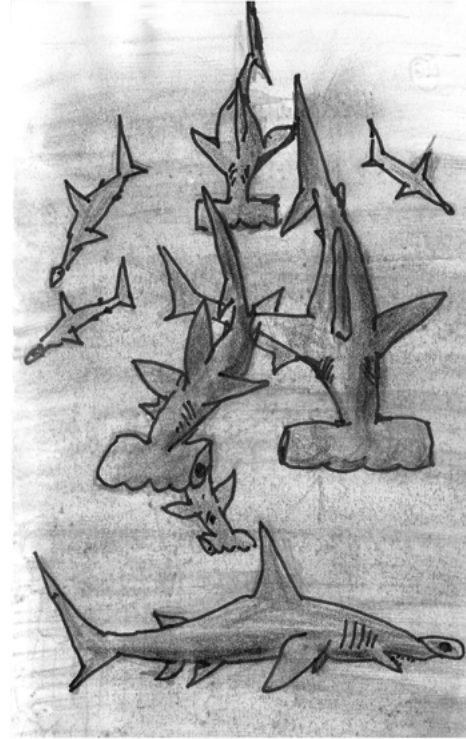
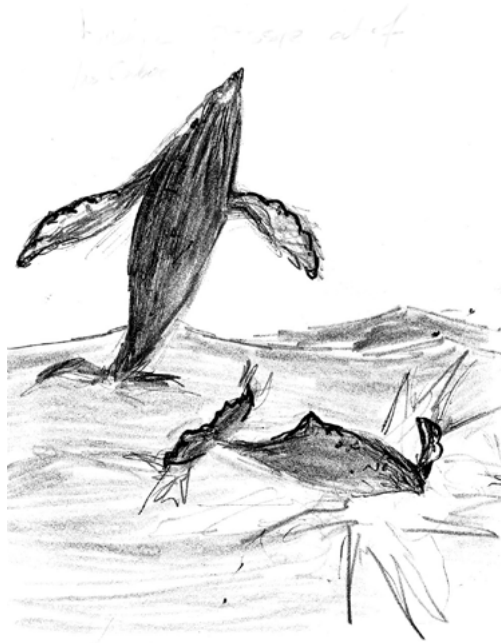
People that have dived with me, some of them well-known to UwP's readers, have noticed me, pencil in hand, scribbling into a little black "Moleskine" book after washing my camera and putting all those batteries into their charger. What am I doing? I'm creating all those wonderful photographs that never saw the light of day (or strobe)...

For example:

My greatest phantom photographs were taken after losing my rig, dropped from a RIB floating next to the sheerest of underwater walls at Logan Reef in the Red Sea so... Scalloped hammerhead sharks, Habili Ghaban, Sudan. Nikon D300: lost overboard...

My greatest wildlife non-picture is of the humpback whale that breached 50 yards from "Solmar V" en route to the Revillagigedos Islands. Standing at the rail, I was stunned (and soaked) by the exuberant life and power of this overwhelming animal so Humpback whale, Mexico. My Nikon D200 was in my cabin!

There are rare times that I'm not recording the elusive (always



wonderful) image in my head: I find that trying to make sense of shipwrecks shrouded by the green plankton fog of British waters calls for a sketch rather than an artfully constructed panorama.

I guess that I need my photographic skills to catch up with my vision...

Tim Priest

Do you have an image which has a 'story within a story'?

If so we'd love to hear from you.

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

peter@uwpmag.com

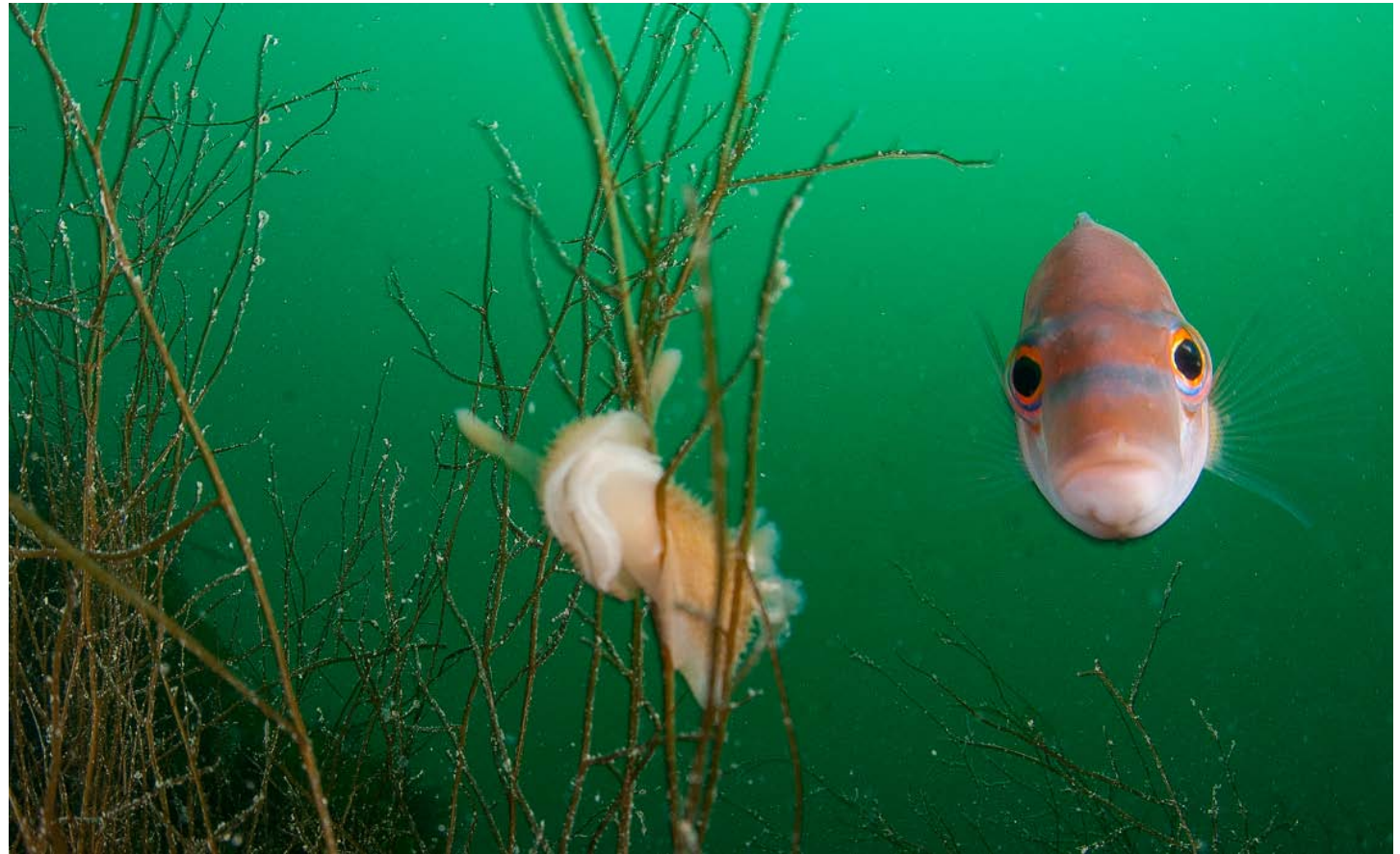
Parting Shot 4

In my last parting shot I described the antics of a persistent male cuckoo wrasse on the Hand Deep reef which ended in a couple of gentle head butts to my dome port possibly to dispatch a potential challenger to his territory.

I am sure that other readers have experienced similar interest or irritation from cuckoo wrasse, but I thought it might be worth describing another incident involving my dome port but this time at Porthkerris on the Lizard peninsular.

On this particular dive I had found a nice example of the nudibranch *Acanthodoris pilosa* feeding on a the bryozoan *Alcyonidium diaphanum*. This bryozoan grows like a bushy sea weed and so my subject was elevated from the seabed, however the lens I had was a 10-17 FE zoom. If you have a mini dome you can use the 17mm end of the lens quite successfully in wide macro mode and you can focus on a subject actually touching your dome if needed. So I was concentrating on getting as close as possible to the nudibranch and lighting it correctly when my cuckoo hassles started again.

I had been aware of being shadowed by a cuckoo wrasse that seemed to be halfway through the change between female and male. Obviously my staying still for a while was too much for this inquisitive fish and it kept approaching the dome to see what was happening. This of course played havoc with my composition and my focusing as the lens would immediately focus on the wrasse as it approached which was really beginning to irritate



Nikon D300, Subal housing, Tokina 10-17mm at 17mm, 2 x Inon strobes, 1/20th @ F14. ISO 200

me! The nudibranch was of course moving as it fed so I kept waiting for a good angle only for the moment to be spoiled by the fish again! Despite a few gentle swipes the wrasse simply could not help but return again and again, so I had to give in eventually!

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

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

Mark Webster
www.photec.co.uk

peter@uwpmag.com