





# The perfect combination

Macro or wide angle? Fill or ambient? Resort or liveaboard? At Wakatobi, you can have it all. Our waters offer everything from stunning reef panoramas to rare critter portraits. To round out the picture, add an image-making cruise aboard the Pelagian to your Resort stay.

This luxuriously appointed 36-meter yacht carries a maximum ten guests while cruising farther afield in the Wakatobi archipelago and southern shore of Buton Island. Custom-built tenders carry small groups of divers to venues ranging from open-water seamounts and dramatic coral reef formations to legendary muck diving sites.

Photographers are provided with a dedicated, climate-controlled camera room with numerous charging stations. Dive guides and crew are familiar with the needs of shooters, and assist or respect your requests for autonomy. On board, five staterooms provide ample space, including private shower rooms, while a gourmet chef provides fine dining.

Discover the possibilities of a combination resort and liveaboard experience by contacting your Wakatobi representative: [office@wakatobi.com](mailto:office@wakatobi.com).



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

# Contents

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



## 34 Nauticam Competition



## 36 Olympus 12-40 Zen DP170

by Phil Rudin



## 40 Deepshots zoom gears

by Phil Rudin



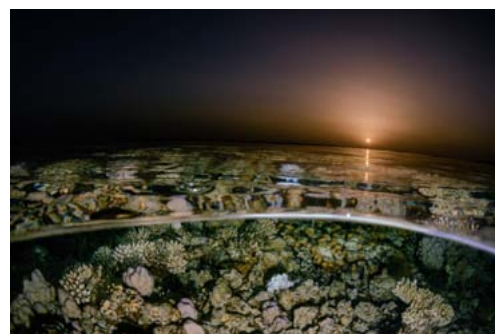
## 43 Manta madness

by Tobias Bernhard



## 48 A week in the Red Sea

by Chris Schenker



# Underwater Photography

A web magazine UWP80 Sept/Oct 2014

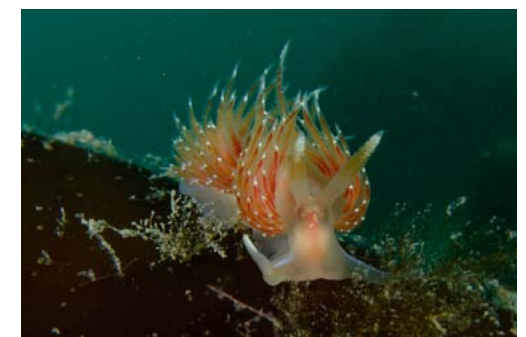
## 53 Baiae Archeological Park

by Marcin Trzcinski



## 64 South West Ramblings 9

by Mark Webster



## 59 Indonesia

by Eric Lambert



## 70 Parting Shot

by Attila Kaszo

Cover shot by  
Jim Chen

Underwater Photography 2001 - 2014  
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Publisher/Editor Peter Rowlands  
www.pr-productions.co.uk  
peter@uwpmag.com

# Editorial

## For 4k's sake

Unless you've just got back from a trip to Mars and are still busy unpacking you can't help but have noticed that there is a new standard on the block in video - 4k. It's the latest in the video manufacturers relentless drive to gain direct access to your wallet via your credit card.

Now there's absolutely no doubt that the image produced by a correctly used and well set up 4k video camera will impress even the most jaded eye. There is detail in the detail which is drop dead gorgeous. Add that most 4k cameras can shoot smooth slow-mo and you have a magnetic package designed to lock onto the stripe on your credit card.

The final, clever barb on the baited hook is that footage shot on 4k but downsampled to 2k is better than existing 2k. That's the perfect angle to hook all those who, like myself, are more than happy with 2k. -the promise that your 2k footage can look better.

The big problem (and I hope you weren't thinking that I'd fallen for 4k marketing) is that it's not just about buying a new camera. You need to invest in a new system.

. In order to benefit from all that 4k video has to offer you will almost certainly have to buy a new (and not just an upgrade) computer editing system and data storage drives to cope with the eye watering file sizes. As an Apple user I costed this alone at about \$9000 without being too extravagant. The good news is that includes a 32" 4k monitor but if you want to impress your friends in your living room, you'll need a 4k TV...

## Future proof 4k TVs...

The above rant leads perfectly to those naughty marketing guys and gals who attended the inaugural meeting entitled "How to make 4k reassuring" but first there needs to be a short history lesson.

In the beginning, in the home video world there was 8mm. Then you were encouraged to flash out more cash for "Hi"8. Not long afterwards came 'digital' video with smaller MiniDV tapes and higher image quality.

That was overtaken by HD when video data started to be recorded onto memory sticks rather than tape. However when they were selling you HD they knew, but obviously didn't tell you, that FULL HD was just around the corner.

Then they started to describe FULL HD as 2k because that was

the new standard for the future. The problem was that when 2k was replaced by 4k the men in shiny suits in TV sales-land had to come up with some new coat hangar and, I kid you not, the term they came up with was Future proof 4k televisions.

Now I fully accept that we are fair game when we step into a TV showroom but future proof?

Do me a favour.

## Is the latest the best?

Anyone reading the New Products section in this Issue will quickly spot that the hot camera of the moment is the Sony RX100 111. It's the third incarnation of this 1" sensor fixed zoom lens which produces excellent stills and video in a size which is impressively small even when housed.

The above specification has made the RX100 111 eagerly anticipated and the housing manufacturers have virtually all tooled up to add it to their range.

For those choosing a camera for the first time or migrating down from an SLR the RX100 ticks a lot of boxes.

However for those who already own an RX100/11 and are considering upgrading, perhaps a word of caution might be wise. The RX100 111 has a much improved 24-70mm F1.8-2.8

Zeiss lens which is receiving rave reviews but, from an underwater point of view, especially if you use a wide angle attachment on your RX100/11 the extra wide angle coverage of the 24-70 will almost certainly cause edge cutoff with your existing wide angle lens. True you can zoom in a bit but you would then be losing a bit of coverage which sort of defeats the object.

The bottom line is that upgrading your camera may not mean just a housing, it could also include your accessory lenses as well.

Let the buyer beware.

## 28th Annual Discovery Shark Week

I've only been allowed to watch trailers whilst under medical supervision but some of it is so amazing that you'd swear they'd made it up.

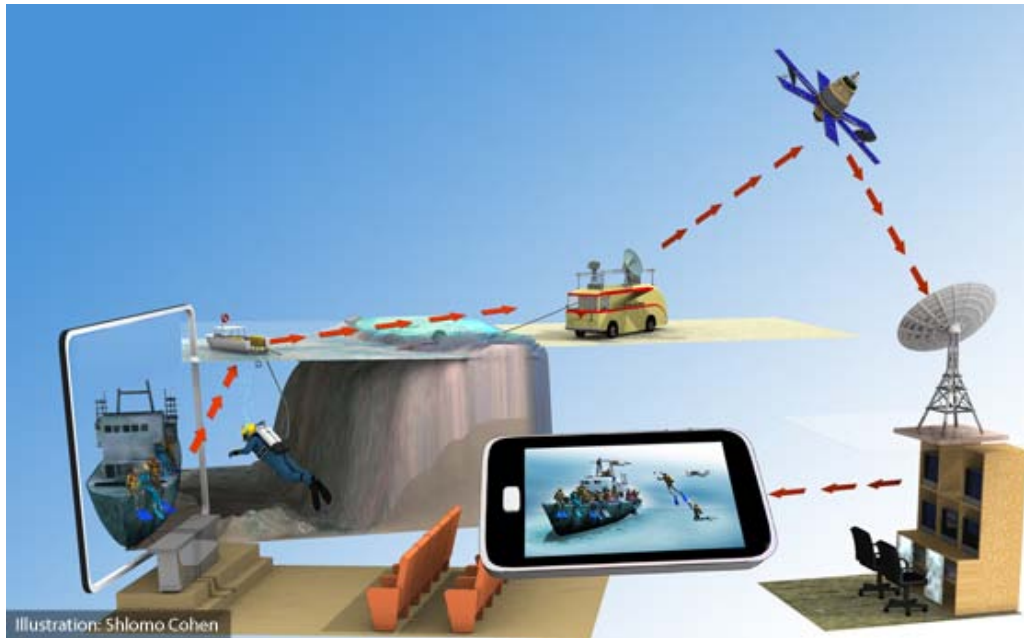
Fortunately it's all been shot in 4k so it must be true.

Welcome to unreality TV.

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

# News, Travel & Events

## Eilat Red Sea World Record



As part of the 10th anniversary celebrations of “Eilat Red Sea - International Underwater Photo Competition”, we’ve decided it’s the perfect time to set a new Guinness Record for scuba diving. We’re inviting you to join us on September 12th and to be part of a new diving Guinness Record!

This will not be just another new record. It’s one that’s based

on the support and participation of all divers worldwide. It’s a collective record achieved by all fans of the 7 seas wherever they are and it cannot be done without you!

So here’s the deal. On Friday morning, September 12th, we’ll be witnessing one of the most magnificent dives ever carried out. In an operation yet to be seen in the world, hundreds

of divers, 26 diving instructors, 32 production members and 12 professional photographers, will all be diving together at the Satil missile boat wreck in Eilat, Israel.

Using a sophisticated technological setup, the dive will be broadcast live on YouTube, enabling millions of viewers, online surfers and smart phone owners from all over the world,

to take part in this extraordinary event.

Together, we’ll be breaking a new Guinness record of the largest audience for a live-streamed underwater event. Guinness has set an objective of half a million viewers in order for a record to be registered. Sounds like a fantasy? Not if we all undertake the mission together! “YES WE CAN!”

[www.eilatredsea.com/?CategoryID=206&ArticleID=347](http://www.eilatredsea.com/?CategoryID=206&ArticleID=347)

An advertisement for a shark diving trip. It features a large hammerhead shark and a smaller bull shark swimming in clear blue water over a sandy bottom. A red and white scuba flag is in the top left. The text reads: 'Dive with Great Hammerheads &amp; Bull Sharks in Bimini', 'Jan 25th - 31st 2015', 'See our other Underwater Photography Adventures', and 'www.GregorySweeney.com'. At the bottom right, it says 'with Tiger Sharks, Whale Sharks, &amp; Manatees'.

## Eilat Red Sea September 7-13



Why will you make it to Eilat this September? Colorful fish, stunning models, crystal clear water, fun parties and a \$10,000 check!

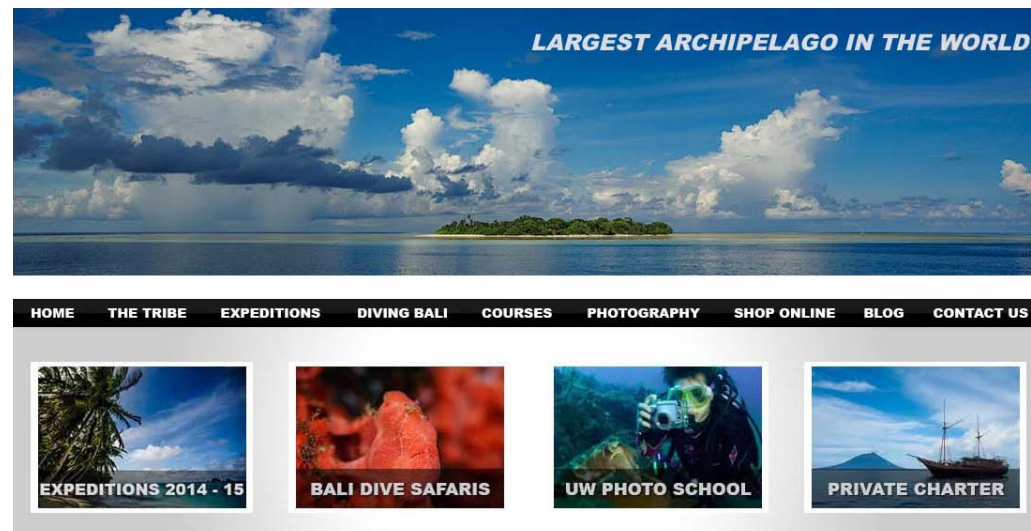
You're invited to take an exciting one-week break from your daily routine in the crystal clear water of the Red Sea. Meet people, dive, photograph fish & models, party all night long and perhaps even win some valuable prizes, including a \$10,000

check for the first prize!

The Eilat Red Sea event is celebrating its 10th anniversary this year and will take place on September 7-13 .

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

## Bali School of Underwater Photography



Mike Veitch and Luca Vaime are proud to announce the Bali School of Underwater Photography (BSUP) based in Bali, Indonesia. They teach a variety of curriculums with “one to one” classes for beginners, small group classes for up to four divers, and “on location” group workshops throughout Indonesia.

The Underwater Tribe specializes in creating custom scuba diving and underwater photography based holidays in Bali and throughout Indonesia. We offer a professional diving product with an eye on safety, customer service, and knowledgeable, safe, and friendly customer service.

Our philosophy about helping folks plan their best holiday adventure is that “flexibility is king”; therefore,

we always work with our guests to offer a custom bespoke dive trip to ensure they enjoy the best that Bali and Indonesia has to offer.

Looking to scuba dive outside of Bali? We have years of experience living and leading trips throughout Indonesia in such far-flung locations as Bunaken, Lembeh Strait, Raja Ampat, Komodo, Ambon, and Alor. We often create group scuba diving trips to these locations either in resorts or on liveboards as well as offer “underwater photography workshops” every year in select locations. Please join us if you are interested in small group travel or improving your underwater photography.

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

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

## BBC Underwater Camera Bursary

### Closing date September 21st 2014

OCEAN is a new and ambitious landmark series for BBC1 - the next iteration of the 'Planet' brand, following on from 'One Planet – Land' (2016) and building on series like Blue Planet and Planet Earth. Just as Blue Planet did, OCEAN will give a generation a chance to take a global view of our seas, but this time in a current, immersive and interactive way.

OCEAN will share the extraordinary new discoveries at the edge of our known world. It will saturate our audience with awe and wonder at all that we have learned about our underwater frontiers.

Through the untold stories of the astonishing lives of the animals, plants and humans that live within and around them, OCEAN will take us on a voyage like never before.

The BBC NHU annually runs a camera bursary scheme that aims to develop an emerging camera operator, by providing experience for them to operate alongside existing experts in their field and increasing their ability to operate at the very highest level of natural history filming.

Each year the bursary leans towards a particular specialism e.g. macro/long lens. This time,

to coincide with the launch of the production of the landmark series 'Ocean', the bursary is geared towards underwater camerawork.

In our experience there is no point picking up a camera until diving is second nature. Only highly competent divers should apply, please state number of logged dives, the range of diving experience (from tropical to polar to caving etc) and technical diving abilities/ qualifications. Ideally the candidate will have rebreather training and experience.

We are looking for a candidate who can demonstrate a deep understanding of marine biology. The role will include a degree of research with real scientific rigour and setting up Natural History shoots. And, when in the field and shooting, an appreciation for wildlife behavior is key- from the macro to the megafauna.

Demonstration of highly proficient camerawork, ideally illustrated by broadcast or corporate credits. We are looking for someone with a gifted eye who has the potential to compose exquisite underwater



images. A link to a showreel (and underwater stills if available) must be submitted. We are also keen to hear from anyone who is already shooting underwater at 4k.

You will need to be Bristol-based and when not abroad filming, be embedded in the Ocean production team and work regular office hours.

Strong research, planning and organisational skills and experience in setting up underwater animal behavioural sequences will be of value. As will an understanding of film kit, both topside and underwater. Importantly, you must have excellent interpersonal skills and the ability to remain calm under pressure. You

will be able to demonstrate a proven ability to build strong relationships with contributors and work effectively within a team.

In date HSE dive medical (or the country equivalent), UK visa and clean driving license are all required. Foreign languages are an advantage.

We don't focus simply on what we do – we also care how we do it. Our values and the way we behave are very important to us. Please make sure you've read about our values and behaviours in the document attached below. You'll be asked questions relating to them as part of your application for this role.

<http://careerssearch.bbc.co.uk/jobs/job/Underwater-Camera-Bursary/9063>

[www.openfotosub.es/en](http://www.openfotosub.es/en)



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and join them to win grand prizes



[www.elhierro.travel](http://www.elhierro.travel)

## Orca in the wild, Norway with Amos Nachoum November 14 - 22, 2014

: When an orca shows up anywhere, it's the star of the show. Our favorite takes place during the winter season along the majestic coastline of arctic Norway. For those of you who join us, we will give you front row seats in the form of snorkeling, scuba diving, and underwater photography.

Like everyone else who lives in Norway, the "resident" orcas of the fjords love fresh herring and from October to December they follow



the enormous herring migration off the coast to the magnificent northern Lofoten Islands. That's where we'll find them, concentrated in the protected fjords, snacking on their favorite meal.

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

## 4th annual SoCal Shootout Sept 12-14th, 2014

Bluewater Photo is excited to announce the 4th annual SoCal Shootout, happening September 12-14th, 2014. This weekend long competition brings together underwater photographers of all levels throughout Southern California.

Starting Friday morning and spanning through Sunday

night, photographers have the opportunity to shoot photos in the Pacific Ocean anywhere south of Pt. Conception to north of the Mexican border to be eligible.

Entry is only \$40 for 8 photos, 3 videos or a mix of the two.

[www.bluewaterphotostore.com/socal-shootout](http://www.bluewaterphotostore.com/socal-shootout)

# DiveQuest

THE ULTIMATE IN DIVING HOLIDAYS & UNDERWATER PHOTOGRAPHY TOURS



Photo by Martyn Guess

[www.divequest-diving-holidays.co.uk](http://www.divequest-diving-holidays.co.uk)

*Lembeh: Critters of the Black Sand with Graham Abbott 4-14 November 2014 - ONE SPOT LEFT!*

*Raja Ampat: Including the Blue Water Mangroves with Graham Abbott and Shannon Conway  
14-25 November 2014 (FULLY BOOKED)*

*Ultimate Manado: Nick and Caroline Robertson-Brown 6-20 September 2015*

*Thresher Shark Expedition: Amanda Cotton 17-27 August 2015*

*Bali Mola Mola Safari - Steve Jones 20-30 October 2015*

EMAIL: [divers@divequest-diving-holidays.co.uk](mailto:divers@divequest-diving-holidays.co.uk)



## Hugycup 2014/5



It's with great pleasure we can announce the 6th edition of the Hugycup International underwater photo and video shoot-out.

The Hugycup 2014/2015 will take place in Puerto Galera – Philippines. Asia divers and the El Galleon resort will be our home base for the diving & accommodation.

Again around 30000 euro in prizes will be available for the winners in the HUGYCUP competition.

The rules and regulations in photo & video have completely changed and photo shopping is allowed up to certain levels. Have a look at the website to get an idea. Also the awards and prizes will be attributed in a different way.

The HUGYCUP winner will be the photographer with overall the best skills in all categories. A nice challenge !!

[www.2014.hugycup.com](http://www.2014.hugycup.com)

## Siren Photo Workshops 2015

The Siren Fleet has always been a keen supporter of underwater photographers with each yacht designed and updated to accommodate the growing needs of underwater photographer.

Each has dedicated preparation areas, plenty of charge points, storage drawers, large rinse tanks, and a central computer to edit your days work as well as a large plasma screen to view and share your photos with your fellow guests

In 2015, we are pleased to welcome back Gerald Rambert, Jennie Soriano, Alex Mustard, Stephen Frink, Scott Geitler and Werner Thiele who will provide you with the opportunity to develop u/w photography and videography skills in a variety of locations: Raja Ampat, Komodo, Palau, Fiji and Truk!

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



## Adventure Travel Show London Olympia 17- 18 January 2015

## Palau phenomena



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, you can 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.

The large aggregations of Bumphead Parrotfish and Red Snapper that occur during the Full and New moon dates of the lunar cycle are some of the most exciting phenomena to occur in Palau, or anywhere else in the world for that matter, and you can be there to witness them!!

Siren Fleet are excited to announce that they are teaming up with Paul Collins and Richard Barnden of Unique Expeditions and Sam's Tours to offer our guests something exceptional in Palau.

Get face-to-face with the biggest collection of specialist adventure travel companies all under one roof. They will be on hand to offer advice on everything from walking and trekking, epic journeys, exploratory travels and exclusive expeditions to safaris, overland trips, life-changing volunteering projects and much more.

Divers joining us aboard the Palau Siren on these cruises will be brought to specific locations where they can see literally thousands of Bumphead Parrotfish spawning, or huge aggregations of Red Snapper which also bring forth exciting shark encounters with Oceanic Blacktips and Bull Sharks preying on the snapper!

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

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

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

Check out our special  
Whale Sharks trips in  
2014/5



Download our online brochure  
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Specialists in Underwater Photography




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 Spacious cabins & Dive Deck  
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[www.sirenfleet.com](http://www.sirenfleet.com)  
[info@sirenfleet.com](mailto:info@sirenfleet.com)

## Blue Whales, Sri Lanka with Amos Nacoum:

March 21 - 28, 2015  
 March 28 - April 4, 2015



Although past expeditions have been land-based, for 2015 we will be living on the 42' catamaran, Water

## Southeast Asia Tour

Bluewater Travel brings an exclusive inside look at the best scuba resorts in Southeast Asia through a multi-episode web series, insider resort reports and daily photos of epic diving.



The First of its Kind Tour is visiting 14 Dive Resorts throughout Southeast Asia, featuring a multi-episode Video Series, Insider Resort Reports and Daily Photos of Epic Diving.

[www.bluewaterdivetravel.com/best](http://www.bluewaterdivetravel.com/best)



Spirit. A catamaran is an ideally comfortable vessel with room for a guide and 5 guests in 4 staterooms – 2 double and 2 single cabins. She has a crew of 3 and is outfitted with the latest communications and navigation equipment.

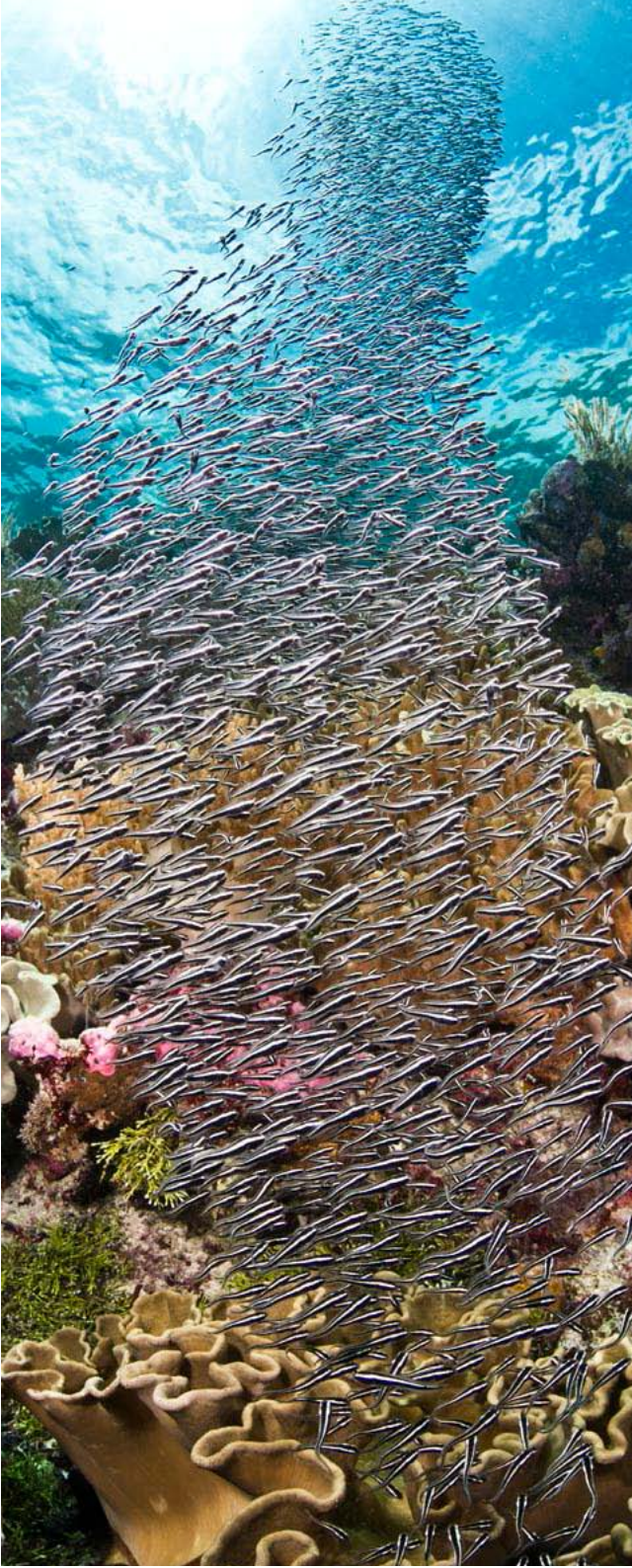
[www.biganimals.com](http://www.biganimals.com)

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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](http://www.uwpmag.com/?p=advertise)



# An experience without equal

*"I dream of photographing underwater marine environments in wide angle where the water is clear, the light is beautiful, and the reef is healthy and teeming with marine life. Of all of the destinations I have visited around the world, Wakatobi remains the one where I was really excited on every dive by an incredible underwater perspective that made me think: 'OMG, how beautiful.'"*

Warren Baverstock



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

## Tongan Fluke Collective



The Tongan Fluke Collective (TFC) aims to utilize photographers visiting the Kingdom of Tonga and photographing humpback whales during the breeding and calving season to compile a database of fluke shots for scientific purposes.

As a photographer who is visiting or has previously been to Tonga you can assist by donating your whale fluke photos to the TFC. All fluke shots will be credited to the photographer, but we will be sharing these with the scientific community and making this freely available to any researcher or organisation that would not normally have access to such resources.

Step 1 Upload to dropbox and share the link with us at [scott.portelli@gmail.com](mailto:scott.portelli@gmail.com) or

Send us your email address and we will add you to the shared dropbox folder [dropbox.com/TongaFlukeID](https://dropbox.com/TongaFlukeID)

If you are already collecting fluke shots from Tonga and have a website, flickr group or FB page where you are housing these, then simply send us the link and we can download from there.

Step 2 We upload your photos to our flickr group and credit the photographer. All EXIF data from the image will be captured so you don't have to do anything. [flickr.com/tonganflukecollective](https://www.flickr.com/tonganflukecollective)

[www.facebook.com/groups/tonganflukecollective/](https://www.facebook.com/groups/tonganflukecollective/)

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

## 2014 Ocean Art UW Photo Competition



The Underwater Photography Guide is proud to announce that it is accepting entries for the 4th annual 2014 Ocean Art Photo Competition.

There is over \$70,000 worth of prizes, including over 20 liveaboard and scuba diving resort packages.

The competition has 12 categories, including a Novice dSLR category and 3 compact camera categories, giving underwater photographers of all levels a chance to win a great prize. Unique categories include SuperMacro, Cold/ Temperate Water, Nudibranchs, and Underwater Models/Fashion. The more traditional categories include Wide-Angle, Macro, Marine Life Portraits and Marine Life Behavior.

Judges include world-renowned underwater photographers Tony Wu, Martin Edge, Marty Snyderman and Scott Gietler. Martin Edge is the author of *The Underwater Photographer*, a top-selling book on underwater photography. Marty Snyderman is an Emmy winner with work appearing in top publications like *National Geographic*. Tony Wu is a renowned underwater photographer and author of *Silent Symphony*. Scott Gietler is an internationally published underwater photographer and owner of Bluewater Photo, Bluewater Travel and the *Underwater Photography Guide*.

Photos must be submitted before the deadline on November 19, 2014.

[www.uwphotographyguide.com/underwater-photo-contest-2014](http://www.uwphotographyguide.com/underwater-photo-contest-2014).

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

# DPG ULTIMATE EXPEDITION: ANTARCTICA

## MARCH 2015

JOIN DIVEPHOTOGUIDE FOR AN  
UNDERWATER PHOTOGRAPHY TRIP UNLIKE ANY OTHER

MORE INFO: [UWPHO.TO/1cBxUIJ](http://UWPHO.TO/1cBxUIJ)

EMAIL: [TRIPS@DIVEPHOTOGUIDE.COM](mailto:TRIPS@DIVEPHOTOGUIDE.COM)



DPG

Waterproof housings for cameras by  
Canon, Nikon, Olympus, Panasonic, Sony  
and more at **ikelite.com**.



  
**ikelite**

Your camera... anywhere there's water.

Find an Authorized Dealer at [ikelite.com](http://ikelite.com).

# New Products

## New Orcalight SeaWolf 2260A and 1560A

Orcalight has just released its next generation collection.

The 2260A light includes new features added following consultation with users. Sitting alongside it is its little brother, in size alone; the 22,000 lumen handheld SeaWolf 1560A; and a slightly less powerful yet still hugely sufficient 15,000 lumen version; the SeaWolf 860.


Versatility is key in the SeaWolf's product design. If three different optics covering 60, 90 and 120 degree angles isn't enough, perhaps that lamp heads ranging from ultraviolet right through the wavelength spectrum to infrared which can be swapped between units may hit the spot. Talking of which, the SeaWolf range creates no hot spot, just a gentle beam across the board.

Completing its chameleon features, each of the SeaWolf range can be easily converted to land based lighting with a shore supply land (SSL) or underwater (SSU) cable, supplied to the required length, allowing the user to enjoy full power for as long as required to a depth of choice from a low voltage direct current shore supply.



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

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



**BLUEWATER TRAVEL**

### Best of Southeast Asia

14 Resorts  
8 Weeks of Adventure  
60 Epic Dive Sites

Who has the Best Reefs?

[bluewaterdivetravel.com/best](http://bluewaterdivetravel.com/best)

**FANTASEA line**


### FG16 Housing for the Canon G16

**SPECIAL OFFERS**



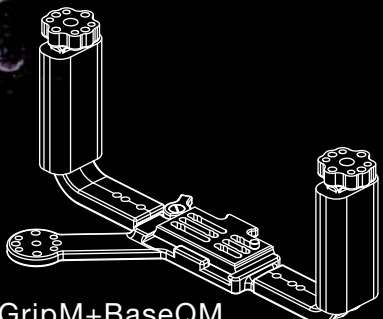
**FG16**

[fantasea.com](http://fantasea.com) | [canondive.com](http://canondive.com)

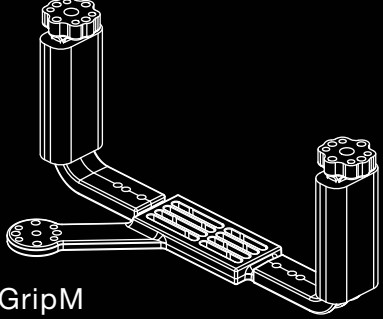


**ACQUAPAZZA**

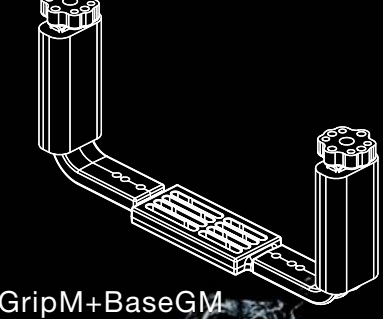
## GripBase



GripM+BaseQM  
+ Quick shoe M



GripM  
+BaseGTM (With a mount base)



GripM+BaseGM  
(General purpose)

<http://acquapazza.jp/en>

Issue 80/15



**Nauticam**  
innovation underwater



Housing for Sony A6000

**NA-A6000**



蓝天海  
www.nauticam.cn

## INON LF1400-S

INON INC. is pleased to announce the official release of the second version of the durable and user-friendly LF series LED flashlight the LF1400-S and its accessories.

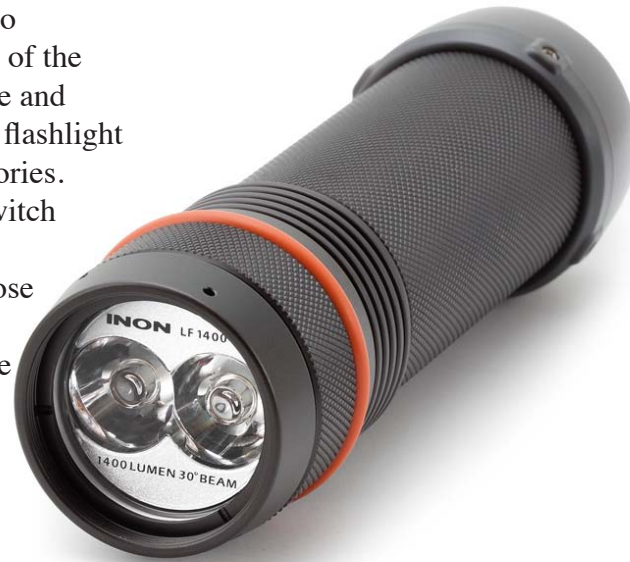
A simple yet durable switch provides two power settings (FULL/LOW). You can choose either LOW mode (700 lumen) with longer burn time or powerful FULL mode (1,400 lumen) depending on usage.

The rated practical burn time with compatible “Eneloop”/“Eneloop pro” rechargeable batteries, is approx. 65 minutes at FULL mode or approx. 175minutes (2hrs 55 min) at LOW mode.

The carefully selected LED produces color temperature 5,000K to benefit improved color reproducibility and is able to light a subject in natural color without any color filter needed.

Standard packaged accessories with the LF1400-S include a “Wide Filter LF-S” to increase standard 30 degree beam coverage at 30% more (approx. 40 degree) and also soften the light itself.

Other “Red Filter LF-S” and



“Wide Red Filter LF-S” are also packaged to change to a color tone which will not disturb marine life.

The LF1400-S is a multipurpose LED flashlight not only as a powerful dive light but also as serious lighting device for underwater imaging.

[www.inon.co.jp](http://www.inon.co.jp)



**NEW TYPE**



Not a Digital SLR,  
not a film SLR,  
but with a picture quality  
that exceed the two!

# APSG-DPM

Underwater Camera Housing for SIGMA DP1 Merrill  
DP2 Merrill  
DP3 Merrill



<http://acquapazza.jp/en>



Issue 80/16

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

## PT-EP12 housing for Olympus E-PL7



The PT-EP12 is fully waterproof up to a pressure equivalent of 45 meters, whilst being absolutely user-friendly with comfortable access to all key buttons. Its premium polycarbonate design and engineering seals the camera completely from any trace of moisture, as well as cushioning the sensitive equipment from knocks and bumps on land.

The PT-EP12 allows you to shoot with a range of lenses, for underwater photos that will wow you and your viewers. This underwater case is compatible with the following Olympus lenses: 17mm 1:8, 25mm 1:8, 45mm 1:8, M.12mm 1:2.0, and 14-42mm EZ Pancake zoom lens 1:3.5-5.6.

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

## Ikelite housing for Sony Cyber-shot RX100 III



The Sony Cyber-shot RX100 III is superb for underwater shooting, with excellent low-light capabilities and a super-sharp, 24-70mm Zeiss lens.

The Ikelite housing is just-right-sized to hold comfortably in your hand. Controls are provided for all important camera functions including the rear dial. The camera's versatile front control ring is gear driven to place the control within easy reach. A sensitive shutter lever makes it easy to half-depress the trigger for focusing and metering. All rear controls are clearly marked with engraved indicia which will never fade or fall off.

Use the camera's built-in WiFi feature to download photos to another

device without removing the camera from the housing. The WiFi feature is only usable above water within close proximity to the connected device.

The housing port is designed to accept 3.0-inch diameter color filters, and wide angle or macro options with 67mm threads. Ikelite W30 and INON UWL-H100 wide angle lenses each provide excellent edge sharpness with minimal vignetting (dark shadows in the corners of the image). The camera's built-in flash can be used for primary illumination or to trigger an external strobe. Two ports are provided for the attachment of optional fiber optic cords.

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



# NA-EM10 HOUSING FOR OLYMPUS OM-D E-M10 CAMERA



## LEE Bug for GoPro Action & Underwater kits

In response to GoPro's increasing number of users, LEE Filters has introduced LEE Bug for GoPro - a compact and robust filter holder that is compatible with the GoPro Hero 3 and 3+.

Not only does the LEE Bug aid the photographer in improving the quality of their films and photographs, it also widens the creative scope of the GoPro camera even further. All filters for the LEE Bug are of identical optical quality and made to the same exacting technical standards as all other camera filters in the LEE range.

A perfect companion to the Hero cameras, the LEE Bug filter holder is available with two kits to help enhance users' action films and images.

The Action Kit contains a LEE Bug holder, a three-stop neutral-density graduated filter and a high-quality glass polariser.

The neutral-density filter, which can be left on the camera in almost all conditions, is designed to reduce the brightness in the sky, preventing it from becoming bleached out and resulting in more balanced, better exposed films and images.



The polariser cuts glare from any reflective surface, such as glass or water, while at the same time intensifying the blue of the sky and increasing colour saturation in hazy conditions.

The Underwater Kit contains a LEE Bug holder, a blue water filter and a green water filter.

Keen divers will know that colour casts are an issue when shooting in water.

The Blue filter in this kit helps counteract casts in tropical waters, while the Green filter is designed for use in fresh or seawater, and will neutralise the unattractive casts inherent in this type of water.

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

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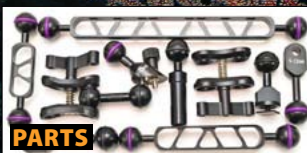
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1800 Westlake Avenue North, Suite 201, Seattle WA, USA 98109

## FIX Neo Mini 500 FS

As most underwater lights continue to grow bigger, brighter and more expensive, the Neo Mini 500 stays true to the original task of providing an economical and purpose built focus light.

Switch between red and white beams with a push of a button. White light can be more successful as a focus light when competing against the sun in daylight hours

or when a subject is further away and more light is needed. The red beam is particularly useful for night photography where red is less disruptive to night animals allowing the photographer to get closer to their subjects.

The Neo 500 Mini has several built in programmed functions. A diver controls either the red or white beams at Full, 75%, 50%, and 25% output levels. In addition, the Mini 500 features an auto detect flash off mode and a distress signaling mode.

Highly visible and easy to read, the Mini 500's battery status indicator needs only a glance to know if its ready to dive. The indicator status, green/red/flashing, indicates approximately how much run time is remaining to keep you shooting, not



guessing.

What easier way to travel and charge your Mini 500 than with the world standard Micro-USB connectivity. Charge the Mini from your laptop, with a wall adapter, or any other standard USB connector. And in the event you want more run time or need back up, the Mini's battery pack can be replaced with two common CR123 batteries.

Retail Price: \$249 USD

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



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## Universal Fibre Optic Cable



Seahorn's new fibre optic cable is truly universal as it includes all the adaptors for the various cameras and strobes in the market.

The base cable is fitted with YS connectors on both ends in swivelling L-shape to avoid cable tension when adjusting the strobe.

Adaptors for Inon strobes are included, as well as for Nauticam bulkhead and two Inon rubber bush

with dual holes for Olympus and Fantasea housings, as well as for double strobe connection.

All in one, retailing at USD \$ 50.00 only.

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## Nauticam NA-RX100III for the Sony RX100 III



The Sony Cyber-shot DSC-RX100 III is the third in the series of advanced, large sensor compact cameras from Sony. The RX100 line is hugely popular with underwater enthusiasts, and has proven itself as an excellent performer in terms of both image quality and usability. RX100III is a more professional model with a much improved lens, popup electronic viewfinder, a built-in neutral density filter, and more.

The RX100III is built around a 20 megapixel 1" CMOS imaging sensor, and gets an updated image processor called Bionz X. Image quality is exceptional.

The big news is the lens. It is a 24-70mm equivalent with aperture ranging from f/1.8 to f/2.8, considerably faster than the RX100II. The lens also focuses closer, meaning shooting small subjects is possible without a close-up lens.

The NA-RX100III sets a new standard for compact camera



housings. While it builds on the success of the NA-RX100 and NA-RX100II, it is clear that Nauticam did not just copy and paste this housing into existence. The features you'd expect are certainly present, like ergonomic design, the clearly labelled controls, sculpted shutter release and more. A closer look reveals features like an updated fiber optic connection block, built-in vacuum check system, 2 accessory bulkhead ports and support for routing HDMI cables for an external monitor.

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



## Nauticam NA-GH4 Panasonic GH4



**"Stunning 4K Video,  
Compact & Affordable"**

Nauticam has crafted the ultimate housing for one of the industry's most exciting new mirrorless cameras: The Panasonic Lumix DMC-GH4. The NA-GH4 is designed with the video shooter in mind, featuring 15° angled ergonomic handles, the most user friendly control set in the business and a host of features now standard. Signature Nauticam Port Locking Lever, effortless but secure housing latch, integrated vacuum check and leak detection system. 4K is ready - are you?

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Underwater Camera Housing for SONY RX100 III



<http://acquapazza.jp/en>

## New Keldan LUNA 4X Video Light



KELDAN have announced a new compact Video Light with a stunning 6000 Lumen output and the small form factor and low weight makes the light ideal for travelling.

The light uses a carefully engineered reflector and dome lens in order to provide a super wide and perfectly even beam without hot spots.

The very high output and the wide beam of 110° in water makes the light very interesting for wide angle photography and the color temperature of 5000K Kelvin corresponds to a neutral, daylight matching white.

A very even spectral power distribution ensures that colour is captured correctly.

The light comes as a complete set with battery and charger. The



battery can be changed easily within a few seconds, allowing convenient battery change when making consecutive dives. Extra batteries can be purchased separately.

The LUNA 4X video light is available through KELDAN dealers.

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

## Isotta Canon G16 housing



The Isotta Canon G16 housing continues their line of housings for Canon G series, making the improvements that follow parallel those of the cameras.

The housing follows the contours of the camera to produce a very small, lightweight housing. The aluminium body provides rugged protection and precise control of the camera's functions.

The Isotta housing for the Canon G16 will appeal equally to beginners with a desire for quality and SLR shooters looking to reduce size and weight with virtually no compromise in image quality.

[www.isotecnic.it/en](http://www.isotecnic.it/en)

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## Sea & Sea's MDX-RX100 III for the Sony RX100 III



This compact black housing is constructed from black galvanized corrosion-resistant aluminum alloy, resulting in a sturdy protective structure.

The MDX-RX100 III conveniently allows the built-in flash to be activated from the housing.. Two fiber-optic cable sockets are appropriately located directly in front of the camera's flash.

The generous housing rear window allows the camera's LCD to tilt 15° for improved viewing.

Sea & Sea's optional leak sensor can be installed to provide an alert upon any water ingress.

Having a depth rating of 100m/330ft, the options are plentiful.

Dimensions: including port: (W x H x D): 147 x 97 x 117mm/5.8 x 3.8 x 4.6 Inches

Weight Underwater (including camera): Weight: Approx. 900g/31.7oz (housing only)

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

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## Nauticam NA-GH4 for the Panasonic GH4

Nauticam's tagline is "Innovation Underwater", and the company is dedicated to continuing innovation in this industry, while helping to protect customer investments in existing Nauticam gear whenever possible. Case in point, Nauticam offers a user installable upgrade kit (p/n# 17753) to enable the existing NA-GH3 housing to enable the GH4 to work in that housing with full functionality. In addition, the new NA-GH4 housing can be used with either the GH3 or GH4 camera.

Relentless innovation demands that a new housing be designed for the GH4 and is able to incorporate new features that have debuted on more recent Nauticam housings, not to mention a couple of new features that are first seen in the new NA-GH4. One first is the unique placement of the ISO control. ISO is key for video exposure (think "gain" if you come from the video or cinema worlds), and this new control makes changing ISO very quick and easy, essentially re-routing this control back to the right thumb. The button is just in the right place, ideal for quick access but not easily bumped accidentally.



Another key concern for video - white balance - is achieved with another control that is re-routed for maximum ease of use. A push lever, accessible by the right thumb with no reach, engages the white balance button. From there, any of the white balance settings can be accessed, including any of the four custom white balance banks. To perform a custom white balance, the shooter would press the up arrow, point the camera to the white balance target, and press the OK button, all easily accomplished with an absolute minimum of reach.

Milled from solid aluminum, the housing is rated to 100m/330ft depth, and is rugged and ready for use!

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

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## Sealife Micro HD

Introducing the Micro HD from SeaLife - the first permanently sealed underwater camera that never leaks. There are no O-rings to maintain, no openings or doors that could possibly leak, and no batteries or SD cards. The self-contained camera has no housing and is waterproof down to 200 feet.

Charging the battery or downloading pictures and video is as easy as plugging the USB cable into the camera's waterproof USB port, and the internal high-capacity Li-Ion battery lasts for 3+ hours of continuous operation with one charge.

Small and ergonomic, the camera operates with three wide "Piano Key" controls that make it easy to handle underwater, even while using dive gloves.

The SeaLife Micro HD is offered in two models: The standard Micro HD includes a 16 GB internal memory for hours of continuous recording and thousands of pictures, and the premium Micro HD+ model features a 32 GB internal memory and WiFi for connecting to smartphones and tablets.

Featuring full 1080p HD resolution video and 13MP images,



the Micro HD is capable of delivering stunning underwater footage of colorful sea creatures, reefs and other undersea landscapes.

Color correction filters are not necessary since the camera features four underwater modes with automatic color correction. The Snorkel Mode is perfect for capturing vibrant natural colors at shallow depths, while the Dive Mode restores the red and yellow colors lost at deeper depths.

[www.sealife-cameras.com](http://www.sealife-cameras.com)



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Underwater Camera Housing for SIGMA DP1 Merrill  
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Issue 80/25



## Nauticam NA-XT1 housing for the Fujifilm XT1



The NA-XT1 is the latest in Nauticam's extensive lineup of underwater camera housings. This housing inherits the best of previous housings for high-end mirrorless cameras, while tackling the manual aperture control needed for this particular camera. Everything about the housing indicates it is a true Nauticam: from the ergonomic and well thought out access to all key controls to little things like the comfortable rubberized handles.

Like the Nauticam housings for the Olympus OM-D E-M1 and the Panasonic GH4, the NA-XT1 does not require a separate tray - it includes built in tray/handles, and features a design meant to be shot with hands firmly on the handles. The shutter release is placed for ease of access and minimum housing movement when shooting. The record button is easily accessible with the right thumb.

The housing gains a new-style



port locking mechanism, which will be familiar to people who have seen Nauticam SLR housings. The new locking lever makes port changes effortless, quick, and just as secure.

The NA-XT1 supports both the Fujinon XF10-24mm F4 R OIS wide angle zoom lens, and the Zeiss Touit 2.8/50M macro lens.

Milled from solid aluminum, the housing is rated to 100m/330ft depth, and is rugged and ready for use!

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

## Subal ND4S Angler professional housing for Nikon D4 and D4S



Designed for the world's most demanding photographers and multimedia professionals, especially those in the fields of underwater sports and nature photography as well as advanced amateur photographers, the upgraded ND4S housing improves on the design and ergonomics of SUBAL's earlier ND4, yet is still able to house both the Nikon D4S and its predecessor, the D4.

SUBAL incorporates decades of experience and technology, pushing the boundaries further in the underwater housing industry. The ND4S is designed for professional photographers who demand only the most robust and reliable equipment that performs faultlessly under the toughest conditions.

SUBAL understands that

fractions of a second can make the difference when capturing the decisive moment, so excellent ergonomics and handling are paramount in every SUBAL housing. Combining exceptional innovation and design in the ND4S, SUBAL have created the most ergonomic housing on the market for the Nikon D4 and D4S full-frame cameras. With SUBAL's more than 40 years of expertise in housing design and manufacture, high-quality craftsmanship and ergonomic design are integral features of the new ND4S Angler. The handling and feel of SUBAL housings are unmistakable, matched only by their peerless reliability and dependability.

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

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## Leak Sentinel



Ocean Leisure Cameras is pleased to be able to tell you about a new product that will give you peace of mind whilst diving with your camera and possibly save you hundreds or maybe even thousands of £s.

Leak Sentinel is a very safe, inexpensive and easy to install, with no manufacturer assistance required. Leak Sentinel simply screws into your housings bulkhead (adaptors are available for pretty much all makes of housing) and has a threaded valve on the outside onto which attaches a simple hand pump. All the electronics and sensors are contained within the unit so no wiring into the housing is required. Two LEDs on the unit give

a clear indication as to the integrity of the housing. All you need to do is prep your camera and housing and once all sealed up attach the pump to the sensor and start pumping. After about 20/25 strokes the red LED goes out and the green starts blinking indicating sufficient negative pressure. Another couple of pumps to make sure all is well and then the pump is removed. You then leave the housing for a few minutes and if the green continues to blink you're good to go! As simply as that!

The cost of this peace of mind? Just £194.95.

[www.oceanleisurecameras.com/leak-sentinel-v3.html](http://www.oceanleisurecameras.com/leak-sentinel-v3.html)



**Nauticam NA-RX100 III  
Sony RX100 III**



**"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 50 mbps HD video performance and excellent wet lens options make for one powerful, compact package.

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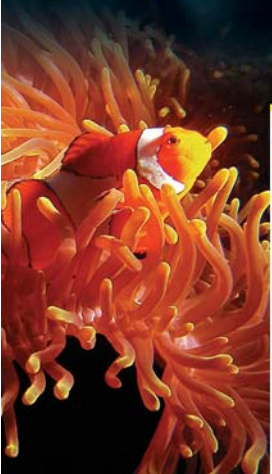


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**SeaLife**



Issue 80/28

## Nauticam NA-D810 housing for the Nikon D810

As the international leader in innovative underwater housing technology, Nauticam is pleased to announce the latest release in its acclaimed line of precision crafted camera housings, the NA-D810 Housing for Nikon's 36.3 megapixel D810.

NA-D810 is the first underwater housing for Nikon D810 to be shown publicly, and will be on the shelves of dealers, and in the hands of users, by the end of August. Nauticam once again leads the industry by delivering this superior system less than 6 weeks from the initial camera ship date.

NA-D810 is an evolutionary marvel. A long list of pioneering engineering breakthroughs from previous Nauticam designs are now standard in NA-D810. The patented housing Locking Latch System has received acclaim worldwide for its ease and functionality. These recessed latches are equipped with safety locks, reduce bulk and require minimal physical effort to engage and release. Port changes have never been simpler than utilizing the Patented Nauticam Locking Port Release.

Lens changes are also easily accomplished without removing the camera from the housing using the



lens release button logically accessed on the housing front. The vacuum monitoring and leak detection circuit provides peace of mind by enabling the user to ensure that their housing is water tight before entering the water.

Nauticam housings are the finest, most ergonomic, most usable camera housings on the market today, and the NA-810 is a shining example of the best that Nauticam has to offer.

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## Ikelite™ TTL Housing for Nikon D810

This housing is designed to offer one of the best performance to dollar purchases in the world. The Ikelite housing for Nikon's D810 is a seamless blend of functionality, lighting integration, durability and waterproof integrity.

Other housings simply waterproof your camera. An Ikelite TTL housing improves your photos. TTL or "Through-The-Lens" flash metering means the camera controls flash duration to properly expose an image. Built-in proprietary circuitry tells the D810 that a TTL external flash is attached, allowing the camera to adjust exposure more accurately than with slave TTL strobes.

An over-sized knob smoothly engages a unique system of universal zoom gears and is smartly placed within reach of your left hand. Two zoom sets are provided with each housing, one for use with most popular larger diameter zoom lenses and a second designed for use with smaller diameter zoom lenses. Both sets are lightweight and easy to install with no modification to the lens required. A variety of dome and flat



ports attach with four locking latches for maximum security and quick changes between dives.

This housing includes a balanced aluminum tray with Ikelite's signature quick release handles for easy attachment and removal of external lighting. An aluminum 1/4-20 threaded top mount provides an additional attachment point for lightweight accessories.

Ikelite products are designed, built and tested in the USA. All housings are built by hand and individually tested for fit, function and waterproof integrity. This housing includes a 1-year warranty against manufacturer defect and is backed by over 50 years of experience and service within the dive industry.

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

## Acquapazza APSO-RX100M3 housing for the Sony RX100 III

Japanese housing manufacturer Acquapazza are developing their APSO-RX100M3 housing for the Sony RX100 111.

It is a compact and stylish housing which offers several new design features

The APSO-RX100M3 allows use of the built in flash which can be raised and lowered with an On/Off control knob. This in turn will allow up to four strobes to be triggered with the purchase of the optional INON rubber bush.

The housing itself has an extra layer of coating to provide even more protection to the aluminium. The M10 ball socket is now in the centre of the housing for easier alignment and there is an enlarged mount base incorporated on the top right.

The contoured hand grip has been increased in size and the shutter release lever is a trigger design which is much smoother, making it difficult to produce camera shake.

There are now two holes for hand straps or lanyards and the base of the housing has 1/4w tapped holes for attaching Acquapazza hand grips and baseplate for even steadier handling.

Only the highest quality



materials have been used in the construction and the double O ring seal provides reassurance.

The APSO-RX100M3 is now available in light green. The stock colours are Black, Violet, Red, Turquoise, Blue, light green and Gray, Bronze, Green, Silver, Gold, Orange, Pink, Bright Yellow, Champagne are available to order with a 3 week delivery time.

A monitor hood to magnify the LCD screen image is easily and simply attached

There is an M67 front thread to take both wide and macro conversion lenses and this can be adapted to take the INON 28LD series lenses with an optional adaptor.

The APSO-RX100M3 housing

and the Sony RX100 111 are both very small and lightweight yet provide the travelling underwater photographer with almost no compromise in image quality compared to a DSLR but with a very significant advantage in terms of size, weight and cost.

[www.acquapazza.jp/en](http://www.acquapazza.jp/en)



### Nauticam A5000 Sony A5000



#### “Small & Versatile”

The Sony A5000 is blurring the lines between compact camera and DSLR with its 20mp APS-C sensor and selection of lenses allowing your pick of the right lens for the job. The 16-50mm power zoom kit lens is easily and comfortably controlled in the Nauticam A5000 housing, offering a user experience familiar to compact users, but elevating image quality to that of a DSLR system twice its size. So feel free to shoot it like a compact, but when you are ready, it can do so much more.

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

## Aquatica AGH4 housing for the Panasonic GH4



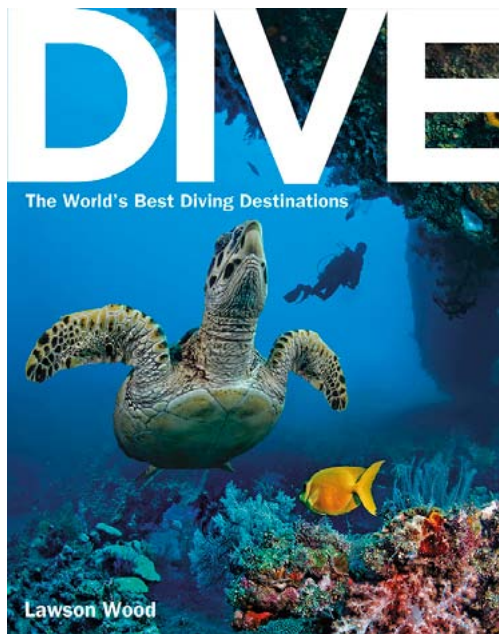
The Aquatica AGH4 housing is built with quality materials and craftsmanship, it is designed and machined with the Panasonic LUMIX DMC GH4 in mind from the onset.

Taking full advantage of this camera's extraordinary video capability was a top priority for our design team. All of the vital controls have been conveniently located so as not to restrict your creative flow.

Aquatica fully understands the requirements involved for shooting high quality video, with the acquisition of Amphibico, the legendary video housing manufacturer, came a wealth of expertise in the field of video capture, it is this knowledge, coupled with over 30 years of manufacturing housings ourselves, that is now distilled into this AGH4 housing.

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

## DIVE by Lawson Wood



Packed with stunning pictures of marine life and ancient wrecks, insightful information about local geography and first-hand advice on unmissable dive locations, Dive fully describes over 250 sites spanning the globe – from Maria La Gorda in Cuba, to the atolls of French Polynesia.

Written by Lawson Wood, an experienced diver and dive photographer, with 190 pin-sharp colour photographs taken underwater.

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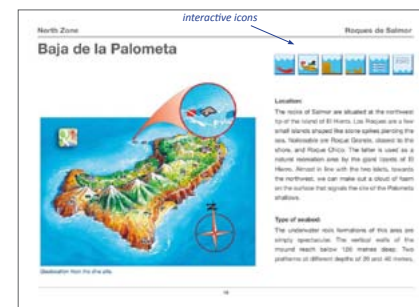
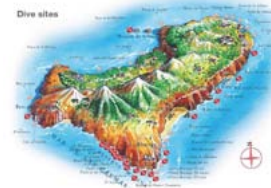
## "Diving Guide El Hierro" digital edition iBook Author: Francisco Baringo Editor: Pontosub editions.



"Diving Guide El Hierro"  
Digital edition iBook format

This book is the first diving guide published in the Apple Store on an iBook format that enables us not only to read but also to interact with the images, underwater dive sites videos and location by Google map, interactive icons that inform us about the diving characteristics and interactive diagrams.

The Diving Guide El Hierro consists of a total of 120 pages, illustrated with over 200 photos and a total of more than one hour underwater videos (<https://vimeo.com/92950629>). All this occupies one gigabyte of information.



Selected dive sites are classified geographically and each one is referenced by Google map, interactive icons show the characteristics of each dive site. Photos of the recommended route, as well as species that are usually seen are included.

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icons show the characteristics of each dive site. Photos of the recommended route, as well as species that are usually seen are included. By clicking on the dive site illustration you can go to the underwater video. All pictures can be enlarged to full screen and scroll through the gallery with a single touch.

It is available for: iPad with iOS 4.3.3 or higher and Mac OS X 10.9 or higher.

It can be purchased for € 9.49 in the iBook store, category: Sports & Outdoors and also on iTunes.

There is an edition in English, Spanish and German.

[www.imagensubmarina.es](http://www.imagensubmarina.es)

## Marine magnets, hand sculptured by Yui



Mostly nudibranchs, these fridge magnets make a wonderful collector's item and practise target for (dry) macro shooting.

Real life 1:1 size, fully and individually handcrafted, they are made from 100% food grade clay material, non-toxic, non-waterproof and fragile. Food grade colours are mixed into the clay separately for the body, tentacles, dots, eyes, lines, textures, etc and then moulded by hand to give a realistic look. Each one is unique!

Currently 33 different models are available with more to come. Waterproof version is also in planning.

Each one costs USD \$10.00-15.00 depending on model. Gift boxes in half dozen, dozen and 2 dozen magnets are available. A free nudibranch egg (non-magnetic) is given with each gift box.

With Christmas just around the corner, they make wonderful gifts for nudibranch lovers! Direct order and wholesale enquiry welcome.

[marinemagnets@gmail.com](mailto:marinemagnets@gmail.com)  
[www.facebook.com/marinemagnets](http://www.facebook.com/marinemagnets)

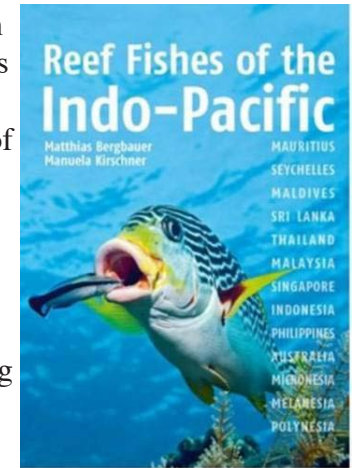
## Reef Fishes of the Indo-Pacific

The Indo-Pacific region is the dream destination for all SCUBA divers and snorkellers. The coral reefs in this region are home to more animal species than any other diving spot in the world - more than 40% of all coral reef fishes known worldwide.

Top-quality, close-up photographs of each species are accompanied by detailed information listing identifying features, size, biology and distribution. The introductory section focuses on specific types of behaviour, such as mimicry, cleaning stations and the symbiotic relationships between various species. The species descriptions that follow are grouped in three chapters on fishes, invertebrates, and reptiles and sea mammals.

Dr Matthias Bergbauer is an ocean biologist and works at Munich University.

Manuela Kirschner is a successful underwater photographer with awards from national and international photography competitions.



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

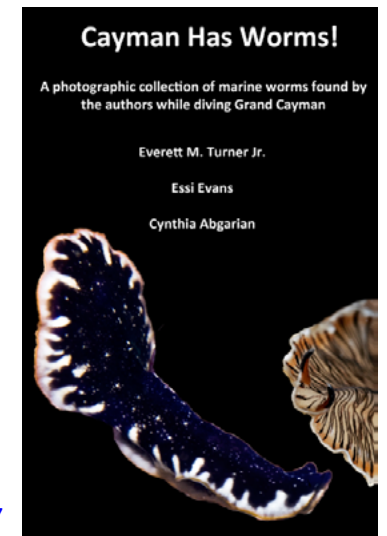
## Cayman has worms!

Our New Book is now available in print or as a Kindle book.

As a print book it can be ordered from [www.createspace.com/4905627](http://www.createspace.com/4905627) or from [www.amazon.com](http://www.amazon.com) search for the title for either print or Kindle version.

The price is the same, \$24.95 from Createspace or from Amazon but we make more from Createspace:~)!

[www.createspace.com/4905627](http://www.createspace.com/4905627)



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

## Paradigm Custom Solutions Announce Intent to Create a Book Documenting Ship Wrecks off North Carolina Coast

Paradigm Custom Solutions in partnership with WilmingtonSpearfishing.com announced their intent to create a 150 page book documenting ship wrecks off the coast of North Carolina. The team is turning to crowd funding giant Kickstarter to help fund the project which will contain roughly 200 hi quality underwater photos of 15-20 diveable wrecks and marine life.

“We are extremely excited to be using our hobby and passion to bring the rich history and underwater landscape available here in our home state to people across the world,” said Jason Buzzeo, CEO at Paradigm Custom Solutions.

### All or Nothing Funding

The team is planning to launch their funding campaign on Kickstarter.com later this month to raise \$50,000. Backers are offered several incentives based on their donation level including copies of the final book, and an exclusive opportunity for them and



a friend to dive one of the featured wrecks with the team. There are also several stretch goals that if reached will allow the team to expand the project making the final version even better. If the initial \$50,000 goal is not reached however, backers will receive their donations back and the project will likely not happen.

### Project Availability

For more information on this project, or to back the project and be a part of its creation, you can follow Paradigm Custom Solutions on facebook ([www.facebook.com/ParadigmCustomSolutions](http://www.facebook.com/ParadigmCustomSolutions)) or twitter (@Paradigm\_Custom)

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# Nauticam China Online Underwater Photography Competition

The results of the Nauticam China Online Underwater Photography Competition have been announced. From April to July, Chinese underwater photographers submitted a portfolio to a public voting and a panel of 5 judges.

During April to July 2014, amateur and professional underwater photographers from all over China submitted a portfolio of 3 digital images online. By the end of each month, 3 photographers were announced as the winners of that particular month, chosen both by the public votes and by a panel of 5 international judges.

In August, all monthly winners competed for the title “Nauticam Photographer of the Year 2014”. Online voters and a panel of 5 international judges selected Jim Chen from Taiwan as the winner.



**Jim Chen**  
**Winner**

My passion is underwater photography, especially macro objects.

I will constantly keep improving myself and continue to travel and take pictures of the underwater world, sharing the beautiful sea creatures of our “blue world” with all the people who also love the sea.



**Panasonic GX1. Housing:**  
**Nauticam NA GX1. Lenses:**  
**Panasonic Leica 45mm F2.8**  
**Macro. OLYMPUS 60mm**  
**F2.8 Macro. Panasonic**  
**LUMIX 7-14mm F4.0.**  
**Strobes: 2x INON Z240.**



**Dioptr: Subsee +10**  
**Additional equipment add on:**  
**Video Light, and Fiber Optic**  
**Snoots**

**Marco Chang**  
**Runner Up**

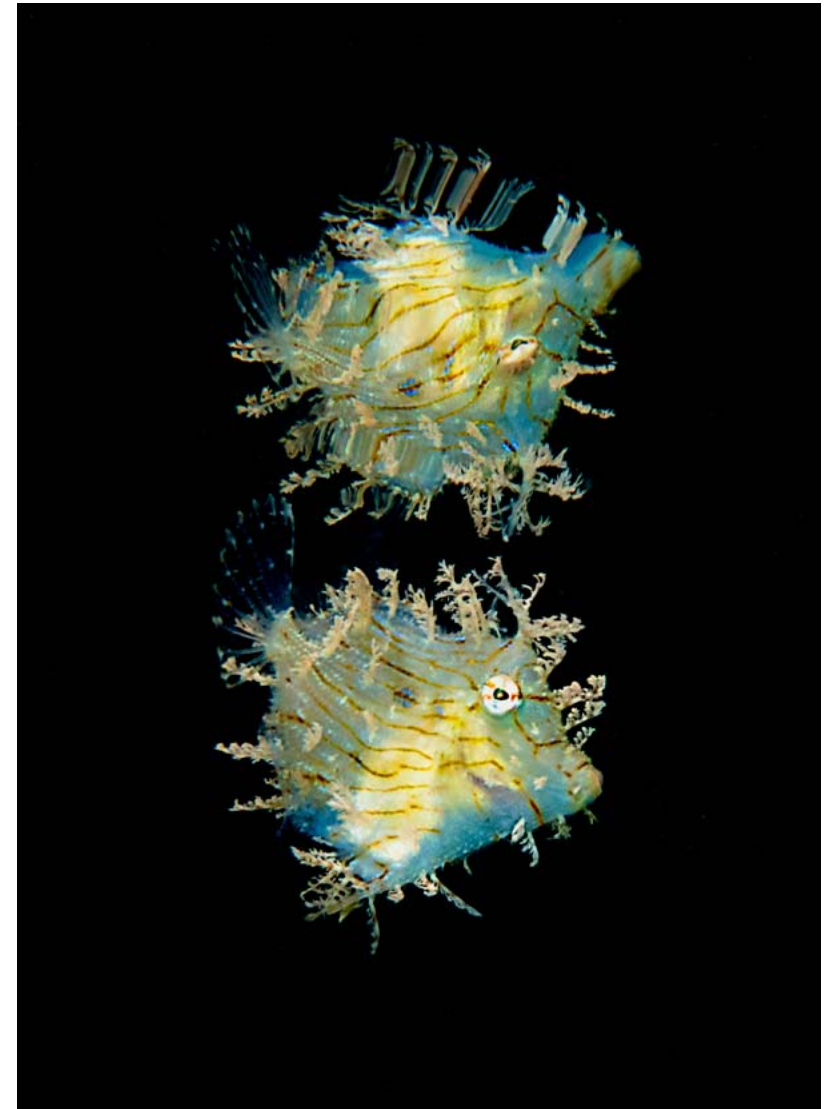


I'm from Taiwan.

I started underwater photography with a compact digital camera and it's been five years now.

I hope people could see the beauty of oceans through my photographs then realize the importance of marine conservation. I will keep improving myself and continue to capture more beautiful shots, sharing them with all the people who also love the sea.

*Nikon D610. Anthis housing.  
105mm . Z240 x 2. subsee  
+10+5. fit 2400*



# Olympus 12-40 F2.8 Pro lens and Zen DP-170 dome

by Phil Rudin

The Olympus M.Zuiko Digital ED 12-40mm F/2.8 zoom lens is the first in a line of Olympus "PRO" lenses for Micro Four-Thirds and is designed to match the pro quality of the OM-D E-M1.

The lens has a 30 to 84 degree wide to portrait zoom range with a minimum focus distance of 20cm (7.87") throughout the range. This lens features exceptional auto focus speed and the linear motor drive provides smooth and quiet focusing for movies and stills.

In addition the 12-40mm F/2.8 zoom also has excellent drip, dust and freeze proofing for harsh environments like open boats and sandy beaches. At a constant F/2.8 maximum aperture low light performance and shallow depth of field is well controlled throughout the range. The manual focus clutch is accessed by pulling the focusing ring towards the camera body uncovering the focus scale. This lens is optically and mechanically head and shoulders above the Olympus 12-50mm F/3.5-6.3 kit lens and optically ahead of the Panasonic 12-35mm F/2.8.

If you are using Panasonic M43 cameras you may want to consider the power OIS feature of the Panasonic 12-35mm F/2.8 since many of the Panasonic's do not have IBIS sensor stabilization. Because of its bright F/2.8 aperture the Olympus 12-40mm has a bit of girth at 69.9mm v. the Olympus 12-50mm F/3.6-6.3 at 51.8mm. This added girth

required a redesign of the ZEN Underwater DP-170 dome port I reported on in UWPMAG issue #73.

Zen Underwater is the high quality optical glass dome port manufacturer Located in Ft. Lauderdale Florida USA. Zen has recently introduced the new DP-170 n85II 170mm optical glass port to its line for use with Nauticam Mini (mirrorless) housings. This new release follows the success of the highly regarded 230mm, 200mm, 170mm, 100mm and Olympus Pen line of optical glass ports for DSLR and Mirrorless housings.

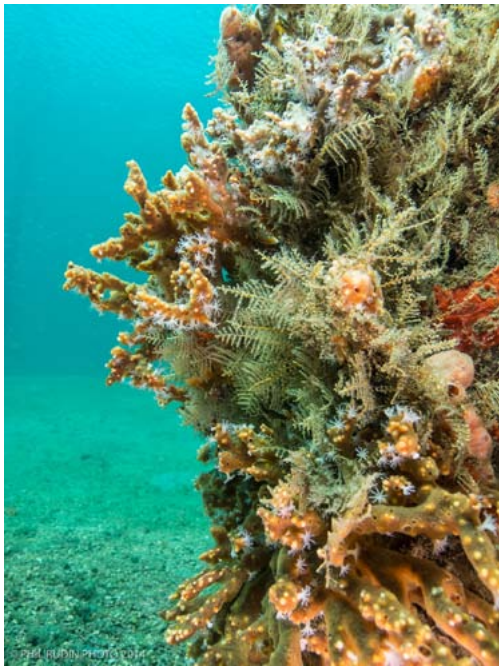
The Zen DP-170 n85 which remains in the dome line and the new Zen DP-170 n85II port are made from the highest optical quality glass which is coated on both sides to provide the greatest transmission of light and color through the glass.

The aluminum mount has a single O-ring and the same excellent port locking system used with all Nauticam ports and port extensions. Both DP-170 ports have a removable dome shade which is secured to the port by four allen screws at the top, bottom and sides. The top side of the dome shade is engraved with the unmistakable white Zen Underwater logo. A DP-170 neoprene port cover with the Zen logo is also available.

The difference between the Zen DP-170 n85 and the DP-170 n85II is an additional 30mm's of port extension on the n85II to accommodate the bigger girth of wider aperture lenses like the Olympus 12-40mm F/2.8 zoom.



The older style n85 port can be used with the Nauticam 20mm and 30mm port extensions but the 12-40mm will not fit into those extensions when the Nauticam 01240-Z zoom gear is installed on the lens. The fit is so tight with the gear in place that the camera needs to be mounted into the housing before the lens and gear can be installed on the camera from the port opening in the front of the housing. Once this is done the n85II port can be



*Nauticam NA-EM1 housing with ZEN DP 170 n85II dome port, Olympus 12-40mm F/2.8 at 12mm, ISO-200, F/7.1, 1/250th, two Inon Z-240 strobes.*



*Nauticam NA-EM1 housing with ZEN DP 170 n85II dome port, Olympus 12-40mm F/2.8 at 40mm, ISO-200, F/8, 1/125th, two Inon Z-240 strobes*



*Common Octopus, Nauticam NA-EM1 housing with ZEN DP 170 n85II dome port, Olympus 12-40mm F/2.8 at 12mm, ISO-100, F/7.1, 1/320th, two Inon Z-240 strobes.*

mounted over the lens to complete the installation.

Nauticam's excellent vacuum check system ensures that the housing system is secured. When installing the port be sure not to bump the manual focusing ring or you may move the ring towards the camera disengaging the auto focus. This happened to a friend who tried everything to get the auto focus to work before sending me an E-mail for advice. The problem was easily corrected by removing the

port and moving the focus ring back to the AF setting.

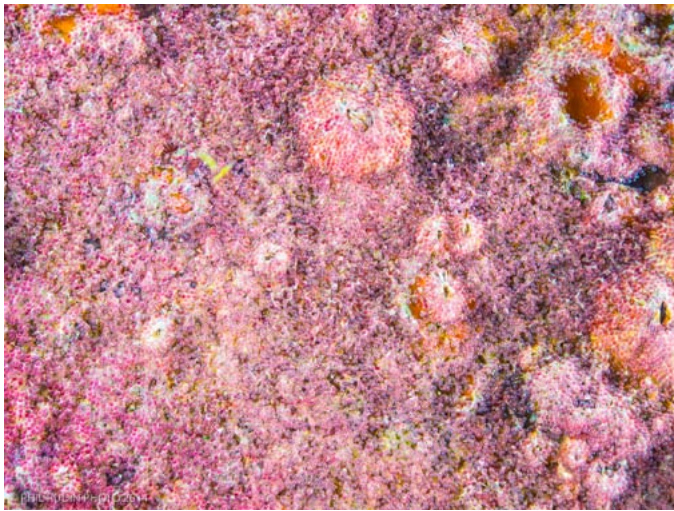
I have used 170mm glass ports for years with several DSLR systems and found the size to be excellent for most of my wide angle needs. I particularly like this port size for traveling with my ThinkTank Airport roll-on bag because I can put the port in a Rubbermaid square serving container, secure the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

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

Zen Underwater has recommended several additional zoom lenses which will work well with this dome port in addition to the Olympus 12-40mm F/2.8. This dome port also supports Olympus 7-14mm F/4, 9-18mm F/4-5.6, Panasonic 12-35mm F/2.8 and Sony 10-18mm F/4 E-mount. Olympus also has a new

M43 Pro 7-14mm F/2.8 zoom coming in the first quarter of 2015 and the Olympus 12-50 F/3.5-6.3 also works in the dome without use of the 43mm macro engagement. This port does not support small primes like the Olympus 12 F/2 and 17mm F/1.8 and Panasonic 8mm fisheye or pancake type lenses which all sit too far back in the port and vignette.

I prefer two Inon Z-240 strobes with the Nauticam NA-EM1 housing when using the Zen DP-170 n85II



*Sergeant Major fish eggs, Nauticam NA-EM1 housing with ZEN DP 170 n85II dome port, Olympus 12-40mm F/2.8 at 40mm, ISO-200, F/6.3, 1/200th, two Inon Z-240 strobes.*



*Same fish egg image 100% crop of lower left corner of frame.*



*Striated Frogfish, Nauticam NA-EM1 housing with ZEN DP 170 n85II dome port, Olympus 12-40mm F/2.8 at 35mm, ISO-200, F/7.1, 1/320th, two Inon Z-240 strobes.*

dome port and my two primary lenses the Panasonic 7-14 F/4 and Olympus 12-40 F/2.8 zooms. This system configuration is well balanced and easy to control above water, while shooting split shots and below water. I use two Nauticam 250X60mm (10X2.4") float arms and two 200mm (8") Nauticam double ball arms with Stix foam blocks to balance my system with this port. The configuration works well and gives me the amount of negative buoyancy needed to allow me to put my housing on the bottom without it floating away in a current.

How much buoyancy you need is a highly personal preference so my example should act as a starting point for the system configuration you are using. The DP-170 ports allow you to get quite close to both larger and small subjects and all of the lenses I used during the review appeared to focus to or very near the port glass.

As with all rectilinear zoom lenses best corner results were obtained when shooting at F/stops of around F/5.6 and above. This also holds true when shooting with the equivalent Nauticam acrylic ports for the same zoom lenses. The larger DP-170 port allowed me to get better split (over/under) images compared with the four and six inch Nauticam acrylic ports.

The 12-40mm zoom has a very useful focal range for any number of subjects from large pelagic's to fish portraits and subjects as small as 1:1.5 in 35mm terms. At the 50mm end the Olympus 12-50mm zoom is about 1:2.5 in 35mm terms so a noticeable difference when used in a the dome port.

Image quality from F/2.8 on was excellent with diffraction starting to appear at around F/16. My most frequently used wide angle lens is the

Panasonic 7-14 F/4 zoom and the results with this port were impressive for such a wide lens at 114 degrees on the 7mm end. You may nitpick the issue of corner sharpness all you want with any wide lens but you will not find a rectilinear lens this wide or wider with better corners in a dome port this small.

For more information on the Zen Underwater DP-170 n85 & n85 II dome ports contact your authorized Zen Underwater dealer. Both DP-170 ports retails for \$999.00 US, £733.29 without VAT and include neoprene port cover and the removable dome shade. The Nauticam 01240Z gear for the Olympus 12-40 F/2.8 zoom retails for \$200.00 US.

The Olympus M. Zuiko ED 12-40mm F/2.8 PRO retails for \$999.00 US. Retail Pricing as of July 2014 from reefphoto.com and uwvisions.com.

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never equaled”

# Deepshots lens gears

by Phil Rudin

Deepshots is a small manufacturing company located in London, UK which is operated by Jussi Hokkanen. Deepshots “missing bits store” designs and distributes gears and other photography equipment for underwater cameras and housings worldwide. Several of the gears designed by Deepshots and 3D printed in their facility are for M43 lenses used with Nauticam housings and ports.

Additive manufacturing, more commonly known as 3D printing is the creation of a three dimensional object like a lens gear by adding layer upon layer of raw material until the design is complete. 3D modeling software is used to create a virtual design for a gear and then it is stored in a computer-aided design file. After the design is complete computer software slices the design into hundreds of horizontal layers which then guide the 3D printer to assemble layer upon layer of plastics, epoxy or other materials until the gear is complete. These 3D printers have become quite reasonably priced and are now affordable for home use.

Currently Deepshots Missing Bits Store sells zoom gears for the

Olympus 9-18 mm, 12-50 mm, 14-42 mm EZ and a 60 mm macro manual focus gear. These gears are made in a variety of colors and range in price from £40.00 to £60.00 (around \$68.00 to \$100.00US) plus shipping.

The most frequently discussed Olympus lens in social media and forums like WetPixel.com has been the Olympus 12-50 mm zoom lens for use in Nauticam’s twelve different M43 housings. The Olympus 12-50 mm F/3.5-6.3 ED M.Zuiko EZ micro M4/3 lens was announced in December of 2011 for release with the Olympus E-M5 camera as the standard “kit” lens. The lens has become widely discussed in underwater photography circles and U/W photography forums because of its wide zoom range and macro ability.

The Olympus 12-50 zoom has been the prime “kit” lens sold with the Olympus OMD E-M5 camera world wide but the lens also works for any of the M4/3 camera bodies back to the E-PL1. This lens is compact, lightweight, has a 4.2 X zoom which covers a wide range from 24 to 84 degrees and includes 43 mm macro feature. The lens has a minimum focus distance of 20 cm (7.87”) and



locks at 43 mm in the macro mode by holding the macro button down while moving the zoom ring forward. Once locked at 43 mm the lens focuses in a range from around 20 to 50 cm (7.87-19.68”). At maximum magnification I get an area of coverage of around 36x27 mm close to the 35 mm 1:1 “life size” of 36X24mm. The M43 format v. the 3/2 format of 35 mm accounts for the added 3 mm height of the image.

The Olympus 60 mm macro and Panasonic 45 mm macro lenses offer true 1:1 magnification, in M43 the actual 17.3x13mm image size on the

M43 sensor. The 43 mm macro mode of the 12-50 zoom is 1:2 or twice life size in 35 mm terms. This is the only kit lens I am aware of that has a zoom range as wide as 84 degrees and as long as 24 degrees with a macro function of such high magnification. The 50 mm end of the lens is 24 degree with maximum magnification of around 90 x 67.5 mm or around 2.5 times larger than the 43 mm macro when it is engaged. The lens has the MCS (movie and still) mechanism for smooth and quite power zooming during movie clips. The lens also has great build quality with Olympus dust

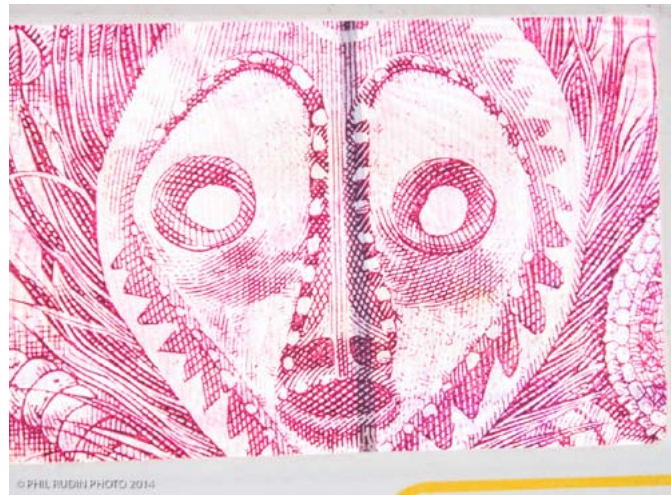


*Olympus 12-50 zoom at 50mm, closest focus.*

and splash proof construction which is excellent in harsh condition.

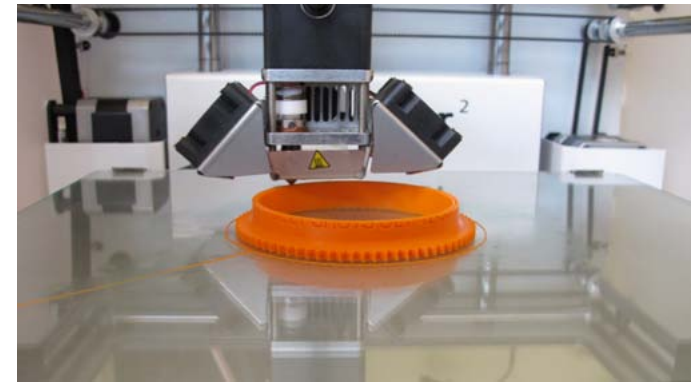
Nauticam has several excellent ports which will work with the 12-50 mm lens plus a port and gear designed specifically to work with the power zoom and macro lock. This port/gear combination includes a very complex and masterfully designed gear which switches the macro button on while moving the zoom ring forward to lock into the 43 mm macro mode. The port requires an external control wheel for this function adding to the total port cost.

When introduced at \$800.00 US (£560.00) for this Nauticam port and gear a bit of sticker shock erupted over the total cost. The Deepshots 12-50 zoom gear was designed to address the cost issue for those who can live without the use of the 43 mm macro function of this lens. Deepshots 12-50 zoom gear allows you to zoom manually or in auto zoom depending on the placement of the gear on the lens. The gear simply slips over the lens



*Olympus 12-50 zoom locked in macro mode at 43mm, closest focus*

from the rear and is held in place by bits on O-ring material on the inside and six tiny allen screws on the outside which screw onto the focus ring to hold the gear in place. These screws are very small and should not be tightened very much so as to prevent damage to the zoom ring. Deepshots supplies the small wrench and a set of installation instructions with the gear. Deepshots also offers to replace the gear if it wears out from use. I found that the gear worked smoothly in my Nauticam NA-EM1 housing both in manual zoom and power zoom. If you are looking for a budget solution to use your Olympus 12-50 zoom in a Nauticam housing you can contact Jussi at [deepshots.co.uk](http://deepshots.co.uk) for further information. The Deepshots webpage also has informative reviews on compact and mirrorless equipment along with a glimpse at other interesting underwater photographic equipment coming soon from Deepshots. Requests for custom gears and other 3D printed equipment are welcomed.



*“Printing” in progress*

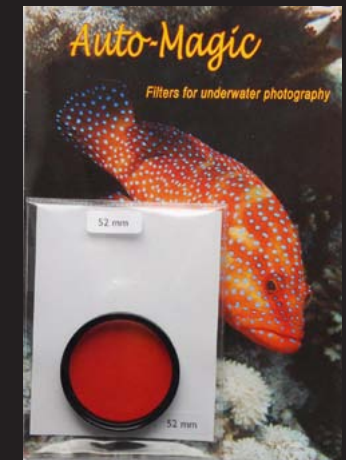


*Porcelain Crab with eggs, Olympus E-M5, Olympus 12-50 mm zoom Nauticam NA-EM5 housing and port, at 43 mm macro, ISO-200, F/13, 1/250th*

**Phil Rudin**

<http://deepshots.myshopify.com/>

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

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# Manta Mania

by Tobias Bernhard

“Put your head under water, put your head under water” the exasperated Fijian guide calls out to his flock of pudgy punters. They are too busy snapping selfies with their smart phones to notice the manta rays swooshing past underneath them. Fresh off the Australian or NZ adrenalin circuit, having bungy jumped, jet boat ridden and survived several massive party hangovers, “like awesome dude”, or whatever kids do for entertainment these days?

They have come to Fiji, a convenient stopover on some round the world airfares, to tick off either swimming with manta rays or getting laid and hungover again at Beachcomber Island (known as Beachbonker among the locals). Few can afford both options, they are poverty conscious backpackers after all.

The well oiled tourism machine makes it easy to find adventure on a tight schedule (even though the wifi here sucks). Port Denarau, a stone throw from Nadi international airport is the one stop shop for the young travelers who haven't booked online from overseas yet. I mean who books over the counter these days,



like old people? No need to leave any aspect of your awesome adventure to chance when you can buy a package including - well everything.

The most awesome adventure of this package is the risk to miss breakfast, lunch or valuable Fiji Bitter drinking time because the time and direction of the tidal stream, which seems to be more important to mantas than swimming with backpackers, has moved to one of those inconvenient time slots above.

Once the constellation of gravitational pull of the moon and a full gut is right, the young adventurers are packed into longboats until the freeboard can hardly be called free anymore and the geriatric outboard

*Busy manta pass. Nikon D800, Nikon 16-35 @ 35mm, 1/500s, f14, ISO 400*

*Ray gliding by. Nikon D800 in Subal housing, 16-35 @ 16mm, 1/125s, f13, ISO 400*





*Eco tourist longboat racing past manta ray. Nikon D88 in Subal housing, Nikon 16-35 @ 35mm, 1/40s, f13*

engines start making bubbling noises. Longboats from at least six resorts in the vicinity, home in on the pass where the mantas feed in the outgoing current on the South side of Naviti Island in the Yasawas.

These mantas or their ancestors have been frequenting this location long before the first backpacker resort was conceived and probably long before the first backpacker has been conceived. There must be a severe shortage of similarly good swim through restaurants for manta rays, because why else would you

repeatedly come to dine at the risk of getting a couple of GoPros on a stick stuck into your gill slits.

The pass is of course a marine reserve these days, with strict rules, like no anchoring in the sand because it damages the coral, no scuba diving, because the bubbles frighten the manta rays much more than 150 screaming, splashing, fun seekers and the most important rule: you have to pay to swim there. This last rule benefits the mantas greatly since they have moved from subsistence filter feeding to the cash economy. “A



*Eco tour guide leading the way. Nikon D800 in Subal housing, Nikon 16-35 @ 16mm, 1/80s, f14, ISO 400, SB910 @ 1/4 power*

manta walks into a plankton store and says: I’ll have a bag of instant photo-plankton please and an aspirin for the gill-ache - those GoPros again ... “

Once on location the jostling for position between the boats starts. One boat driver spots a ray and places his boat up current before another can get in the way and the punters are encouraged to enter the water a.s.a.p. using any technique so long as it makes the greatest possible splash and looks cool on FB.

Some swimmers are given bright yellow rubber duck fins and those of

the Asiatic persuasion a matching life jacket (Nothing against those fins or people of Asiatic persuasion, some of my best friends who shall of course remain nameless swear by them).

The organizers of this wonderful pastime have omitted to mention the minor detail that mantas swim underwater. Since you cannot communicate urgent news updates to your fellow traveler underwater, the punters just bob in the current seeing mostly each other. Someone eventually remembers what they paid for or the guide says: you guys see

the shark, meaning a juvenile white-tip sleeping on the bottom, which is answered by a frantic head turning - still above water.

Eventually most people get the hang of it and fortunately the pass is so small and highly frequented by mantas that you would have to be blind not to see one. There is always one buck who is sore about missing out on a score at Beachcomber and needs to impress the fair sex by racing after the mantas and trying to duck dive down on them. Lucky for the animals the current is raging and no-one has enough puff to grab hold of a ray. Once through the pass it's a matter of finding the skiff from your resort among the six or seven others who wait there and get carted back up current. And on it goes like a conveyor belt until it's Fiji Bitter time. It's all tremendous fun.

In case you haven't noticed, this is a 'serious photographer' ranting, shaking his head in disgust at yet another blatant commercial exploitation of wildlife. It is happening wherever there is wildlife left to exploit, be it whale swimming in Tonga or Panda watching in China.

But am I really any better? Or just indignant at the loss of exclusivity.

Underwater photographers do nothing else than commercially exploiting nature, that's if they're

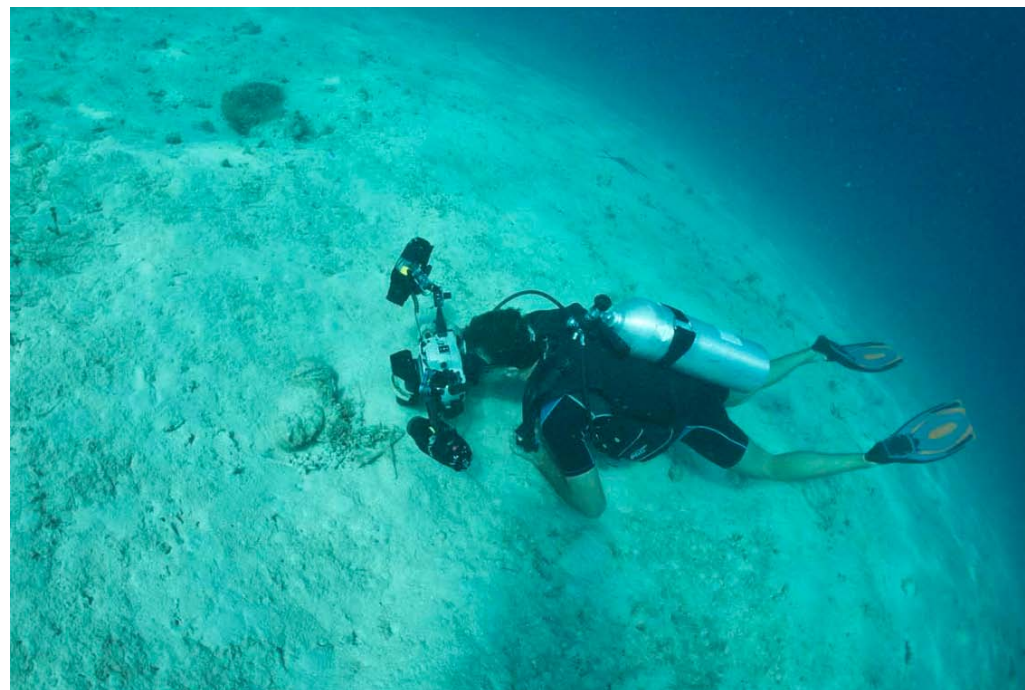


*Less popular images. Panorama of a dead reef. Nikon D800 in Subal housing, Sigma 15mm, 1/80s, f13. ISO 800, available light, stitch pano*

fortunate enough that someone pays for their pictures, or famous enough so aspiring underwater photographers pay for learning their tricks.

Underwater photographers love to rationalize that by producing beautiful images of nature they create "awareness" and "appreciation" for the natural world which in turn makes the viewer want to conserve and protect our beautiful planet. Excuse me if I puke. It's a ton of hogwash! Beautiful images instill a warm fuzzy sense of complacency in the general public, that things are not as bad as those yogurt knitting tree huggers keep telling us and I can drive my 4X4 into town as usual thank you very much. I mean if nature was so down the toilet how would images of

*Bracing that camera (of course on sand only). Sony NEX5 in Nauticam housing, 16mm, 1/125s, f 11, ISO 200, available light. Photo courtesy of Neelam Ratan*





*Yasawa Island scenic. Nikon D800, Nikon 16-35 @20mm, 1/400s, f10 ISO 100*

abundance, vast shoals of fish and the like seen on the BBC be possible? The truth is, images of dead reefs with no fish even though really easy to shoot with very little negative impact on the environment, don't sell advertising space. Environmental doomsday prophecies have gone a bit out of fashion nowadays.

The conservationist underwater photographer hovering neutrally buoyant a safe distance over a filigree reef is the lamest fib since "but I did not inhale". If you want to be successful as a photographer you will have to be the first one to probe ever further into the last undisturbed realms of nature and discover new hotspots and animal behavior. You will have to hold that super macro lens rock steady by bracing your elbows and knees firmly on the - whatever.

Intruding, interfering, disturbing, displacing, as you go in the quest for the original image. The very nature of underwater photography requires you to eliminate as much water as possible between you and your subject. In real terms, this means you want the subject touching your dome, even in gin clear tropical waters. All this at considerable expense in marine life, equipment and travel. And where do you think last night's gourmet buffet on your ecotourism award winning live-aboard ends up the next morning. 20 punters at an average of 2kg of pathogen and coliform laden matter over ten days would fill your average bath tub nicely. And then you complain about the viz ... . To be fair, fish shit in the water too.

Four to six expeditions a year involving long haul flights and live-aboard charter is not uncommon for a

dedicated underwater photographer. A mammoth carbon footprint compared to the prawn goby footprint of the average backpacker.

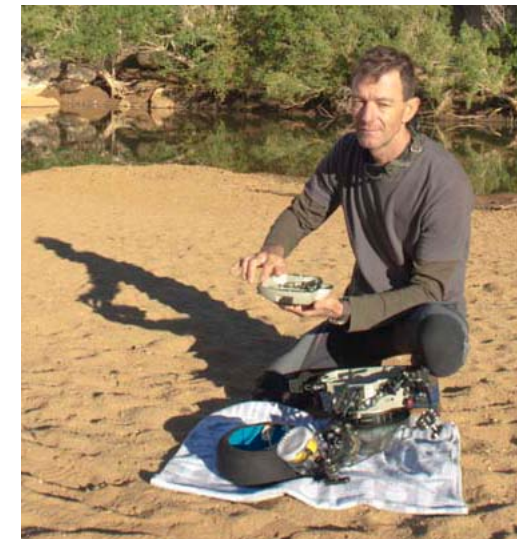
By making public the latest discovery in a cry for attention whether on FB or in those pretentiously artsy self published coffee table books we make sure the hungry but slow (or poor) finish off what we started. 'Ecotourism' even beats 'military intelligence' as an oxymoron. The only form of tourism that deserves that label is the one where you stay at home wearing your knitted yogurt and hug the tree in your back yard. To be fair I have seen places and wildlife put under protection and flourishing because there are more tourist dollars to be made there, than by eating the wildlife. It still boils down to the same basic attitude: nature is a resource to

be used up. Not a freestanding entity that has a right to exist unviolated or god forbid an all encompassing force of which we are a minor part.

So why do I do it? Why be part of the destruction? Because it wasn't always like that and underwater photography is still tremendous fun and I love it, probably to death - I mean just look at the beautiful gadgets available these days and who wants to be the first to convert his or her 4x4 into an herb garden. Anyways, no one likes a cantankerous old sod ranting on about: "when I was a lad ... "

**Tobias Bernhard**

*The cantankerous old sod at the latest undisclosed shooting location ; ) . Nikon D800, Sigma 15mm with 1.4 teleconverter, 1/60s, f9, ISO 100. Photo courtesy of Neelam Ratan*



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# A Week in the Red Sea

By Chris Schenker

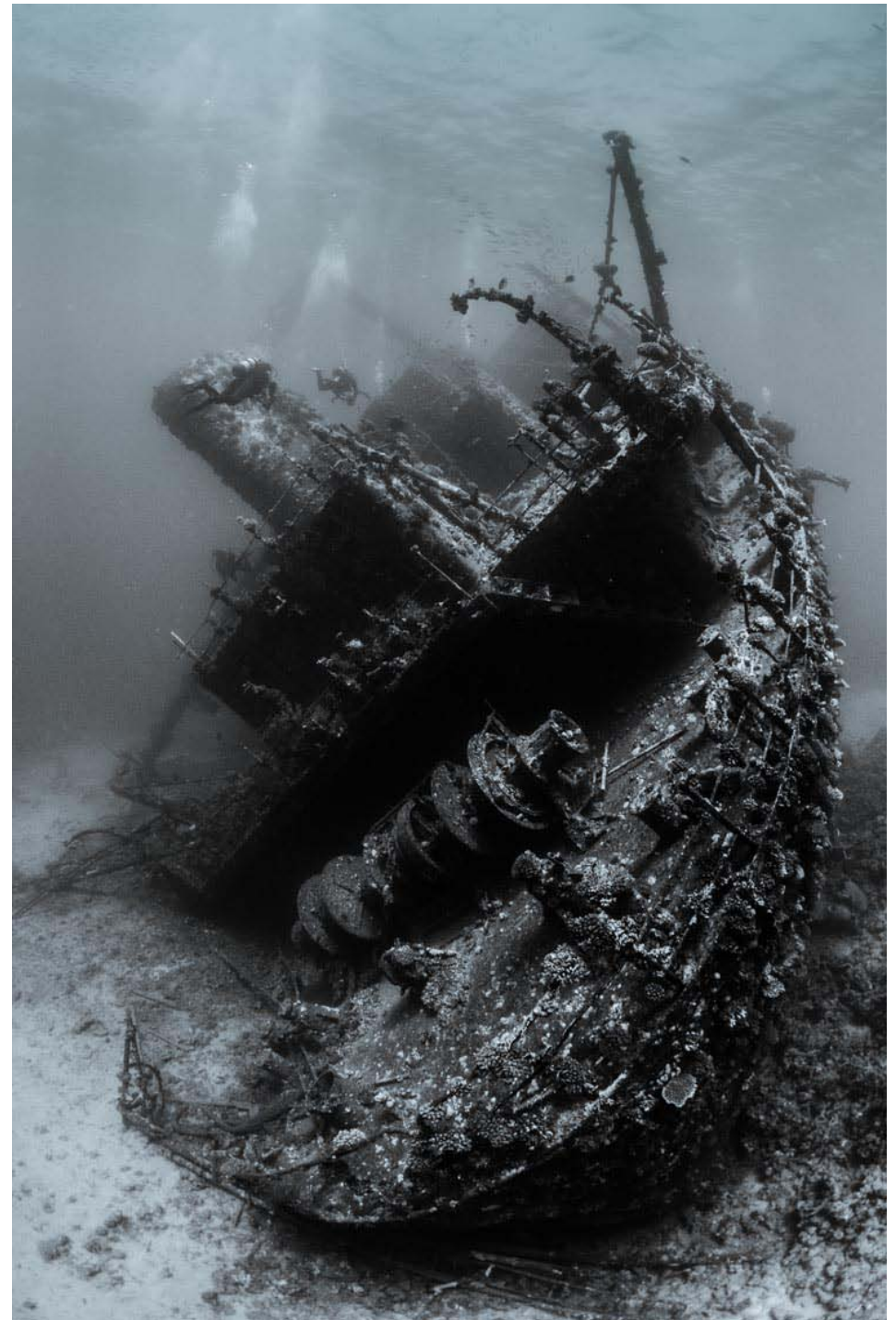
For the average underwater photographer, there aren't many opportunities to spend time in the water with other focused shooters, doing nothing but discussing techniques, holding group image review sessions, post processing, and, of course, taking pictures. As a 17-year-old high school student, I am even more limited in the amount of time I can spend in the presence of other like minded souls. Such topics as whether or not to use red filters or the merits of fiber optic versus electronic sync cables are far from the mind of the typical teenager! So you can imagine I jumped at the opportunity to spend a week on the MY Whirlwind in the Red Sea with Dr. Alex Mustard this past June, eating, sleeping, and breathing photography while diving some of the finest reefs and wrecks on the planet.

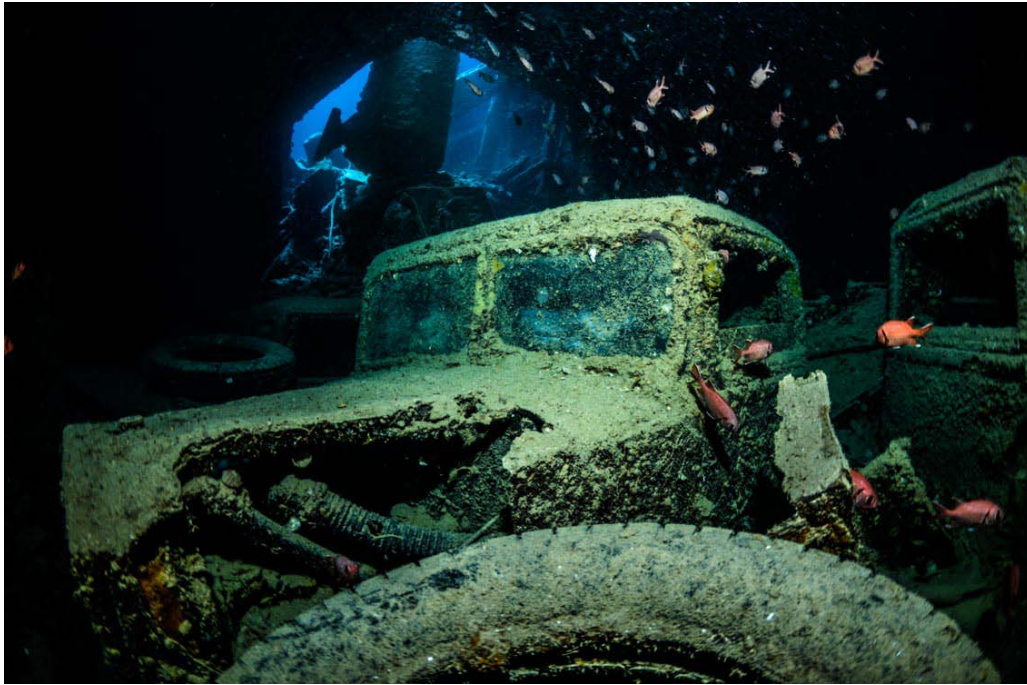
Alex has been running the workshop for years, and there were veterans on the trip who return year after year. I was the youngest photographer on board by at least ten years, and I was certainly the only one travelling with his mother! Before the workshop began in earnest, I must admit that I was a bit nervous. It certainly

was a bit intimidating at first to be surrounded by seasoned photographers with years of awards and publications under their belts, especially since I've been shooting for less than two years.

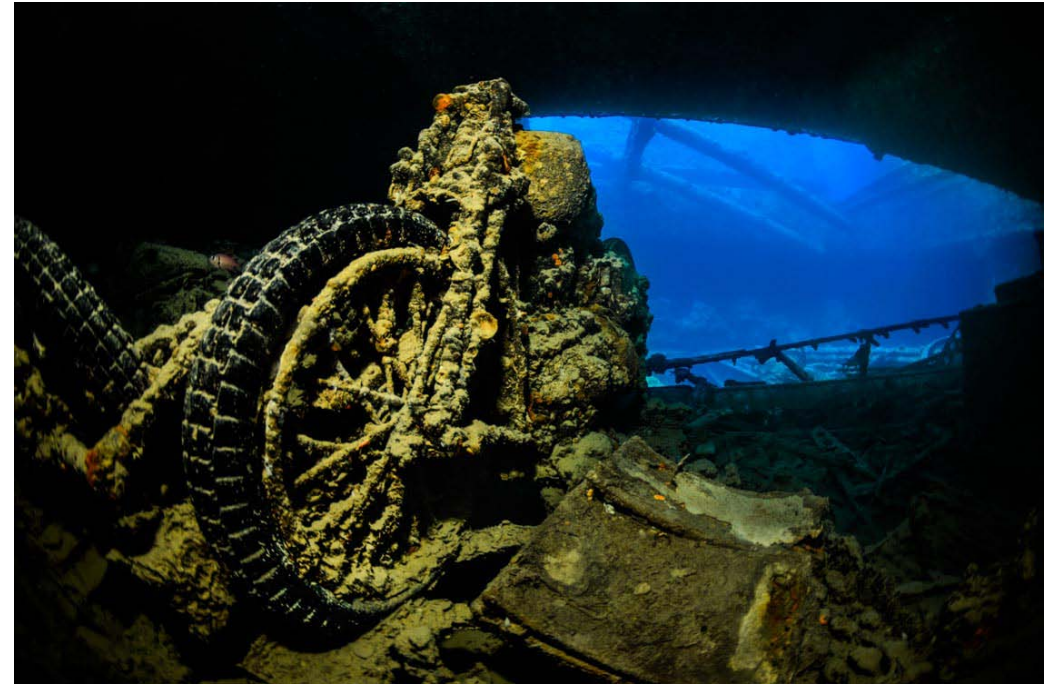
My fears of inadequacy were soon put to rest, however, as Alex and all of the other guests were incredibly open and generous in sharing their knowledge, and the overall atmosphere on the boat was one of collaboration and cooperation. Having little experience with Lightroom, I was constantly asking for post processing tips and opinions on specific images, and there was always someone willing to help. There was never an air of competition, an environment which Alex tries hard to create and which greatly helped the newcomers like me to settle in. All in all, a new photographer could not choose a better trip for their first foray into serious underwater image making.

*The Giannis D is one of the most photogenic wrecks in the Red Sea. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm with Magic Filter. ISO 200, f/7.1, 1/100 sec*





*Soldierfish inspect one of the many trucks deep within the Thistlegorm's holds. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm, one Sea & Sea YS-D1, and one Sea & Sea YS-250. ISO 400, f/7.1, 1/40 sec.*



*Many of the motorbikes in the Thistlegorm have atmospheric blue light piercing through behind them. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm, one Sea & Sea YS-D1, and one Sea & Sea YS-250. ISO 400, f/8.0, 1/30 sec*

Besides being my first dedicated photo workshop, this was also my first liveaboard. Especially in the northern Red Sea, liveaboard diving has many advantages to being land-based. Waking up at 6 AM sharp every morning already moored over the site meant that we were guaranteed at least one dive before the day boats began pouring in. Four dives were offered every day, except for the last diving day, which is just simply not possible without being based on a boat. We would tie up at a protected

anchorage every night, and most of these sites had shallow coral gardens which proved to be great night dives. I, however, chose to focus many of my nighttime efforts on sunset split shots. Exposing for the setting sun in the background and lighting the coral beneath the surface with strobes was difficult, but being on a liveaboard afforded me the opportunity to practice every night when all of the day boats had long since gone home. I now understand just how much hassle is saved by liveaboard diving,

and I must admit that I have a hard time envisioning my next trip being land-based.

One definite benefit of joining a well-established workshop like Alex's is that the itinerary has been finetuned to maximize photo opportunities. The week began with three days worth of wreck dives, all of which were carefully planned in order to capture the best features. The Giannis D, for example, our first dive at Abu Nuhas, was done later in the day in order to maximize the amount of sunlight

hitting the deck. Timing the dive in this way allowed everyone to come away with the classic stern shot of the wreck that is so highly sought after. Before diving the Carnatic, Alex made sure to tell everyone about the school of glassfish hiding at one end of the ship, but warned us to take turns photographing them so that everyone could have a shot. Some fantastic images incorporating glassfish and soft coral resulted, and all lacked divers and bubbles! Similar careful planning went into our dive

on the Chrisoula K. For those of us who hadn't dived the wreck before, Alex made a special point of showing us to the workshop and drill press, providing specific instructions for the best ways to photograph it. He was even kind enough to lend out an off camera strobe to light up the drill, a shot which I somehow managed to miss. Being a relative newcomer both to the Red Sea and underwater photography in general, I found the guidance provided by Alex, the boat crew, and the other guests to be invaluable for getting good shots of such complex subjects like these.

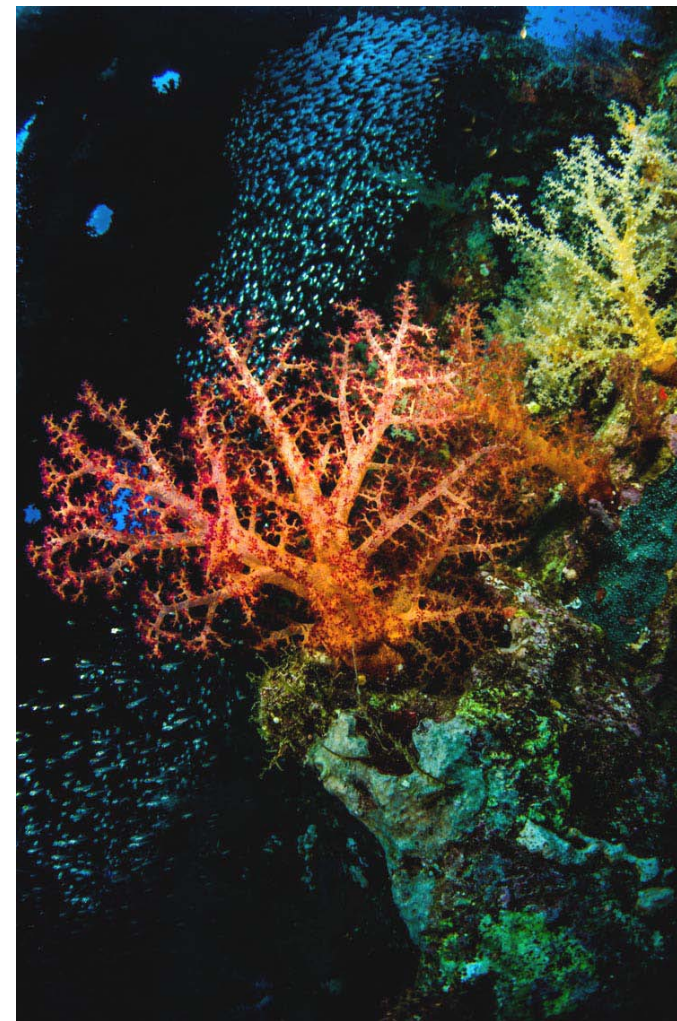
Of course, no trip to the northern Red Sea would be complete without diving the Thistlegorm. Comprising our third and final day of wreck diving, the Thistlegorm represented somewhat of a summit that we'd been working ourselves up to. With its fierce currents, unpredictable visibility, massive scale, and countless photo opportunities, it truly seemed like a fitting end to the wreck diving portion of the week. Shooting the trucks and bikes inside the Thistlegorm's holds was certainly challenging from a technical standpoint, but the detailed briefings from the dive crew and Alex's insight into the most photogenic artifacts took all of the trouble out of finding good subject matter. There are certain trucks and bikes with blue water backgrounds, adding depth and intrigue to the image, and it was these very-well documented subjects which Alex encouraged us to focus our efforts on. Not only did this advice lead to some stunning, atmospheric shots of the mysterious wreck's cargo holds, but it was also an important moment in my development as a photographer when I began to think of my images as stories rather than just pictures.

After completing our third and final dive on the Thistlegorm, we motored over to Ras Mohammed



*The bohar snapper arrived in force this year, although they were a very difficult subject to light. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm with Magic Filter. ISO 200, f/8.0, 1/160 sec*

National Park for the reef diving portion of our week. For three days straight, we did nothing but dive Shark and Yolanda Reef, a dive that has justifiably garnered international fame for its brilliant colors and obscene amounts of fish. Dive



*Soft coral and glassfish abound on the Carnatic. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm, one Sea & Sea YS-D1, and one Sea & Sea YS-250. ISO 200, f/8.0, 1/250 sec*

after dive, the routine was always the same: jump en masse off of the back of the boat, retrieve cameras, and then fin madly towards the wall in anticipation of the action to follow. In early summer, Ras Mohammed is stirred into a biological frenzy,



*Practice makes perfect with sunset split shots. Nikon D7000, Nauticam housing, Tokina 10-17 at 10 mm, one Sea & Sea YS-D1, and one Sea & Sea YS-250. ISO 100, f/13, 1/200 sec*

taught me a valuable lesson about the humility that I must adopt and the unpredictability of nature that I must accept if I wish to advance my skills as an underwater photographer.

Unfortunately, all great trips must come to an end, and this one was no exception. As sad as it was to leave the company of an incredible group of photographers and all around good people, I know that the memories, skills, and new friendships that I acquired will stay with me for life. The great wide world of underwater photography still appears to be a rather intimidating place from where I'm standing, but my week in the Red Sea certainly gave me the confidence to dream of all of the possibilities it holds.

**Chris Schenker**  
cfbunaken@gmail.com

and massive schools of different species of fish congregate to spawn and feed. The main players are the barracuda, the batfish, the unicornfish, and of course, the ubiquitous bohar snapper. Over the course of three days of diving, each dive seemed to be dominated by one subject in particular. There were certain dives when the barracuda were tornadoing nicely (a phenomenon which I unfortunately missed), some where the batfish seemed more inclined to stick around, and others when the unicornfish were particularly magnetic in their schooling. The rarest dives, however, were

the few when the bohar snapper were performing. On only two of our dives were the conditions suitable for the snapper to school, but on those two occasions, they formed a massive wall of fish that ranks as one of the most impressive spectacles I've ever seen underwater. I elected to shoot them with a Magic Filter, but the conditions were rather soupy, and I often became too distracted by the awesome show in front of me to remember the basic principle of "shooting with the light". I was less pleased with my snapper shots than I was with my results from the other schools, but those frustrating fish certainly



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# Baiae Archeological Park

by Marcin Trzcinski

“Et tu Brute contra me?” (And you, Brutus, against me?). When dying Julius Ceasar said these words on 15 March 44 B.E., he could not have expected that already in a couple dozen years a great harbour would be erected barely two hundred kilometres south of the Eternal City and that the most affluent patrician families would build exquisite villas in Baia, overlooking the bay.

Rats! Our trip to Italy, prepared for two months, was supposed to be so great and such a huge screw-up took place already at the beginning! On our approach to Fiumicino, thick clouds hid the ground from us. Finally, when our Airbus A320 touched down, outside the tiny windows we could see a grey and gloomy face of the “sunny Italy”. Oh well, we still had over 200 km to go to Pozzuola near Naples. Might the weather improve?

We packed our bags into a Renault station wagon and hit the motorway to reach our destination as fast as possible. Unfortunately, as kilometres passed, our moods fell. Not only there were still thick and dark clouds in the sky, but, icing on cake, it started to rain. This was definitely NOT how we had envisaged our four

days in Italy. Could it be worse? Yes, at the reception desk of our motel there was a message from Kair at the diving centre: due to bad weather we could not dive. The situation could be better the following afternoon... Our despair was not alleviated even by the supper we had at the small Da Rita trattoria in via Miliscola. Yes, both the bruschetta and the steak I had were very tasty but that was not why I was here!

In 37 B.C., during the civil war between Octavian August and Sextus Pompey, the construction of a huge harbour for the Empire’s war fleet was started in the Bay of Naples. The works, initiated by Octavian’s follower Marcus Agrippa, consisted in connecting the lakes of Avernus and Lucrinus and the bay with a navigable channel between Baia and Puteoli.

The fleet’s presence resulted

*Antonia the Younger - the statue is located in Nympho di Claudio. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/160 sek., f/10, ISO 200*



in swift development of the whole region, including the erection of storehouses, cisterns, dockyards and workshops. However, pretty swiftly, in 12 B.C., the navy left the region and the infrastructure was adapted for civilian purposes. The proximity of the harbour and the picturesque location of neighbouring villages combined with warm thermal waters in the area were some of the factors which contributed to the creation of a “resort”-like region in the following years.

Exquisite, opulent villas, baths and temples were erected on the mountain slopes. Many families had a “second house” here, including the aforementioned Claudio and Piso family (although in the following years the latter’s property was confiscated for plotting against Nero) and the region was visited by Cicero, Seneca and Horatio. The latter is given credit for the quote perfectly picturing the Roman’s attitude to this place: “No other bay in the world shines stronger than the beautiful Baia.”

Baia became famous all over the Empire not only due to the properties of the thermal waters which abound in the region but above all on account of the night-long parties which did not lack the pleasures of the spirit and (or maybe above all) of the flesh. Poet Marcus Valerius Martialis who

lived in the 1st century A.D. recalled ironically that “women come to Baia as Penelopes but leave as Helens.”

It was even worse in the morning. Fleeting moments of better weather ended with violent downpours. According to the forecast, waves in the bay afforded visibility around 70 cm. Watching the situation from the end of the pier we were forced to believe it. It was not good. There was no way we were going diving so we started our second day with looking for fragments of history.

In the area, there were still many outstanding monuments proving the power of the Empire and the skills of its builders, such as the huge thermal complex or the temples of Venus, Diane and Mercury. We have not forgotten the Aragonese castle museum. Its collection could give a headache even to people experiencing history on the daily basis. For Adam, our on-duty historian, it was an amazing experience. He examined respective sculptures, statues, busts, fragments of frescoes and columns in a religious-like ecstasy. I did not

***Villa di Protiro. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/125 sek., f/9, ISO 200***



dare think what would happen when we went to the Pompeii or Herculaneum...

24 August 79 is the date of a huge eruption of Vesuvius, the volcano dominating the whole area of the Bay of Naples, erupted. Tonnes of lava and ash led to one of the greatest tragedies of the ancient world: the annihilation of the Pompeii, Herculaneum and Stabie. Thanks to its location more to the north, Baia was spared. It met its fate only in 15th century. First, a series of earthquakes led to considerable destruction in the town. The night from 29 to 30 September 1538 was the most memorable; an eruption of a small volcano levelled the village of Tripergole and a large part of the Lucrino lake became solid lake.

Tuesday witnessed the much-desired weather change. Forecasts for the next 36 hours mentioned sun and clear skies. Only on Wednesday night another cold front was to bring a new wave of rain. No time to lose, then; time to start underwater. The mood at Centro Sub Campi Flegrei was much better too. It was clear that we had all waited for that moment with longing.

I think that Kair knows all there is to know about underwater Baia. And no wonder. This petite blonde has been participating in archaeological works conducted in the ancient Portus Julius and the adjoining villas of Roman dignitaries for years. Every year, a new fragment of the huge, multi-acre terrain over which the ruins are scattered is being secured within the scope of the national heritage protection programme.

“Claudius’ Nymphaeum is the most spectacular and this is what we will start with. But do not be deceived; there are many more magical places underwater, only they are less visible...” And she was right, because Nympho di Claudio in



*Floor made of tiny white stones. It's enough to remove the top layer of the bottom to find the miracles like this. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/60 sek., f/8, ISO 200.*

the villa owned by the family of as many as three Caesars (Claudius, Nero and Caligula) is stunning. And the fact that the first sculptures, discovered in late 1950s, were removed from the water is of no importance. The similar fate met also further findings, also those from 1980s. According to



*Small octopus in the archeological park. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/100 sek., f/8, ISO 200*

the decision of monument conservation officer, they have been placed in the Aragonese castle overlooking the bay which hosts an archaeological museum (Museo Archeologico dei Campi Flegrei Nel Castello Aragonese). It is really of no importance because what's left underwater is

incredible incrusted floors, fragments of villa walls and the copies of original sculptures, meticulously reconstructed by the local stonemasons. They look just the same and, located in the same places where they used to bring joy to the villa residents two thousand years ago, they still give you goose bumps caused by so close a proximity to history.

I slipped down the RIB's rubber-coated side and, after collecting my photo equipment, started downwards. The water was cool and not too transparent but it was OK, with visibility of several metres. The arrival of Kair, Wojtek and Adam ended my short stop at the bottom. We were all there and we could get on our way.

Three abreast, following one metre behind our guide, we started towards the still invisible ruins. Invisible? I took a closer look at the small mound to the left. Its shape was too regular for the Mother Nature to have created it. It had certainly been made by humans and ages ago used to be a wall base. Looking round, I noticed ever more fragments of ancient buildings. We were moving between two walls about 5 metres apart which, although they probably used to be high and ornamental, now raised barely 50cm above the bottom. But... The situation was different up ahead. Due to low visibility we came upon it suddenly: in a blink, the corridor turned into a wide hall, the nymphaeum. It was lined on both sides by statues of gods and members of the Claudio family.

I dropped to the bottom at the feet of Dionysius, god of wine and vine. I waved at Kair to circle the statue around the back and come up to it from the left. She looked really good in a full-face mask used on account of numerous underwater works. A couple of flashes and I gestured to her to repeat the manoeuvre. I wanted to make sure that at



*Cuttlefish. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/100 sek., f/8, ISO 200*

least a couple of photos would be OK.

Moving from figure to figure, I kept shooting furiously. King Odyssey, statue of Antonia the Younger, mother of Emperor Claudius. The time was running out and our weather window gave us no chance for a longer exploration of the excavation site. Rushed on by our guide, I followed her towards further chambers of the villa. Stop! Kair turned cautiously over the sandy bottom, littered with small stones, and started to remove the top layer with her hand. She managed to raise so much sand that for a moment we could not see anything. After a moment, however, the delicate current moved the cloud of particles to the side and I got a glimpse of the floor, first unclear but better with every passing second. It was beautiful, made of tiny white stones. Attracted by movement, fish started to move above the bottom, looking for food.



*Dionysius – this statue is located of the right side of the Nympho di Claudio area. Olympus OM-D EM5 with Olympus M.Zuiko Digital 14-42 f/3.5 - 5.6 II R lens in Nauticam housing. Wide angle Inon UWL-H100, Inon D2000 strobe. 1/200 sek., f/9, ISO 200*

I wanted to wait a bit more but Kair moved on, leaving the floor uncovered. “We will come back here in a moment,” she gestured. And she was right, we could give the dust time to settle, especially that we did not go anywhere far, only to the next room which we entered not by the door but above the



wall. The floor of the chamber was covered with thick mats kept down by stones. We removed some of them and... I went speechless. A totally smooth surface of exquisite marble, slightly damaged here and there by the passage of time and water but still preserved in a surprisingly good condition. A couple of photos and we had to go back. But first we had to clean up after ourselves, covering both floors carefully.

The evening was perfect. Not only because our dives greatly improved our moods but also because the foot served at the “Da Bernardo” trattoria in via Montenuovo Licola Patria proved delicious. Already the beginning was great; the owner, a dark and gloomy Neapolitan mobster type, brought us a plate of bruschetta, followed by a wondrous smell of Garlic, olive oil and fresh tomatoes. A starter on the house. And it kept getting better! No wonder that when I finally went to bed it took me a long time to fall asleep. Despite my tiredness, my full stomach (at Wojtek’s encouragement we ended the feast at a nearby ice cream parlour, stuffing ourselves with huge portions of gelato) and the vision of next dives



prevented me from letting my eyes rest. But only for so long.

Off we went! A moment on the boat and we were at our location. I jumped first into the water to check the dome port I had mounted that morning on the wide-angle converter. After dropping to the bottom, I checked all my equipment and was ready to go. First, as we had arranged still at the surface, we returned to the magnificent floors to uncover them and use the times with the sculptures for the water to clear.

Before we started clearing the floor, Kair stopped, hovering above the bottom, and started to pick at it. I was in no hurry but it took awfully long. Moreover, Wojtek, who had so far stayed in the back, was lying on the bottom in front of her, taking one photo after another. What was up? I floated towards them and, surprised, noticed a small octopus hidden under a stone. Silly! Now I had to work real hard to manage a good shot since Wojtek had taken the best position. Almost touching his side, I tried to wedge into position. One close-up, then another. How about a wide angle? The octopus



and Kair hovering above it? One test photo to set the parameters. Checking; it was OK. One more try, changing the shot a bit. Yes, great! I was pressing the shutter when I noticed sudden movement. Irritated, the octopus had enough and made its exit in an instant, leaving me without my shot. Oh, well... It was time to move towards the sculptures waiting for us in the adjoining chamber.

Jumping into the water above Villa a Protiro I was already somewhat cold, but it was here that we were about to find the most beautiful floors in the whole excavation site! Using our tested method from the first dive, we uncovered them first. This time, however, the result was even more stunning. I could not turn from the wondrously ornamental floors with mosaics of white and black stone. Man, how awesome was that! Wherever you moved your hand, you uncovered some new wonder; a fragment of cobbled street between the villas, a floor or fragments of bath heating systems.

*Don't settle for 2nd best*



Film - No Filter  
No White Balance



Digital - No Filter  
Manual WB



Magic Filter  
Manual WB

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards. These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

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

# Indonesia

by Eric Lambert

As scuba divers, we have different criteria when choosing for the best site. However, when adding underwater photography to our check list, we raise the bar to a different level, as we want to share with our stunning pictures why we go scuba diving and why what we capture through the viewfinder is so fascinating.

Indonesia consists of a 5,000 kilometer long archipelago offering some of the most diverse coral reefs on the planet. There are over 16,000 islands, most of them not inhabited, with a coastline stretching over 50,000 kilometers all lying in tropical waters, a perfect environment for coral growth. The amount of coral reef the archipelago contains is far more than neighbor Australia's Great Barrier Reef.

Diving in Indonesia offers over 3,000 fish species and 450 species of coral, steep walls, deep water trenches, underwater volcanic mountains, World War II wrecks, and an endless variety of macro life.

Indonesia sits on the western edge of the Pacific Rim, a seismically active area known as the "Ring of Fire." This volcanic volatility makes

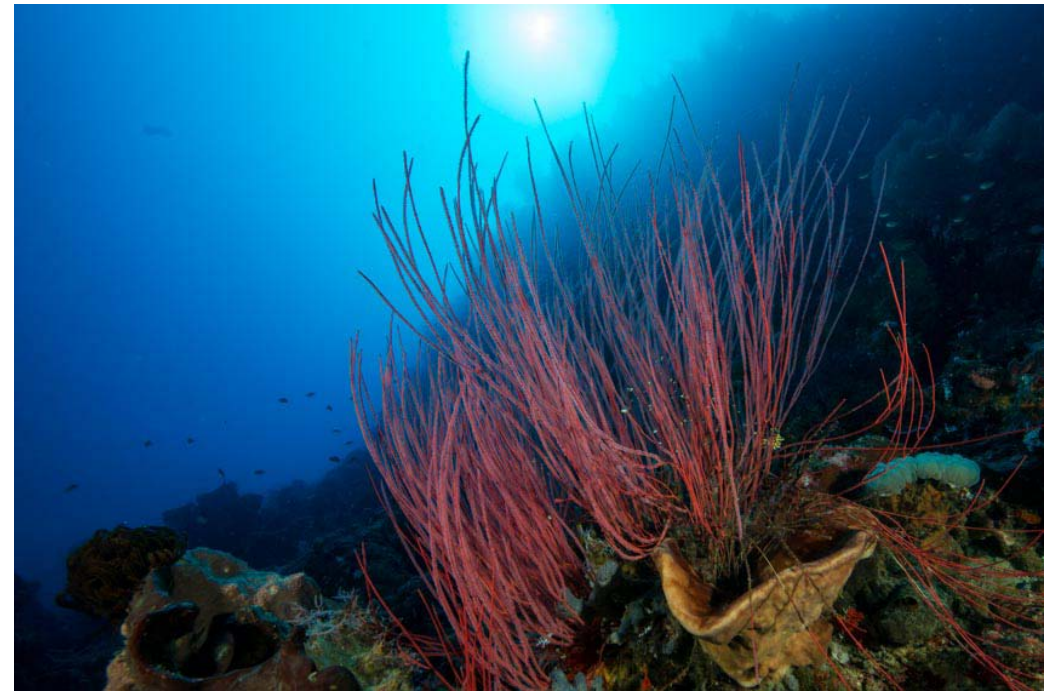
Indonesia a hotbed of biodiversity. With a rich environment of warm equatorial currents, nutrient-rich upwelling and a tropical climate it is not surprising that Indonesia is home to over a quarter of the fish species found on earth.

Last but not least, the stable political situation in Indonesia can only add to the attraction of no overcrowding at dive sites, except a few well known high touristic spots such as Bali.

The biggest challenge for divers in Indonesia is choosing from the many great locations in which to dive. The best dive sites are in unpopulated, remote locations where mankind hasn't destroyed the reefs yet. To get to these remote locations could become a tactical challenge, especially now that the price on new budget-oriented airlines has led to

*Sony Alpha 850, BS-Kinetics, Sigma 12-24 on 13mm, F13, 1/100, 100 ISO, 2 x SUBTRONIC Mega*

*Sony Alpha 850, BS-Kinetics, Sigma 105, F16, 1/100, 100 ISO, 2 x SONY HVL56AM in custom housing*





*Sony Alpha 850, BS-Kinetics, Minolta 16mm Fish-Eye, 16, 1/60, 100, 2 x SUBTRONIC Mega*



*Sony Alpha 850, BS-Kinetics, Sigma 105, 13, 1/40, 100, 2 x SONY HVL56AM in custom housing*



*Sony Alpha 850, BS-Kinetics, Sigma 105, 16, 1/100, 100, 2 x SONY HVL56AM in custom housing*

decreased flights by national airlines to distant islands.

That being said, the Island of Ambon and the other islands in the Banda Sea in Maluku met all my criteria for my 16th trip to Indonesia. I have this time chosen for Nabucco's Cape Paperu Resort, a 1.5 to 2 hours car and then boat drive from Ambon Airport. Ambon is easily reached twice a day by 2 local and good airlines from Jakarta major and international hub.

Paperu Island is where in Indonesia Pepper grows and locals harvest this famous and unique peppercorns. This is where time seems to stand still, and where Swiss couple Eliane and Kurt Gross have realized their dreams with "Extra Divers" base dive. Eliane and Kurt are two Swiss citizens whom have travelled throughout Indonesia to decide where to install their dive centre before choosing Paperu, best diving site in the country according to them. Cape Paperu Resort is the only one real professional dive resort in the wild environment of the central

Maluku. More than 50 dive spots bring the required diversity, around the islands of Saparua, Molana, Nusa Laut and Haruku, reached in 10 to 60 minute speedboat drive from the safe jetty of the resort yet to see ones among the most beautiful reefs of the world. Really. Luxurious coral gardens, steep walls, or white sandy bottom with coral rocks formations, with all-what-you-can-imagine diversity of fishes, with unbelievable colors.

Nabucco's Resort Cape Paperu is built up on the cliffs at the entrance to Saparua Bay of Saparua Island, in the heart of the Moluccas. The island is also well known as "Spices Island". The resort is located in a 10 hectare comprehensive nature park with more than 100 year old shade spending trees, uncountable coconut palms, a large variety of bushes and wild orchids. Opened in autumn 2007, and constantly maintained to the highest level of quality, the Resort provides a restaurant, reception, bar, a small boutique, Lounge with wifi-connection (also working well in all bungalows), a

spa-centre (for unforgettable Indonesian massages after the dives) and a wonderful pool in the middle of the palm garden. The 12 bungalows are built to international standards and either have breathtaking views over the Banda Sea, and on some lucky days, one can see Dugong (Manatee) here and around,



*Sony Alpha 850, BS-Kinetics, Sigma 105, 20, 1/80, 100, 2 x SONY HVL56AM in custom housing*

or a little more privacy in the natural tropical gardens. All bungalows offer air conditioning and a semi-open bathroom with shower / WC. All rooms have a safe, a minibar, a water dispenser for free drinking water and a coffee and tea maker.

I had one of the bungalows close to the pool, in the palm gardens, looking out to sea. It was spacious, charming and very comfortable. I was able to retire quietly, back from the dives, to my bungalow to relax and yet not feel remote from the activity around the pool.

There isn't anything anywhere else close enough to dine out. So, you will get Full board at Cape Paperu with the vintage regional cuisine exclusively dressed with fresh ñ if possible even home farmed -ingredients . As a matter of course, freshly caught fish is one of the main components of the delicious meals. Chicken is also one of the main ingredient in the local cuisine. All ingredients come from the easily reached local market of Ullath. The food is tasty and varied and there is plenty of it. Fresh water from Water



*Sony Alpha 850, BS-Kinetics, Sigma 12-24 on 12mm, 13, 1/160, 100, 2 x SUBTRONIC Mega*

dispenser is freely available all the time in addition to local beers (small or large) or fruit juices. The restaurant has also a small list of wines, red or white. You will find also Water dispensers in the room and on the boats, of course, was free of charge.

Various tours to the neighbor islands Ambon, Haruku, Nusa Laut, Molana and Seram can be offered on place. The resort is closed in July and August each year during the wet season.

Extra Divers operate the CMAS and PADI affiliated dive centre at

Cape Paperu Resort. Lush coral gardens, sheer walls and a myriad of colorful fish await the avid diver and snorkeler. This is really an unspoiled area with plenty more to discover as we need to say that the reefs are almost intact, without being damaged by cyanide or bombing . For those who enjoy their marine life a little larger; eagle rays, bump head parrot fish, white tip reef sharks, manatees and humpback whales have all been spotted locally, some on the house reef! All of this strongly depends on the season. Which is the best? Hard to

say as it depends on what you prefer to see... If only we could stay for more than a week, say half a year... Kurt, as also an amazing land and underwater photographer will help you and guide you, recommending you when to come. Say for instance that most of the numerous pygmies seahorses are spotted around December-January, when rare large Harlequin shrimps are seen in May.

Each day you will be offered a two-dive trip in the morning and a one-dive trip in the afternoon with a night dive offered most nights. The boat trips mostly involved a five to 30 minute journey along the Saperua Island coast or to the a nearby island of Molana. Twice a week, also a day trip of three dives is offered to Nusa Laut, a slightly further island 45 minutes away. Notice that a small extra charge for park fees will be required. The night dives can be done almost every day, and will take place on the house reef, in front of the overlooking restaurant. It is very shallow waters (max 6 meters) but one can see more creatures than on any night dive you would have done before.

The 2 boats (the resort will not accommodate more than 20 people at the same time) are not large nor small and basic however and quite fast; They can host up to a maximum of eight or ten divers. Water, tea, fresh



*Sony Alpha 850, BS-Kinetics, Sigma 105, 16, 1/40, 100, 2 x SONY HVL56AM in custom housing*

bananas and cake are available for snacks. As the boats are speedboats, there is no toilet on board. You will enter the water by rolling off the boat wearing fins and mask and weight belt if not attached to the BCD and you will get from the crew (locals) the BDC and the 12 liters aluminum tank at the surface. The same crew will b of invaluable help at the exit after the dive. involving handing weight systems, BCD, camera and fins up to the crew and then climbing a ladder.

The crew are locals who are experienced divers. They have been very well thought by Kurt and Eliane. They set up and transport all the equipment to the boat. After each dive they will wash and stow your gear. They also have a drying room, which



*Sony Alpha 850, BS-Kinetics, Sigma 12-24 on 12mm, 13, 1/160, 100, 2 x SUBTRONIC Mega*

means that at the end of your stay, your stuff will be delivered dry and no more wet to your bungalow within a couple of hours after the last dive.

The guides are also locals and they know the sites well and are excellent at spotting marine life for you. Dives are rarely less than 60 minutes, and often much longer if you have sufficient air supply.

I have done a few dives guided by Kurt himself, and really enjoyed them. He obviously know the sites extremely well and his passion for the marine life was a joy to share. It is a

pleasure to listen to him giving some lessons on marine biology.

All the dive sites are very good with a reasonable variety of topography including steep walls, gentle slopes and coral rock formation on white sand bottom. Coral Reefs have stunning hard and soft corals and all with more than interesting marine life, of course on an underwater perspective or view point. As already said, the marine life highlights really depends on the season, time of the year you are visiting Paperu. Please make sure you discuss it with Kurt



*Sony Alpha 850, BS-Kinetics,  
Sigma 105, 20, 1/60, 100, 2 x SONY  
HVL56AM in custom housing*

So, in conclusion, did I have all the ingredients for a perfect underwaterphoto and diving trip?

Paperu Resort on Saparua is a fantastic resort, keeping in mind you are at the far end of what we call “civilization”. That’s what I was looking for. The diving operation is very well organized and well maintained with boats and equipment are in very good condition. I had made all my dives in a very safe mindset. The pictures I brought back can witness i could focus on my viewfinder rather than anything else.

The food was excellent and my friends know that’s a point on which I am very demanding. Last but not least, but very important to my eyes, the dives are relaxing and quiet because there not many divers. Yes, that was very interesting for macro stuff but certainly less spectacular compared to, for example, Raja Ampat for big fishes. Though there was at each dive really amazing underwater landscapes. Would I come back? Definitely yes...

**Eric Lambert**

or Eliane, before you plan your trip. During my stay in May, which is close to the end of the season, I had mostly macro including a range of shrimps, crabs, squat lobsters and nudibranchs. I had not a single of the so lovely and so photogenic pygmy seahorse, however, you will see a lot of them earlier in the season. But, and this is the BUT. You will have the chance to spot the unique crab and may be endemic in the Banda sea. Kurt and Eliane gave him a special name. There are also sites with bigger marine life such as sharks, turtles and rays. Most of the dives have little or no current. However if any, you will make a drift dive.

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ADAM HANLON

# South West Ramblings 9

by Mark Webster

We have enjoyed a spell of very good weather in June and July reaching heat wave temperatures in some parts of the UK. Down in the south west it has been pleasantly warm but more importantly the high pressure has kept the wind speeds low resulting in calm seas and the opportunity to roam farther afield to explore areas that are not accessible when more normal conditions prevail.

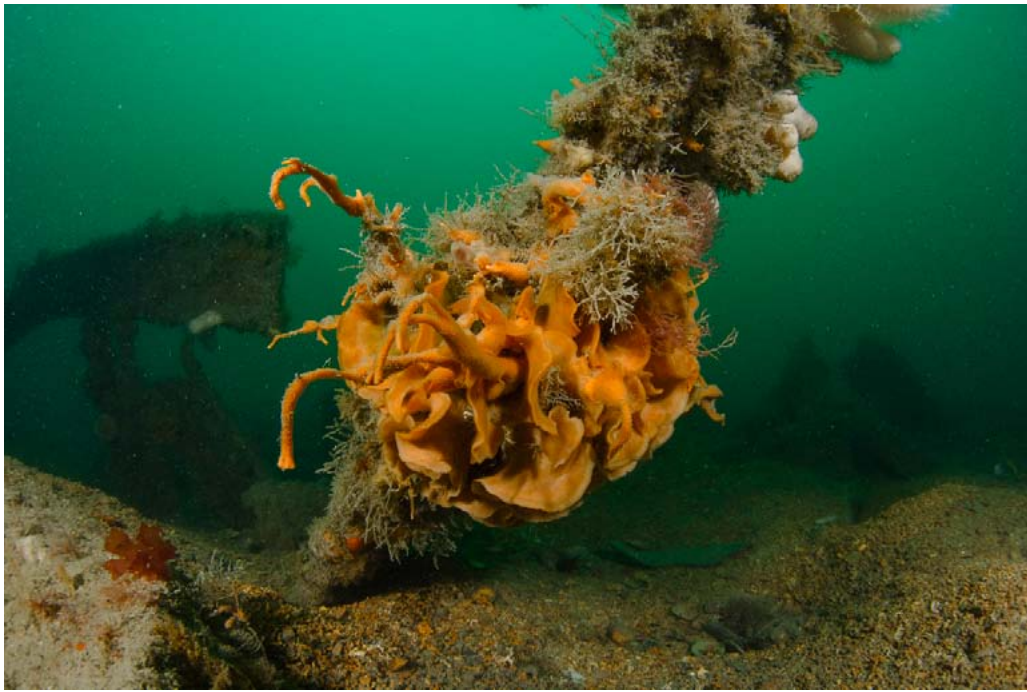
One of these sites is the wreck of the SS Carmarthen which I had last dived at least fifteen years ago, perhaps more. This First World War wreck is located on the south western side of Black Head which is quite a distance from our home base of Falmouth, so needed an early start on a perfect summers day. If you are using a RIB then there is more than one option for launching closer to the wreck location, but our route took us past the notorious Manacles reefs and then further south west around Black Head which can be tricky when the wind is against the tide even on an apparently calm day. As we approached Black Head we were joined by several porpoises that spent a few minutes close to the bow and then played in the wake before

moving on their way, so the signs were good for the day to come! Once on location it is simply a matter of dropping the shot and then waiting patiently for the tide which can be strong here so is best dived on or close to a neap tide.

The Carmarthen was a 4262-ton steamer which sank on 26 July 1917 whilst in transit from Genoa for the Tees. She was torpedoed by U-boat UC-50 which had been laying mines in the vicinity of the Lizard

*The wreck of the SS Carmarthen has been well salvaged over the years but three boilers still remain standing 4 or 5m proud of the seabed, one seen in the background of this image. This makes it a little easier to find the wreck on the echo sounder. Nikon D7100, Subal ND7100, 10-17mm FE zoom, Inon Z240 flash guns, ISO200 f9 1/100. Towards the bow area of the Carmarthen the steel ribs are still clearly visible and provide a perfect location for sea fans, soft corals and anemones to perch and catch the nutrients carried by the tides. Nikon D7100, Subal ND7100, 10-17mm FE zoom, Inon Z240 flash guns, ISO200 f9 1/100.*





*Delicate Ross corals (a colonial bryozoan) have settled on sheltered areas of the wreck. This one also has an additional splash of colour from some finger sponges which are a near perfect match to the orange of the Ross coral. Nikon D7100, Subal ND7100, 10-17mm FE zoom, Inon Z240 flash guns, ISO200 f9 1/125.*

when the commander, Kapitanleutnant Seuffer, spotted the Carmarthen rounding the Lizard. The torpedo struck close to the engine room and although her engines continued running she started taking in water fast.

The Carmarthen's captain, Griffith Roberts, thought initially that the ship had struck a mine and ordered his crew to abandon ship. But before the crew was able to leave the ship help arrived in the form of the patrol

trawler St. Hubert whose commander disagreed with abandoning the steamer. He thought there was a good chance of beaching her and called for tugs from Falmouth. Once the tugs had the steamer in tow they made some headway, but all too soon the Carmarthen took on too much water through her damaged hull and ran aground in Eagle Cove a mile to the west of Black Head where she became a total loss.

As Black head is exposed to the

tides this is a slack water dive and we descended just as the tide was abating, which normally means you should still find plenty of fish sheltering behind the larger sections of wreck.

The wreck has been well salvaged over the years but there are still some high points at the bow and stern and there are three boilers close to amidships that stand 4m or so proud from the wreckage. The wreck does not seem to have changed so much since my last visit and we were able to see large sections of it in the relatively good visibility and sunlight even at the maximum depth of 25m or so.

As I had not visited this site in the digital age my main focus was to capture shots of recognizable wreck features with marine life included if it was positioned well and co-operative. The reef around the wreck is well populated with sea fans and soft corals but the wreck itself has only sporadic colonies by comparison, so you have to look for opportunities to add a splash of colour to the wreckage, but there are all the usual fish suspects in attendance – pollack, pouting, cuckoo wrasse and congers and tom pot blennies amongst the wreckage.

Following our dive on the wreck we sheltered for lunch under the sheer cliffs of Black Head at the eastern end of Eagle cove. Here the cliffs plunge to vertically to the seabed

8-10m below and we could clearly see the bottom with the occasional Rhyzostoma and compass jelly fish idly swimming by. The view proved too tempting and having not dived this spot before we decided to explore.

This turned out to be a very pleasant dive chasing the jellyfish and also gave me the opportunity to undertake my good Samaritan act for the day. Swimming along the wall I came to a tumble of large kelp covered rocks and spotted a dog fish seemingly swimming in tight circles around a stand of kelp.

As I got closer I could see that it fact it was hooked on an abandoned fishing line through the side of its mouth and was pretty exhausted by its struggles to escape. So remembering the old diver's adage of "carry a knife and save a life" I drew my dagger and was relieved to find that the line cutter was still sharp enough to cut....I cannot remember the last time I used my knife in anger but it just goes to show that you should carry one and check it periodically.

The dog fish seemed a little shocked by its freedom but after a gentle push from me it swam away a few meters and settled on the sand to recuperate. I thought it would be grateful and let me get close for some good portrait shots but I think that the fish was now a bag of nerves and kept moving a meter or so as I approached



*The soft coral colonies on the tide swept offshore sites seem to be particularly lush this year possibly due to the higher water temperatures. We see a variety of colours of dead men's fingers ranging from the pure white variety, through deep red, yellow and this pastel shade of orange. Nikon D7100, Subal ND7100, 10-17mm FE zoom, Inon Z240 flash guns, ISO250 f9 1/30.*

*Although we might usually regard soft coral colonies as a part of a wide angle composition the polyp details also make attractive wide macro compositions, particularly if you can include some blue water and a hint of sun on the surface as contrast. Nikon D7100, Subal ND7100, 10-17mm FE zoom and 2X teleconverter, Inon Z240 flash guns, ISO250 f11 1/30.*

so I left it to reflect on the experience and narrow escape.

Between these longer excursions we continue to dive our regular offshore sites which are exposed to the strong tides of Falmouth Bay. The mild winter and warm summer so far has seen the water temperature

rise to 17c at depth and close to 20c on the surface on some days. Many familiar sites that have healthy soft corals and anemones seem to have much larger and denser colonies this year which may be a result of these warmer temperatures, but whatever the reason make irresistible wide



*As summer progresses we see far fewer nudibranchs on the reef and I find the best place to look for them is on the kelp. This bright white and yellow Eubranchus farrani was grazing slowly across a kelp frond elevated from the sea bed which has allowed me to capture some open water and natural light behind the subject to improve contrast with the background. Nikon D7100, Subal ND7100, 10-17mm FE zoom and 2X teleconverter, Inon Z240 flash guns, ISO160 f16 1/30.*

angle compositions. The detail in the polyps of the red soft corals (dead men's fingers) also make macro or wide macro compositions with a little blue water behind to add contrast.

The peak of the nudibranch season has now passed and there seemed to be far fewer around this year compared to last which was a bumper season both for numbers and variety, including some rare finds. But there are still a few around if you look carefully and during one dive I found two different species on the

kelp which offered the opportunity to include a little natural light with the subject.

On this occasion my D7100 was armed with a wide macro combination of 10-17mm fish eye and a 2X teleconverter which is a good compromise when you are not chasing a specific subject as it allows both a medium wide composition and true macro at the 17mm end. The first was a Eubranchus farrani with its bright yellow details catching even my failing eyesight (assisted with bi-focal



*The best time to find nudibranchs is in early spring as they begin to breed. As summer progresses we see fewer nudibranchs but they are still around if you are prepared to look carefully. I found a pair of Facelina bostoniensis on a large piece of kelp which allowed a low angle of approach with the camera to include an open water background. Nikon D7100, Subal ND7100, 10-17mm FE zoom and 2X teleconverter, Inon Z240 flash guns, ISO250 f14 1/40.*

lenses in my mask these days!) which was slowly grazing its way across the kelp frond allowing me plenty of time to set up and catch a few images.

The second was a less obvious pair of Facelina bostoniensis which I only noticed due to the speed (well fast for a nudibranch) they were traversing the kelp. They looked an unattractive pale grey colour until the flash illuminated a much more appealing delicate shade of pink

and orange, but they were more of a challenge with their relative speed over the kelp and the kelp itself moving in the swell.

I mentioned in the previous edition of SWR that we have enjoyed a mass invasion of jellyfish in late spring. The big gatherings have subsided but there are still a few around to provide temptation and distraction on a dive.

In addition to the large



*Summer 2014 has been a good season for jellyfish including masses of Moon jellyfish. These are particularly hard to photograph in open water as they are almost totally transparent, but in this case the Moon jellyfish has drifted onto the reef and is in the process of being consumed by jewel anemones, or perhaps it is the other way round? But whoever is the diner it makes an interesting behavioral shot. Nikon D7100, Subal ND7100, 10-17mm FE zoom and 2X teleconverter, Inon Z240 flash guns, ISO160 f10 1/40.*

Rhizostoma there have been numerous near transparent Moon jellyfish which are very difficult to photograph well in the water column. Anemones are of course closely related to jellyfish and are often opportunistic feeders, eating whatever may come into contact with them. I came across an example of this when I found a Moon jelly fish being consumed by jewel anemones (or

perhaps it was the other way around?) which made an interesting image as the dome shape of the jellyfish over the jewel anemones almost seemed to magnify them like a convex diopter.

Every summer I continue my keen but so far fruitless search for seahorses on my local dive sites. When I started diving in the mid 1970's I was shown seahorses regularly on at least three locations,



*My annual, so far fruitless, searches for sea horses locally will inevitably attract interest from other fish life who are often much more co-operative if they think they are being ignored. This pipefish followed me through the weed for twenty minutes or more and at one point was rubbing his snout against the glass of my macro port. Nikon D7100, Subal ND7100, 105mm micro, Inon Z240 flash guns, ISO100 f25 1/50.*

but of course then my focus was not on photography and I just accepted this as a normal thing to see on a shallow dive.

Back then seahorses seemed common and were often found in crab and lobster pots and simply returned to the sea. Several years ago a local diver on his first open water dive stumbled on one in a few meters of water and the instructor with him

captured a picture with his compact to prove it. I was diving the site within 24 hours but of course did not find one!

Sadly the fuse was lit on another burning desire to find one for myself and since then I have been sifting through weed and stands of bootlace and Jap weed without success so far. However, my searches do attract attention from a number of other



*Black faced blennies are most often seen on overhanging reef sections, but they will venture away from their territory to investigate and are always inquisitive. This male can possibly see his reflection in the dome port, so perhaps was issuing a challenge to a perceived interloper. Nikon D7100, Subal ND7100, 10-17mm FE zoom and 2X teleconverter, Inon Z240 flash guns, ISO160 f13 1/40.*

species lurking in the weed ...pipefish, scorpion fish and various wrasse who are happy to forage in the weed I disturb and pose for pictures in the process, so all is not lost, but surely one day the patient search will pay off!

The summer of 2014 seems to have been remarkable so far for sultry weather and calm seas. I have missed chunks of it due to work commitments

in Norway, but that serves to fire my enthusiasm when I arrive home and have the opportunity to dive. More musings to follow as the summer season progresses to a close.....

**Mark Webster**  
[www.photec.co.uk](http://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](mailto:peter@uwpmag.com)**

## How to submit articles

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

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

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

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm.

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

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

# Parting Shot

Weedy Sea Dragons (*Phyllopteryx taeirolatus*) are relatively uncommon in most of their habitat range, but occasionally more than one can be found around Bowen Island, Jervis Bay Australia.

Unlike their relatives the Leafy Sea Dragon, these dragons are a lot easier to find and tend to just hang about even if they are bathed in 5,000 lumen video lights.

The water temperature was 16oC and a recent southern upwelling had filled the bay with a thick layer of nutrients driving the visibility to about 4m. Not the best conditions for photography or in fact diving for that matter, but the motivation were the dragons, the males bearing their cache of eggs bobbing about in the surge at 24m. We found four dragons on this dive, all were males, but only one carried eggs. He was about 38cm long, one of the biggest I had seen and clearly was not perturbed by my size or the amount of lighting I was directing toward him.

After shooting for about 40 minutes, the area began to fill with a lot of local onlookers anxious to see what was going on. It became quite difficult to continue shooting because fish were literally up against the housing port and one big Blue Grouper became so inquisitive, that it blocked every new angle I managed to set up with the dragon. It got to the stage where I just gave up and hoped I got the primary images I was after. As a parting shot I got one more off without the grouper or parts of him in shot, and surfaced.



*Nikon D800, Nikkor Macro 60mm f22 @ 250th, ISO 500, Nauticam housing, 2x Inon Z240 Strobes, 1x Intovetec 2,500 Lm light*

Not until I started sorting the images did I see that the parting shot was indeed just that, two fish appearing to be parting with an affectionate peck while the dragon looked on.

**Attila Kaszo**  
[www.ambvision.com](http://www.ambvision.com)

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