



Remote, yet accessible

At Wakatobi, getting away from it all is easy. Direct charter flights whisk you from Bali to our remote island retreat, where your beachfront Bungalow or Villa awaits, and some of the finest and best-protected reefs in the world are at your door.

Far removed from the day-to-day, you are free to create your own schedule, taking full advantage of the many daily opportunities to immerse in one of the world's richest underwater environments, or simply relax in an idyllic oceanfront environment at a resort known for providing the highest level of personal service.

Colorful reefs, which plunge dramatically from shallow depths, give snorkelers plenty to see and also allow for long multi-level dives of an hour or more. Within our private marine sanctuary, marine life thrives – more than 600 species of coral, 3,000 varieties of fish and thousands more invertebrates. Our expansive House Reef and the nearby 40-plus dive sites provide endless possibilities for discovery. Those seeking even more adventure can combine a stay at the resort with a cruise aboard the luxury dive yacht Pelagian, which ranges farther afield.

Getting to and from the resort has never been easier: our charter flight schedule has recently expanded to provide even greater flexibility in planning your travel itineraries. Our concierge staff manages all aspects of airport transfers in Bali, and can help create memorable layovers before or after your visit to Wakatobi.

Get away from it all. Discover the possibilities at www.wakatobi.com or contact us at office@wakatobi.com.



"Exceptional service in every aspect of my time spent at Wakatobi. After three visits of multiple weeks I only find myself wanting more. Go Go Go to Wakatobi as it truly is an amazing experience!"

Troy Cheek, October 2014



wakatobi

www.wakatobi.com

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A web magazine UWP83 Mar/Apr 2015

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Underwater Photography 2001 - 2015
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Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

I was delighted when Alex Mustard invited me to be a judge of this years UPY Competition (see page 39 onwards) because I still enjoy underwater photography in British waters and I saw it as an opportunity to highlight the talent we have and also the variety of subjects on our doorstep. I was, as I hope you will see from the final images, not disappointed.

In addition, as a previous winner of the prestigious Brighton Award, I was in tune with Alex's aims to not only link UPY to the groundbreaking era of the Brighton Festivals but also to be involved in what I saw as a refreshingly new way to organise an underwater photography competition.

There have been several ways in which Alex and UPY have redefined how such a competition should be organised.

Firstly the prizes are 'complete' in that they include flights to dive trips.

Secondly they have worked with just a few quality sponsors and kept the emphasis that this was first and foremost a competition to win rather than about the prizes which were up for grabs.

Thirdly the judges spent two days face to face in a viewing room to give all of the entries the time and

respect they deserved and I think I can say on behalf of all of us that it was a most enjoyable, exciting and tiring experience to view nearly 2500 images at least once and usually many times before finalising our decisions. In the end we were unanimous but had been overwhelmed by the overall standard of entries.

The presentation of the winners at the London International Dive Show (LIDS) was, in part, reminiscent of the Brighton Festivals where underwater photographers from around the world met to not only hear and see the results but also to meet other underwater photographers face to face to form bonds of like minded enthusiasm. In addition there was an opportunity to meet the judges and discuss and get feedback about the entries

Finally my involvement has produced the pdf Yearbook of all of the finalists images. It is the first time that not only the winning images but also all those who were highly commended and commended have been compiled to celebrate the quality of the entries but also it provides a unique publication for future competitors to learn visually what and why some images are more successful than others. I hope you enjoy the

presentation of the images from the 2015 UPY competition.

You can download it at:

www.upylondon.com/2015yearbook.aspx

UPY has been refreshingly innovative and I am proud that I and Underwater Photography magazine have played a part in it's formation but what excites me most is how it will inspire underwater photographers in 2015 to work towards their entries for UPY 2016.

I really think that UPY is the competition that we all deserve.

Quality not quantity

Whilst on the subject of UPY, I thought the British Water Compact Category was especially interesting in that the winning shot was taken with a 4mp camera; so you don't need mega mega pixels to win. In addition all of the images in that category were indiscernible in terms of photographic quality from all of the other entries.

Equipment is not the be all and end all. The finger on the button is the true talent.

If you thought digital stills photography had specification differences which deserved to be discussed to death such as megapixels, RAW, jpg, 8bit, P&S, 2/3", 1", 4/3rds, MIL, DSLR, APS-C, DX, FX, CCD, CMOS, X3, x sync, TTL, eTTL iTTL, DOF, bokeh, dome, flat, WB, MWB, CFWA, LCD, OM-D, LX, RX, NX, EOS, ASA, ISO, 4:3, 3:2, 16:9, 1:1, SD, SDHC, SDXC etc, etc, spare a thought for all those suddenly entering the video world because we have ALL of the above PLUS 1920, 1080, 720, 2k, 4k, DV, HD, UHD, 24p, 30p, 60p, 4.2.0, 4.2.2, h264, AVCHD, MOV, MP4, XAVC, XDCAM, ProRes, Long GOP, Mbps, LUX, XLR, Lanc, AV, HDMI, SDI, ND, °K etc, etc. (You can take a breath now).

You'd have thought it was all enough to put you off right from the start but with video there is one big difference and that is, you have to 'tell a story'. It's a simple as that. No one ever watched a movie and said the story was good but the frame rate was wrong or the Mbps was a bit low.

It all starts with an idea. A simple idea.

Peter Rowlands
peter@uwpmag.com

News, Travel & Events

DivePhotoGuide Yucatán Trail with Matt Weiss June 3-18, 2015

Join DivePhotoGuide for the best underwater photography encounters in Southern Mexico and capture the crocodiles, whale sharks, cenotes, and more!

DivePhotoGuide is pleased to announce our first trip through Mexico's culturally rich and biodiverse Yucatán region. The "Yucatán Trail" expedition, led by DPG Editor-in-Chief Matt Weiss, will introduce a small group of six underwater photographers to three unique underwater experiences that can only be found here.

We will start out in the beautiful beach town of Tulum, where we will explore the famous cenotes revered by the ancient Mayans. A truly dramatic light show unfolds each day in these sacred sinkholes, making for breathtaking underwater photography.

Next we will head south towards the Belize border to Xcalak and the Chinchorro Biosphere Reserve, some of the best places for diving in Caribbean Mexico. Photographers will have the rare opportunity to safely photograph the formidable American crocodile, as well as the schooling



tarpon and manatees.

Finally, we will go back up north to witness one of the most impressive natural phenomena on Earth—the gathering of hundreds of whale sharks in the clear blue waters off Isla Mujeres. This is almost certainly the best opportunity in the world to photograph one of the ocean's most amazing animals.

The price of \$5200/person

www.uwpmag.com

includes 15 nights accommodation, 4 days of diving in the cenotes, 8 dives in Xcalak, 3 dives in Banco Chinchorro, and 7 days of snorkeling with crocodiles and whale sharks.

For more information, visit
www.uwpho.to/yucatan2015
or email:

Trips@DivePhotoGuide.com

A vertical advertisement for Siren Fleet in Fiji. The top section shows a large blue and white sailboat on the water. Below that, the text "Siren Fleet in Fiji" is written in a stylized font. The middle section shows a boat deck with diving gear. The bottom section shows a diver underwater with a camera. The text "Immerse yourself amidst a Kaleidoscope of colourful soft corals & schooling pelagics" is written in a blue font. At the bottom, it says "Specialists in Fiji Underwater Photography" and provides contact information: "info@sirenfleet.com • www.sirenfleet.com".

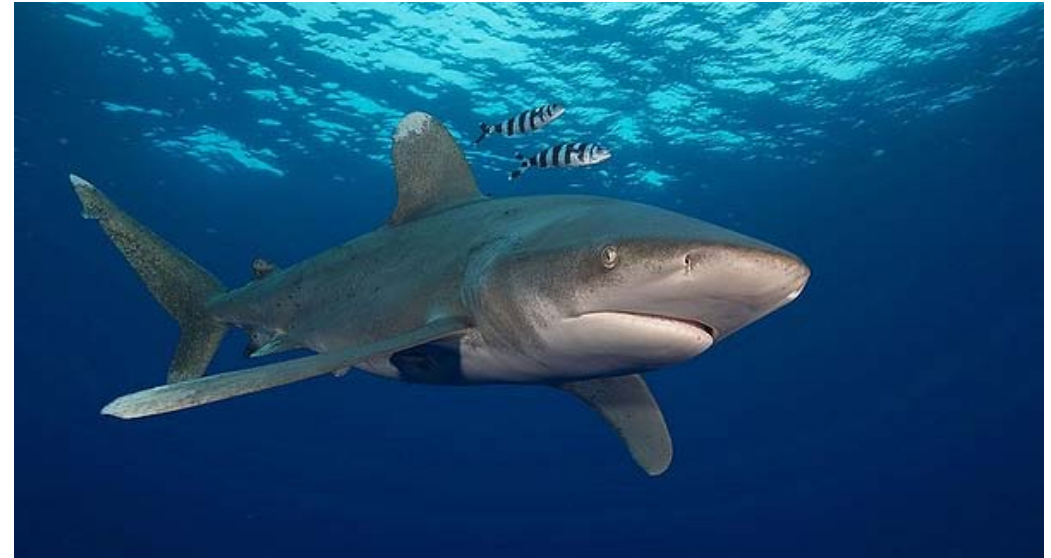
Immerse yourself amidst a Kaleidoscope
of colourful soft corals & schooling pelagics

Specialists in Fiji
Underwater Photography

info@sirenfleet.com • www.sirenfleet.com



Wetpixel Oceanic Whitetip Shark Expedition 2015 12 to 18 April 2015



Check out our special
Whale Sharks trips in
2015



MSYSEAHORSE.COM

Download our online brochure
HERE

This trip will be based on Cat Island (flights into New Bight airport (TBI)).

The trip includes:
7 days 6 nights hotel accommodation hotel on double occupancy (single occupancy available at a supplement).
5 full days of oceanic whitetip shark encounters.

Airport pickup/drop-off from TBI to the hotel.

Daily Dive Boat Shuttle from the hotel to the boat.

Continental breakfast, lunch, snacks, and beverages on the boat.

Tanks, air fills, weights, and weight belts.

Fees:

Wetpixel Oceanic Whitetips: \$3,550.00/person. Single occupancy + \$250/person.

The price includes accommodation, diving and meals as listed above. It also includes tips and gratuities for the dive center staff. It excludes evening meals, alcoholic beverages and flights.

To book your place or for more information, please email Adam Hanlon as soon as possible. Please feel free to mail him if you have any queries.

adam.hanlon@wetpixel.com

Oceanic Whitetip, Cat Island, Bahamas

May 3rd - 9th 2015

“Cat Island is one of the few places on the planet where divers can see Oceanic Whitetip sharks on a regular basis. The deep blue clear waters offer an amazing backdrop for video and still photography of this photogenic shark species. This remote island and hospitable Bahamian residents of Cat are an appreciated bonus to this unique adventure.

“Their markings of white on the tips of their dorsal and pectoral fins make them easily identifiable; mystical and confident in nature,



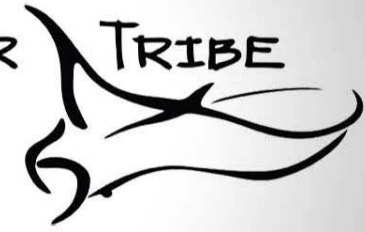
these sharks are a thrill to encounter and shoot.” said Amanda Cotton, Expedition Leader

www.biganimals.com



www.uwpmag.com

UNDERWATER TRIBE



Underwater Tribe/NAD Lembeh Photo Workshop 18th to 25th July 2015

We are happy to introduce our Third Annual Underwater Tribe/NAD Lembeh Photo Workshop for 18-25 July 2015.

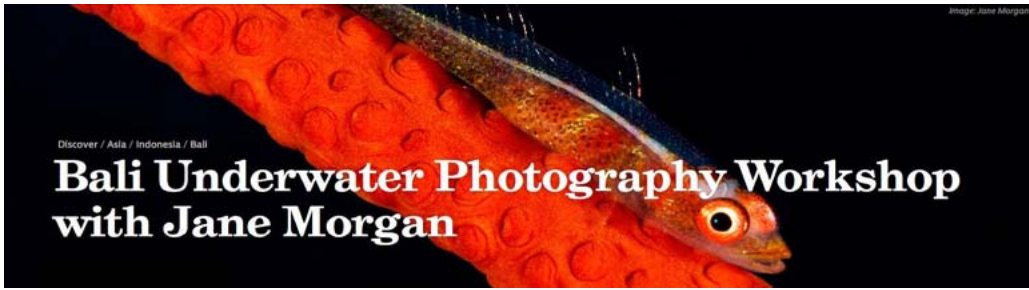
Following on the success of our UWT/NAD photo workshops in 2013 and 2014, we will be hosting a 7 night/17 dive package at the best photo resort in the Lembeh Strait. Once again, we will be limiting the number of divers who will be able to attend this workshop in order to maximize everyone's personal time with the instructors both underwater and in the resort. One of the highlights of an Underwater Tribe workshop is that the instructors don't bring their cameras with them underwater, instead we spend time one on one with each participant helping them to compose their photos, aim their strobes, and anything else that helps them make the most of their time underwater.

Lembeh Strait is the best place to run a macro photography workshop thanks to the big diversity of critters and muck dives

Although macro and critter photography are the highlights of diving in Lembeh, there are also wide-angle photography opportunities available and we will be discussing several wide-angle photography techniques during the week, but the main focus will be on critter photography. Topics that will be discussed include: “The Basics of Lighting”, “Pursuing Portraits”, “Close Focus Wide Angle”, “Black and Blue Macro Backgrounds”, “Composition” as well as the effective use of Lightroom as well as other subjects as time provides. Students will all receive PDF copies of all of the presentations to take home.

We have timed the workshop to coincide with Silk Air flights that arrive and depart on the 18th and 25th respectively via Singapore but connections are also available for from Jakarta and Bali to Manado.

www.underwatertribe.com



Led by expert underwater photographer and photo-journalist Jane Morgan, discover the amazing marine life at Tulamben, Nusa Lembongan and Penida in Bali, famous for its macro life and mola mola encounters.

Spend a week at Scuba Seraya Resort on Bali's northeast coast, honing your underwater photo skills

under Jane's expert guidance. Scuba Seraya Resort has gained a deserved reputation as one of Bali's premier dive resorts, and the varied reefs play host to a huge variety of subjects, from incredible macro life on the famous house reef, Seraya Secrets, to the iconic wreck of the USS Liberty.

www.diveworldwide.com

Basking Shark Scotland

250 Basking Sharks sighted in 2014. Hebrides still the world's best basking shark hotspot!

2014 was an interesting year for basking sharks in Scottish waters, with many places round the UK recording their worst sightings numbers in many years. However with 250 individuals sharks being recorded on our database, it demonstrates that the Hebrides still tops the best place in the world for basking sharks.

Owner Shane Wasik says, 'Although 2014 wasn't a classic year for shark sightings, it just goes



to show we still have a world class wildlife event in our own waters. We would encourage the public to get involved with spotting the sharks as the more people that can record them from different areas, the better the data is for the scientists studying their movements'.

www.baskingsharkscotland.co.uk



PAF Tachov 2014

Top Photo: Petra Ačová

How would you like to own the land by Hairball in Lembeh?



*For Sale :
Unique Lembeh,
Coastline Land*



Lembeh in North Sulawesi in Indonesia is generally viewed as the world's top muck diving destination. And in Lembeh, Hairball is probably the most famous dive site.

Prime plot of 27,000 m² (coconut plantation) available, with fantastic views from about 320 meters of coastline facing Lembeh Island, next to the famous Hairball and TK1 dive sites. The land has an existing quality 2-room bungalow, road (and sea) access, water and electricity (and back-up generator).

Contact Colin Marshall at COLINTRMARSHALL@yahoo.com



*Enquiries welcome.
Prefer to sell the entire holding, but open to selling the land in lots – could easily be split into up to 5 separate pieces, all with magnificent views and sea access.*



OONAS DIVERS

ESTABLISHED 1985 *Dive Adventures* FOR DIVERS, FROM DIVERS

PHOTOGRAPHY & VIDEOGRAPHY

with John Collins in

Marsa Shagra

9-16 September 2015

Successful in competition and widely published, in magazines, brochures and books, John has a big following of underwater photographers, eager to join him and enhance their photo skills. What better place than Marsa Shagra which benefits from an extensive and diverse house reef with hard and soft corals of offshore quality.

PLACES ARE LIMITED. CONTACT OONASDIVERS TODAY TO REGISTER YOUR INTEREST



egypt
where it all begins



Tel: 01323 648924

Email: info@oonasdivers.com

WWW.OONASDIVERS.COM



Norway Orca Trip 2016

Our small group had a great week in the Arctic Circle in 2015 and we're now comfortable with our base in Norway and are following on with our plans for 2016. These trips are on a small group basis, and not a commercial trip with lots of people.

You may have seen the pictures and updates on facebook/twitter, but please see a video from when we first spotted the Orca pod. This was a special moment with everyone

relieved of finally seeing them and the awe of seeing them in such a large pod, free in their natural environment. Some people admitted to shedding a few tears!

Trip costs will be around a similar mark to this year of £1800 for the full week including all transfers, accommodation full board, boat trips. The only additional extras is your own flights to Norway, and incidentals such as meal out on the last evening.

info@basking sharkscotland.co.uk

Lembah Uw Photo Trip June 2015

We will be taking a dive trip to unique Lembah in North Sulawesi on 28 June to 9 July 2015.

The cost of \$2480 per person includes 9 nights twin share airconditioned accommodation at Eco Divers Resort Lembah, 3 boat day dives per day for 8 days, all meals and internet access. Price also includes air-conditioned airport transfers.

Get in soon. Maximum group size of 6. Only 2 spots remain.



www.downunderpix.com

Issue 83/9





British and Irish Underwater Photography Championship (BIUPC) Sept 4th 2015

For the first time, photographers in Britain and Ireland will compete against each other to produce the most eye-catching images from the waters around the shores and within the inland lakes, quarries, rivers and even caves of the two islands.

Entitled the British and Irish Underwater Photography Championship (BIUPC), the groundbreaking competition is open to images taken on any type of camera which is or can be waterproofed.

These range from action cameras, smart phones, tablets and

pole-cams to the most expensive professional digital models.

Only photographs taken from 10pm on September 4, 2015 and submitted by the same time the next day are eligible.

Image enhancement will be allowed and, as all entries are to be submitted by email, allowance will need to be made for poor connectivity in remote areas.

Categories will be separated by the sophistication of the cameras and also by the techniques involved – wide-angle and close-up. There are also special categories for cameras with small sensors as well as an award for the best newcomer.

Organised by the British Society of Underwater Photographers (BSoUP), the scope of the contest has only been made possible by advances in digital technology.

Said the Society's competitions' secretary, Paul Colley: "The aim is to both showcase and recognise the talent that exists in the British and Irish underwater community.

"The images created will be a celebration of the diversity of marine life that exists around our shores and within our inland waters.

"Entries will be judged by a panel of three expert underwater photographers and the results announced at a special function on September 19.

"The event is the logical development of the one-day 'shoot-outs' or 'Splash-ins' that BsoUP has organised every year since its formation in 1967.

"The 'splash-in' has always been a fascinating event because it has focused on one particular part of the UK coast, mostly the Plymouth area, and has revealed the wide variety of subjects that can be found and photographed in a comparatively small area during one particular day.

Added the Society's chair, Joss Woolf: "The major prize will be the Peter Scoones trophy, in honour of our late co-founder. He was a driving force in the creation and development of the Society.

"Peter was not only one of the pioneers of underwater photography – he has been ranked alongside other legendary figures such as Hans Hass – but he foresaw the advantages offered by video technology before other wildlife cameramen and changed forever the way underwater wildlife films are made.

"Last year he was awarded the Society's first Lifetime Achievement Award in recognition of his remarkable contribution to underwater photography."

www.biupc.org

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a resort where diving is passion

DIVE RESORT
ALOR ARCHIPELAGO
INDONESIAN SEAS

www.alor-divers.com

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

Sous le haut patronage de la Ville de Strasbourg la C.U.S et la Fédération Française d'Étude et de Sports Sous-Marin

Fête Européenne Image Sous-Marine & Environnement

Cité de la Musique et de la Danse

Grand Auditorium

1 Place Dauphine Strasbourg

du **20**
au **22**
Mars
2015

Vendredi 9h30 à 22h
Samedi 10h à 22h
Dimanche 10h à 19h

27

Projection sur écran **Géant**

Photos Diaporamas Films Conférences

Concours International

Site: fete.image.s.marine.free.fr
contacts: 06.16.43.94.74

Quand le dernier arbre sera abattu, la dernière rivière empoisonnée, le dernier poisson capturé, alors seulement vous vous rendrez compte que l'argent ne se mange pas.
Prophétie d'un indien Cree

Crédit photos : Leo Barkate



downunderpix underwater photography course

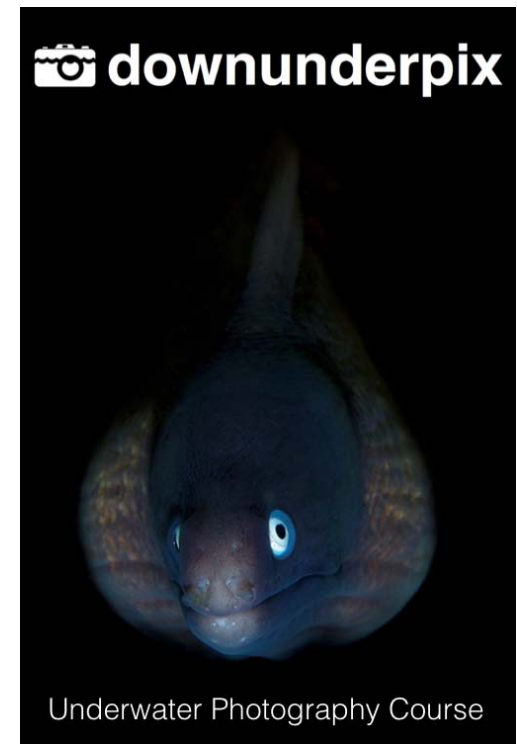
If you are new to digital underwater photography or looking to get the most of your underwater camera system then the new downunderpix underwater photography course is for you.

The course has been written by professional underwater photographer Paul Macdonald and is based on his extensive knowledge and experience. It is conducted by Paul in a friendly and fun atmosphere. Downunderpix's comprehensive underwater photography course is designed to provide you with the technical and practical knowledge to become a competent digital underwater photographer. It comprises theory (available on-line or in hard copy), diving and workshop sessions.

The theory section covers relevant information in relation to:

- Using your digital camera
- The behavior of light underwater
- Composition
- Taking your camera system underwater
- Post dive camera system care
- Post production

Also included is 4 practical photography dives with Paul where you get to practice the proven techniques that will improve your underwater photography skills.



Underwater Photography Course

The course concludes with a post production workshop where Paul will show you how to quickly edit your photos for maximum effect as well as provide a critique of your photos taken on the course dives.

RRP \$399

For more information contact Paul.

info@downunderpix.com

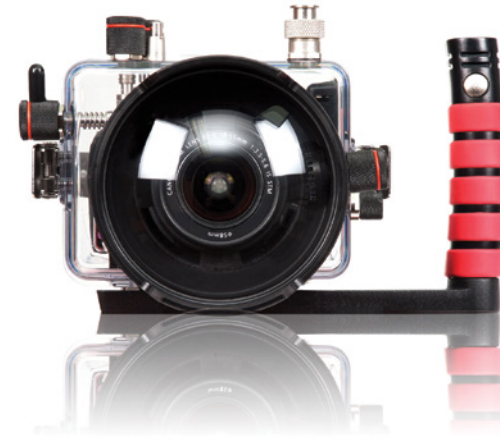




Elena Kalis Bahamas

"Original underwater photography is hard to come by, but Elena Kalis encapsulates whimsical emotion in every frame. Combining extraordinary styling with striking portraits, she makes you think 'I wish I'd thought of that,' and despite the way water warps colour, works exceptionally with the palettes of scenes and subjects. Elena excels in a specialism which is particularly difficult to master to such an extent and is an artist in her own right."

- Lorna Dockerill, editor (Professional Photographer Magazine UK)




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New Products

Sea & Sea MDX-D810 for the Nikon D810



The new MDX-D810 has newly designed controls and is compatible with the Optical YS Converter.

The Optical YS Converter/N1 for MDX housing converts the camera's TTL signal to a light signal. Both TTL and manual strobe photography are possible using a Fiber-Optic Cable II.

By attaching the VF180 or the VF45 viewfinders the camera's entire viewfinder can be seen.

Major controls, including levers and buttons, will glow in dark environments.

When the focus/zoom dial is pulled out, the gear inside the housing will move outward allowing large diameter lenses to be easily mounted.

The main command dial, the sub command dial, shutter release mode dial and diopter adjustment dial have a damper spring to provide secure operation. (Controls on the cameras

will not slip because of the damper).

A new design for the shutter lever, AF mode lever, the AF-ON lever, and the movie-record lever have improved the lever's ergonomic shape

The port lock and the camera's lens-lock release button are accessible from outside the housing

The multi-selector has been positioned on the right-hand side of the rear case making it easily accessible while holding the grip and operating the camera.

The camera's built-in flash can be activated and deactivated from the housing. (Only when the accessory light-shielding plate is not in use).

A built-in leak sensor immediately alerts you to water ingress and a depth rating of 100m makes the housing ideal for tech diving.

www.sea-sea.net

Gates GT14 light



Gates Underwater Products has released details of the new GT14 Underwater Imaging Light. A truly professional-grade kit, the GT14 will satisfy a broad range of demanding applications from recreational / commercial diving to natural history, broadcast and cinema productions.

Key features of the GT14 include:

14,000 lumens output, 5600K color temperature *and* 90 CRI (Color Rendition Index), providing a balanced daylight spectrum.

Uniform 90° Effective Beam Angle with pleasant edge falloff covers the widest shots.

Quick change batteries for zero downtime. 3 hour full charge time.

7 power levels. 30 minutes at full power, >10 hours at low power 'Scouting' mode.

www.gateshousings.com

ACQUAPAZZA
GripBase

GripM+BaseQM
+ Quick shoe M

GripM
+BaseGTM (With a mount base)

GripM+BaseGM
(General purpose)

<http://acquapazza.jp/en>

Nauticam
innovation underwater



NA-7DMKII

Housing

For Canon 7D MarkII Camera



www.nauticam.cn

蓝天海

Nauticam NA-G7X housing for Canon G7 X



Nauticam is pleased to announce the release of its newest aluminum underwater camera housing, NA-G7X for the 20MP Canon G7 X Camera.

All of the basic functions and ergonomic enhancements that Nauticam users have grown to know and love are incorporated in NA-G7X. The housing is machined from a solid block of aluminum, then hard anodized to seal out corrosive salt water. It is closed via a simple, yet secure locking rotary latch. The right side of the housing is sculpted to fit the palm of the user's hand, and Nauticam's two-stage shutter release lever provides clear differentiation between the half press and full press shutter release positions. All functions are clearly labeled, and an m14 accessory socket allows an optional vacuum valve to be installed.

This is the first Nauticam compact camera housing to feature an interchangeable port system. This new port line is called the "N50"

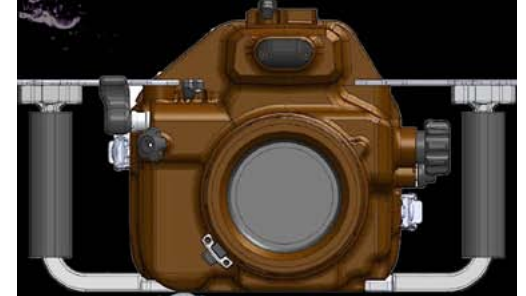


mount, and allows optical solutions to be precisely dialed in for maximum performance in water. Ports are attached via a bayonet fitting, and locked securely in place.

The Nauticam leak alarm and vacuum monitoring system is installed as standard equipment. When combined with an accessory M14 Vacuum Valve (#25611) the water tight integrity of the system can be tested before ever entering the water and monitored during every dive.

www.nauticamusa.com

ACQUAPAZZA
Coming Soon



APS0-A7

Underwater Housing for the Sony ILCE-a7R/a7s



<http://acquapazza.jp/en>

OPTICAL OCEAN SALES

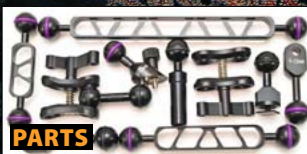
UNDERWATER PHOTOGRAPHY PRODUCTS

Realize Your Vision

Dealers for Nauticam, Aquatica, Gates, Equinox, Seacam, Olympus, Ikelite, Fix, Zen, Athena, Sea & Sea, Light & Motion, 10Bar, Big Blue, Keldan, i-Torch/i-DAS, Seahorse, Fantasea Line, MAHA Power, and more. We dive what we sell!



LIGHTING



PARTS



SYSTEMS

Visit us Online at: OpticalOceanSales.com

Email: Orders@OpticalOceanSales.com / Ph: +1 206-284-1142 or 800-359-1295
1800 Westlake Avenue North, Suite 201, Seattle WA, USA 98109

Fantasea FG7X housing for the Canon G7 X

The new and stylish FG7X housing, for the recently released Canon PowerShot G7 X camera, will be available in March 2015 and we are now accepting orders!

The FG7X Housing was specifically designed for the Canon G7 X, thereby providing the most compact, sturdy and ergonomic housing in the market for this camera.

Secure stock of the FG7X Housing, ensuring that you receive units as soon as the housing is



released, and at the same time - take advantage of a special introductory offer. Please contact us about pricing, ordering and other information.

www.fantasea.com

Light & Motion Sidekick

Sidekick is a companion light for GoPro cameras that provides a wide smooth 600 lumen beam to complement the camera in low light or backlit conditions where a strong fill light can make a huge difference in the quality of the images.

The key design drivers are light weight, powerful wide flood beam, and seamless mounting to allow Sidekick to go wherever a GoPro camera goes. To keep it lightweight, Sidekick uses Li-ion rechargeable battery delivering the best power to weight ratio and top of the line Cree



XM-L U2 LED. In order to handle the wide range of environments the Sidekick is completely waterproof and can handle pressure up to 200 feet underwater.

www.lightandmotion.com

Issue 83/15



CRAZY ABOUT UNDERWATER PHOTOGRAPHY?



SO ARE WE...

LIKE DIVING?
LIKE PHOTOGRAPHY?
YOU'LL LOVE US



London's premier underwater camera store

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

Address:
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London, WC2N 5AQ
Underground: Embankment

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

Open 7 days a week

CAMERAS

HOUSINGS

LIGHTS

LENSES

KNOWLEDGE

Sea & Sea MDX-5DMKIII Ver.2 Housing



The new MDX-5DMKIII Ver.2 underwater camera housing for the Canon EOS 5D Mark III Digital SLR Camera will bring the exclusive SEA&SEA advancements to the market.

Built upon numerous years of profound engineering experience, the MDX-5DMKIII Ver.2 is designed to utilize all features of the Canon EOS 5D Mark III Digital SLR Camera with precision and ease, making it the housing of choice for any enthusiastic underwater photographer using the Canon EOS 5D Mark III Digital SLR Camera.

Ergonomic design means camera functions are easy to access via well laid out controls and in addition, the Shutter sensitivity can be adjusted on the MDX-5D MkIII v2 housing.

As always, SEA&SEA upholds its high standards of cutting-edge workmanship with this housing.

Constructed from black galvanized corrosion-resistant aluminum alloy,

The MDX-5DMKIII Ver.2 is a sturdy and protective outer configuration for the Canon EOS 5D Mark III Digital SLR Camera. Two sacrificial zinc diodes are attached to the front and rear of the case for added protection against electrolysis damage.

Using the Extension Ring 46 (with appropriate gears) allows discerning users to access both Zoom Control and Manual Focus at the same time, and for when lighting control really matters, both housings are compatible with the Optical Internal YS TTL Converter for quick and accurate TTL exposure.

www.sea-sea.net

www.uwpmag.com



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GoPro Mount Kit for DSLR Housing



This mount kit includes everything you need to attach your GoPro to an Ikelite DSLR top mount. Standard sized 1-inch diameter ball components are also interchangeable with the rest of the Ikelite 1-inch ball arm system components, as well as arms from Ultralight, Aquatica, Nauticam, and others!

1-inch diameter ball arms are the standard mounting accessories for their ease of use and interchangeability.

www.ikelite.com

Subal Alpha 7 Housing for Sony a7, a7R & a7S Full Frame Mirrorless Cameras



The Subal Alpha 7 housing provides access to all the functions of the Sony a7, a7R & a7S including Live View and Info.

The ergonomic housing design and arrangement of all key controls allows easy camera operation without letting go of the grip.

The camera is fitted on a special cradle, which enables a precise, faster and more secure mounting.

Maximum depth: 80 m, 120m
(Optional)

Weight: approx. 1,48 kg

Weight in water: nearly neutral (depending on the port and accessories)

www.subal.com



Nauticam NA-GH4 Panasonic GH4



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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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APSO-RX100M3

Underwater Camera Housing for SONY RX100 III



<http://acquapazza.jp/en>

Acquapazza APSO-dpQ housing for the Sigma dpQuattro



The Sigma Corporation has announced a new generation of high image quality compact cameras "SIGMA dp" that incorporates a newly developed Foveon X3 direct image sensor (generation name: "Quattro"). There will be four versions with fixed lenses - dp0 with 14mm (21mm equiv, however with a dome attached, it is 14 mm) - dp1 with 19mm (28mm equiv, however with a dome attached, it is 19 mm), dp2 with 30mm (45mm equiv) and dp3 with 50mm (75mm equiv).

Unique and without peer among image sensors, the Foveon direct image sensor is similar to traditional color film in that its multiple layers capture all of the information that visible light transmits. Along with Sigma's proprietary image processing technology, this sensor produces incredible resolution, precise gradation, gorgeous colour and realism with a 3D feel. In other words, full-bodied image quality.

The camera is wider than usual but when viewed from above it is



quite slim and Japanese housing manufacturer Acquapazza have designed the APSO-dpQ housing for each of the four dpQuattros to incorporate the camera's unusual design. Push button controls are positioned for use with the right hand.

Sigma have said that the resolution of the Quattro sensor will produce 39 Mpixel files but this could be as high as 58.8 Mpixel which would put this camera on a par with medium format according to Acquapazza..

www.acquapazza.jp/en

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PT-EP13 Underwater case for E-M5 Mark II



Underwater photography made easy: take your OM-D E-M5 Mark II down to depths of 45 metres with this PT-EP13 waterproof housing and capture the amazing scenes of marine life.

An ingenious system of high-pressure seals provides full protection against water while the pick-up viewfinder and two separately available fibre-optic cables enable underwater shots or movies taken with pristine image quality. Just like the camera it protects, this underwater housing and accessory system is also very compact and light-weight for easy handling.

The PT-E13's premium polycarbonate body has not only been engineered to keep out all moisture but also protects the camera from

knocks and bumps on land, too. The housing is compatible with a wide range of M.ZUIKO DIGITAL Micro Four Thirds lenses and even some Four Thirds lenses when used with the dedicated adapters. A whole range of underwater accessories including high-performance electronic flash, brackets and zoom and focussing gear gives you full control of your aquatic photography and movie-making!

Features:

- Waterproof up to 45m
- Large buttons for easy operation
- Two optical fibre connectors for external flash operation
- Monitoring window to detect water penetration

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Canon WP-DC54 housing for Canon PowerShot G7X

The Canon WP-DC54 Waterproof Case for Canon PowerShot G7X Digital Camera is a durable, clear underwater housing for your compact camera.

It has a depth rating of 130' (39.6 m). Simply drop the camera in and close the housing via the snap closure.

The WP-DC54 is configured with mechanical controls enabling access to all camera functions except for the touch panel. The WP-DC54 is constructed of clear polycarbonate and has an integrated flat glass port with an anti-reflection coating on both sides.

Use an optional case weight for ideal buoyancy underwater. The housing comes configured with a cold shoe for mounting accessories.

The camera's built-in flash is usable within the housing, which comes with a flash diffuser for softening the light of the flash, thus preventing harsh light from causing glare and hard shadows. There is also an external strobe connector.

A neck strap, wrist strap and silicone grease are included. Depth Rating: Safe to use at depths up to 130' (39.6 m).



www.aditech-uw.com
www.aditech-usa.com

www.canon.co.uk



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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Gates MINI Housing



A compact, travelable 4K cinema system, the Gates MINI housing brings ARRI lineage to Natural History productions.

Specifically designed for the ARRI ALEXA Mini camera, the Gates MINI housing is a deeply integrated marine imaging system, blurring the lines between housing and camera.

Robust mechanical controls interface with the ARRI Mini providing command of camera functions, plus user-assignable access to frequently needed functions like white balance, peaking, display overlay, and false color. Focus / Iris / Zoom controls provide fine handling of numerous PL mount lenses with the same precision gearing as MINI's relatives in the Gates cinema-grade underwater housing family.

The MINI system is integrated with the ST5, a new and diminutive

external monitor housing for the Transvideo StarliteHD OLED monitor. Together the ST5 and StarliteHD give the user a 5" high resolution display, H.264 proxies recorded to SD cards, and ultra light weight.

The Gates MINI housing and integrated ST5 monitor will be a delight travelling underwater professional a new level of efficiency in an underwater 4K cinema rig.

www.gateshousings.com

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Nauticam NA-LX100 housing for Panasonic LX100

Nauticam has announced the imminent availability of the NA-LX100, the new housing for the Panasonic Lumix DMC-LX100. This rig offers the discerning underwater image maker access to the advanced capabilities of the LX100 camera, which despite its size, pack a significant wallop in terms of functionality.

For video shooters the NA-LX100 is ready to capture amazing Ultra HD video, whether it be in a pool, a stream or at 100m depth.

Nauticam first “supported” the LX series with the LX5 in early 2011, recognizing the image quality and capabilities of this compact system. The NA-LX100 benefits from this lineage, and is the most refined of the LX housings to date. This is a compact underwater housing designed to allow the user to harness the full potential of advanced compact camera in water.

The LX100 camera presents some unique challenges to the housing designer - the aperture ring, aspect ratio dial, and on/off switch, in particular. Although this necessitates pre-setting these three controls when inserting or removing the camera, this housing does provide the user complete and very ergonomic control over these vital functions, even going



so far as to label the stops/positions for all three controls.

The NA-LX100 features the new Nauticam interchangeable port system for compact cameras with long throw lenses. Called the “N50” mount, it allows optical solutions to be precisely dialed in for maximum performance.

www.nauticamusa.com

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Panasonic GH4, Sony A7, Oly E-M1
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NA-G7X Housing For Canon PowerShot G7X Camera



NA-LX100 Housing For Panasonic Lumix DMC-LX100 Camera

Ikelite Lens Extension 2.2 Inch



This accessory extends an Ikelite Mirrorless Flat Port for use with longer lenses. The Lens Extension uses the unique press-fit design, which has become standard on Ikelite housings for Compact DSLR and Mirrorless cameras.

This extension combines with the Mirrorless Flat Port Extended to use the Canon 100mm IS USM Macro lens with the Ikelite Housing for the Canon EOS 100D Rebel SL1 compact DSLR. Finally, this superb lens can be used with one of the smallest and lightest underwater DSLR housings on the market. Take full advantage of the 100mm Macro lens' superb autofocus system to shoot your favorite tiny critters!

www.ikelite.com

Green Force Video Kit



Even more flexibility at an even sharper price! Green Force introduces the Video KIT.

This KIT is composed of 2 Squid 1850 video light heads, 2 Hybrid 8 rechargeable battery packs and lots of other accessories.

Each Squid light head has 3 'true color' LED's with an output of 1.850 lumen and a CRI (Color Rendering Index) of >80.

In combination with its 4.000 Kelvin color temperature, this video lighting system proves an unprecedented spectacle of lifelike and true colors.

The Squid LED 1850 has an extremely leveled beam of 120° without the presence of a hot spot.

The Video KIT is modular, hence expandable with lots of other Green Force accessories to offer even more functionality.

www.green-force.com

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APSG-dpQ

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dp1 Quattro
dp2 Quattro
dp3 Quattro

<http://acquapazza.jp/en>

Ikelite Magnified Viewfinders for DSLR and MIL Housings



Announcing two new viewfinders designed to position the viewing window farther away from the housing without changing the viewfinder image size. Enjoy a brighter, larger image with less vignetting (dark shadows in the corners of the image).

Since the viewing angle is consistent with how you use your camera already, the Straight Viewfinder is much easier to grow accustomed to than the 45° Viewfinder. It's also preferred when shooting over-under shots.

The 45° Viewfinder provides a totally different shooting experience. Since divers are typically in a horizontal position underwater, viewing the frame at an angle reduces arm fatigue and often makes framing easier when the subject is slightly below and/or tucked into the reef. The 45° Viewfinder rotates to any angle, so it's simple to switch between



shooting landscape, portrait, or just about anything in between!

Two versions of the 45° viewfinder are available to provide adequate control clearance. Choice of 45° Type 1 or 2 based on camera model. A compatibility chart is provided on the product webpage.

The included tool makes it easy to remove your housing's original viewfinder, and both install and remove a Magnified Viewfinder. Since no modification of the housing is necessary, the standard viewfinder may be re-installed and the Magnified Viewfinder will transition to a different Ikelite DSLR housing when upgrading cameras.

These viewfinders are offered for use with Ikelite housings for DSLR and Mirrorless Interchangeable Lens cameras.

www.ikelite.com



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.

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Leak Insure absorbent GoStrips have been designed to absorb leaks in GoPro® and other Underwater Sports Cameras. The small lightweight strips contain fast acting highly absorbent granules that can absorb 400 times their own weight in water.

When placed in your GoPro housing before a dive, Leak Insure GoStrips can buy valuable time to get to the surface and save your camera if it starts to leak. Each GoStrip is 42x29mm and as thick as paper yet it will easily absorb up to 15ml of sea water.

To help divers see if their



cameras are leaking GoStrips now use indicator inks that start to run instantly when they get wet. This can be seen through most underwater camera housings.

www.leakinsure.co.uk

Sea & Sea Housing for Canon 7D Mk II



Sea & Sea has announced their housing for the Canon EOS 7D Mk II. The MDX-7D Mk II housing features newly designed controls and is compatible with the Optical YS Converter.

Quickly becoming a staple of DSLR housings, the Optical YS Converter changes the electric signal of the camera's hotshoe into a small flash read by your strobes through fiber-optic cables. Other notable features that distinguish the Sea & Sea housing include luminescent labels on all buttons, access to the diopter adjustment, and adjustable shutter sensitivity.

www.sea-sea.net

Light & Motion GoBe



Never before has the world seen a flashlight like the GoBe, a versatile and powerful system that provides the perfect light for any activity. GoBe's robust factory sealed design is waterproof to 120 meters, works on land and can be mounted to anything. The platform is built with six compatible lightheads, each optimized to deliver the perfect beam pattern for your activity. Now you can GoBe Anywhere with a lighting system that delivers unparalleled performance and features with a compact durable design that weighs a mere 160 grams.

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THE OPTIONAL
UV HEAD



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Sealux HDX100 for Sony FDR-AX100/HDR-CX900

The housing is made of seawater-resistant aluminium. It is CNC milled out of a monobloc, then anodized and covered with a special powder coating. The camcorder is precision-guided along a special slide and fitted inside the front part of the housing, thereby excluding any fitting errors.

The large display window allows a complete view of the swivelled-open 3.5 inch monitor with excellent screening against ambient light. The viewing angle has a 15° inclination relative to the swimming plane. The sunshade avoids reflections on the glass screen. Enjoy your shots as you are taking them.

The housing comes equipped with two quick-release locking devices which are protected against being opened unintentionally.

To do the large 74° wide-angle lens justice (equivalent to a 29 mm focal length of a 35 mm camera) we have provided our housing with a 90 mm bayonet mount, which now allows fitting a wide-angle converter lens that increases the shooting angle to about 110°. Of course, the port mount is equipped with the tried and tested Sealux 1-button locking system,

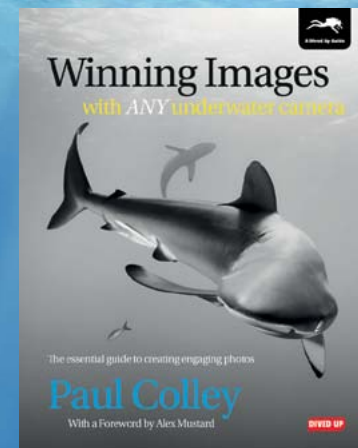


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Nauticam Compact Macro Converter 1 CMC-1



Nauticam is pleased to officially unveil the second installment of a growing family of optical products, CMC-1. The CMC is an extremely powerful super macro accessory lens optimized for use with both fixed lens compact and mirrorless interchangeable lens cameras.

While the Nauticam Super Macro Converter (SMC) design inspired the development of the Compact Macro Converter, the new lens is actually more powerful. The CMC provides more magnification than SMC with all compatible compact camera systems for which it was designed.

As expected, the CMC provides more magnification than any compact camera tested can achieve on its own, and does so with improved working distance. This combination makes CMC ideal for tiny, skittish subjects.

Using the popular RX100 Mk III as an example, CMC-1 results in a magnification of 2.3X the smallest subject the camera is capable of photographing with no accessory lens (34.5mm v 80mm), and it does so with 1.4X the working distance (56mm v 80mm).

Results with the new Canon G7X are even more stunning, providing 3.0X magnification at approximately 2.4X the working distance. To achieve the same image sizes with sealed magnifying lenses +15 Diopter or stronger would be required, but no +15 Diopter lens can match the overall image quality of CMC-1. All while maintaining the smallest size and weight possible; a real plus for photographers in and out of the water.

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“Often copied,
never equaled”

Sony Cyber-Shot DSC-RX100 III & Fantasea FRX100 III

by Phil Rudin

DEMA, the Dive Equipment & Marketing Association, show was held once again during November in Las Vegas, Nevada USA. Every November dive equipment manufacturers from around the globe meet for the United States largest diving event. Included in the show is a large image resource center dedicated to the art of underwater photography and videography. This years show much like past shows debuted many new and interesting products for underwater photographers & videographers including the new Fantasea Line FRX100 III underwater housing for the Sony RX100 III compact camera which is the subject of this review.

Sony Cyber-Shot DSC-RX100 III

Compact cameras have been very popular among underwater photographers for years both as reasonably priced entry level systems and for more advanced underwater shooters.

The Sony Cyber-Shot RX100 line of compacts has generated a great

amount of interest since first being introduced in late 2012. Now in its third incarnation the RX100 III retains all of the original features that made this camera so popular plus a few interesting updates.

The large 20.1 MP “one inch” sensor (13.2 mm X 8.8 mm) is the best in class for a camera of this type. This sensor falls between the larger M43 sensors for mirrorless cameras and the more commonly used 1/2.3 inch to 2/3 inch sensors found in most of todays digital compacts. This larger sensor provides excellent image quality for a truly pocketable compact camera.

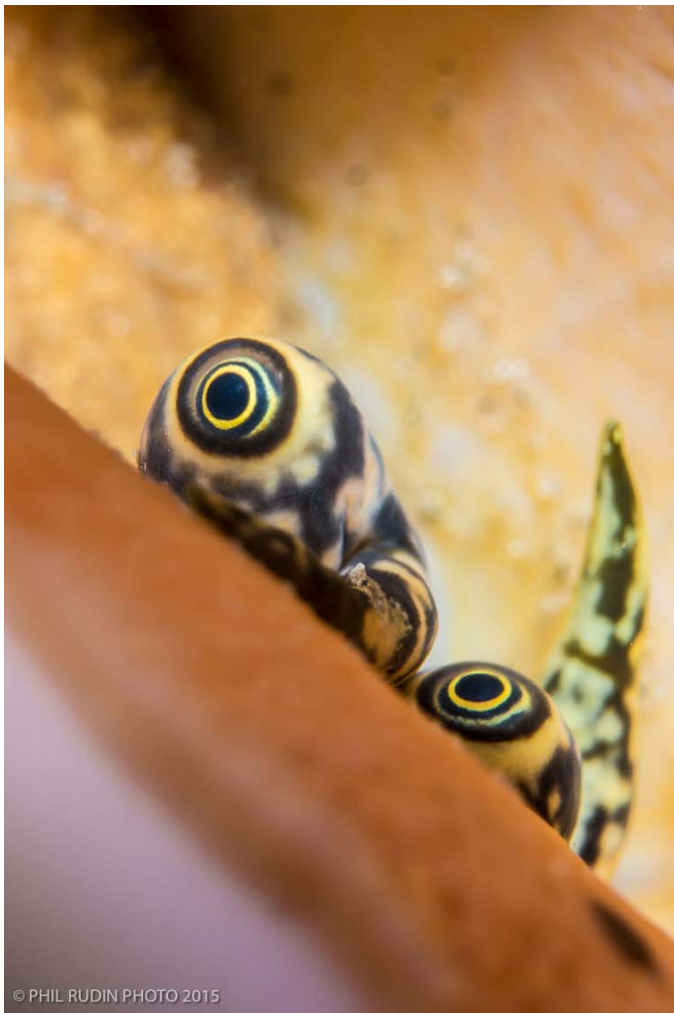
Sony has replaced the Carl Zeiss Vario-Sonnar T* 28-100 mm f/1.8-F4.9 found in the first two RX100's with a new faster Carl Zeiss Vario-Sonnar T* 24-70 mm F/1.8 to F/2.8 lens. A pop-up SVGA OLED 1.44M dots electronic viewfinder has been added (not for use in this housing) along with clean HDMI output, 1080/60P video with full sensor readout and 50Mbps XAVC S support. A customizable front lens ring and more have been added to the



RX100 III version of this excellent compact.

The added video features make this camera equal useful as an

underwater still or video camera. The camera uses the same NP-BX1 4.5Wh battery found in the RX100 II with the same 320 photo captures



© PHIL RUDIN PHOTO 2015

found in the older models; however when using the EVF (topside) the captures rate drops to around 230 according to CIPA standard tests.

The camera also comes with a battery charging cable that plugs directly into the camera with no separate battery charger being provided with the camera. The charging cable is quite short; in fact I could not plug it into the wall socket next to my desk and put the camera on top of the desk because the cord was too short. I had to plug into a



Seaweed blenny, 70mm, ISO 80, F/8.0, 1/500th, SAGA +15 closeup lens, one Inon Z-240 Strobe.

Conch Eyes, 68mm, ISO 80, F/8, 1/500th, SAGA +15 closeup lens, Two Inon Z-240 Strobes.

countertop plug which is a less than ideal situation for a traveling photographer. If you want to charge a second battery while using the camera you need to buy an external charger as an accessory. This seems shortsighted to me and a real negative for Sony. I understand that even Sony's high-end "pro" line of full frame cameras, the A7, A7s and A7r, do not ship with battery chargers included.

I also found the RX100 III menu to be a bit less than user friendly with only marginal improvement over the NEX line I tested several years ago. These issues aside I found this camera worked quite well underwater in average or better lighting conditions. In dim light I needed to add a focusing light for best results. This is an issue quite common to cameras with smaller sensors and nothing to worry about. Images were quite crisp and sharp even at 100% and I found the color pallet to

quite pleasing.

At the 70mm end of the lens range minimum focus distance is around 30cm (12 inches) and 5cm (2 inches) at the 24mm wide end of the range. This lens configuration favors the wide end of the lens and reduces magnification on the macro end of the lens. Other compact offerings like Canon G16 and Panasonic LX7 offer better macro options but with a loss on the wide angle end of those lens for the G16. Outstanding video performance is one of the major strengths of this camera.

Fantasea FRX100 III Housing

Fantasea Line is an international company with world distribution of water sports photo products and accessories. The Fantasea product line includes an assortment of affordable underwater housings for Canon PowerShot, Nikon Coolpix and Sony Cyber-Shot compact cameras. Fantasea also offers a complete line of underwater optics, adapters, lens holders, color filters, arms, trays, connectors, underwater lighting, LED lighting and more. Fantasea has established a reputation for affordable equipment and excellent customer service.

The Fantasea FRX100 III housing for Sony RX100 III is quite small for an injection molded polycarbonate housing offering complete control over all camera functions. Without accessories the housing is 15.5 x 14.5 x 12cm (6.25 x 5.75 x 4.75 inches)

This housing is rated to a respectable 60 meters (200 feet) and is ergonomically designed in every respect for a housing of its size. The main issue with housings of this size in general is that with the growing number of controls especially on the rear of the housing the control buttons tend to be

bunched together making it difficult to distinguish between control functions when wearing gloves.

The control wheels, zooming lever and push buttons on the Fantasea housing are large, well laid out and nicely labeled for ease of use. The housing is a clam shell type housing with the front and rear sections of the housing held together by the hinge on the left side of the housing when viewed from the rear.

The right side of the housing has a rotary cam locking device which will not open without depressing and holding the red cam locking latch. The front and rear sections of the housing each have an o-ring providing an excellent dual seal when the housing is locked shut.

The front half of the housing is made from black polycarbonate while the rear door is clear allowing a view of the interior camera controls and any leakage into the housing. A leak detection system is also included with the housing which has both a red flashing light and audible alarm in the unlikely event of a leak. The leak detector uses a 3V lithium CR 1220 battery which can be commonly found in most parts of the world.

The large three inch LCD has a removable anti-glare hood which attaches to rail at the top and bottom of the LCD on the rear of the housing. All attachments come with a lanyard

so they won't be lost if removed or knocked loose.

Above the LCD is a dial which can be turned counter-clockwise to popup the cameras onboard flash. This is a very useful control when using external strobes being fired with fiber optic cords. On more than one occasion I have forgotten to pop up the camera flash before going in the water and it is a real pain when you realize you have no control over that mistake except to surface and open the housing.

The rear door cluster of controls to the right of the LCD surrounds the OK/select/rotary control wheel. The display/up arrow push button is above the OK wheel and the exposure compensation/down arrow/and photo creativity button is below the OK wheel. To the left is the drive mode/self timer/left arrow and to the right is flash/right arrow push button. Above that five push button cluster to the left is the Function button and to the right is the menu button. Below the cluster to the left is the playback button and to the right is the custom/delete button.

Above the menu button is the video control button which is marked with a red dot. No matter how hard I tried to avoid it several times I activated the video by accidentally bumping the video button. I even laid the housing down on a bench



Redbreast Sunfish, 70mm, ISO 200, F/5.0, 1/125th, Two Inon Z-240 Strobes.

and accidentally ended up with about twenty minutes of bright blue sky video. This is not the only housing I have tested where I had similar problems with video activation. It seems that a raised guard around the video button or a much stronger button spring making the button harder to push are the most common fixes for housings with this problem.

It may appear that I am nit picking but this was actually the only issue I encountered while using this housing. The top rear door has the mode dial and the front top of the housing has the on/off push button,

shutter push button, lens zooming control lever and a metal cold shoe for mounting strobes and focusing lights.

The front of the housing has a removable fiber optic mounting plate for two optical cords. When removed you find a clear window which can be used with the pop-up flash and a defuser for basic strobe lighting.

The flat lens port features a 55 mm thread which is compatible with a wide variety of wet accessories lenses and filters from Fantasea and other manufactures including those with the 52mm and 67mm thread sizes. These accessory lenses and filters are easily

installed using step-up and step-down rings to match thread sizes.

The bottom of the housing has a secure metal plate with three tripod mounting points suitable for mounting any number of accessory trays and handles for both single and dual strobe use. The left side of the housing also has a unique control wheel which accesses the lens control ring and is operated with the left hand. I really like the versatility of this arrangement and had aperture control assigned to the control wheel allowing me to change F/stops with my left hand while I controlling the shutter release with my right hand. Included with the housing along with the things listed above are a hand lanyard, silicone grease, screwdriver, silica gel packs, spare rear door O-ring, O-ring remover, diffuser, quick release security strings and a very useful hand strap which adds a good deal of extra support when hand holding the housing.

A very user friendly downloadable instruction manual can also be found at the www.fantasea.com web site. This manual provides information on setting up the camera and housing for underwater use along with other useful information.



Fantasea Line FRX100 III housing with Fantasea Line tray and flex arms, shown with the BigEye MKII mounted and two Inon Z-240 Strobes.

My experience in the field

I used the camera and housing with several different configurations of trays, strobe arms and strobes shooting both closeup and wide angle.

I started with a single Inon Z-240 strobe mounted on a single short arm and tray for closeup work. I found this configuration quite executable for closeup work with subjects from about 7cm to 35cm (2.8 inches to 14 inches) in length. This is not true macro for an image sensor of 13.2mm on the long side but it is still allowed me to shoot some fairly small subjects. I added a SAGA +15 closeup lens which got me to image sizes of around 35mm on

the long side or around 1:2.5 life size for the 13.2mm sensor. Keep in mind that this would be 1:1 on a 35mm sensor so still quite small. Buying a closeup lens of +10 or more diopters can be a bit tricky for compact cameras and my first recommendation for the RX100 III would be the newly released Nauticam CMC-1 designed specifically for compact and mirrorless cameras (\$320.00 US). If the CMC-1 is out of your price range many other C/U lenses will get the job done but with reduced image quality for the approx +15 magnification of the Nauticam CMC-1.

For wide angle I used the Fantasea Line dual tray with two flex



Water Lily, 24mm, With BigEye MKII, ISO 200, F/5.0, 1/125th, Two Inon Z-240 Strobes.

arms and two Inon Z-240 strobes. Mounts for a variety of excellent strobes are also available from Fantasea. For wide angle I used the Fantasea BigEye lens M67 mark II wet W/A lens. The BigEye mark II restores the 84 degree in air angle of view lost behind the housing flat port when it is submerged. The 84 degree AOV is not considered ultra wide by underwater standards but I find it quite useful for subjects like diver portraits, large fish like sharks, close focus wide



Two shots taken by Amanda Cotton in Dominica using the Sony RX100 III camera and the Fantasea Line FRX 100 III

shots, large pelagics and more.

Accessory lenses like the Inon UWL-H100 28m 67II lens can extend the angle of view even more to 100 degrees and with the Inon dome lens over the UWL-H100 AOV can be widened to 144 degrees with excellent results according to tests preformed by Inon. Other manufactures wide angle lenses can also be used and again make sure you have checked with your local dealer for lens compatibility with this and other compact cameras.

What is most appealing to me about a compact camera system is being able to go into the water with one or two small accessory lenses and photographing absolutely any size animal you encounter. I can't begin count the number of dives I have made with an interchangeable lens camera where I have missed the most interesting subject of the dive because I had the wrong lens for the subject.

In the water the Sony/Fantasea Line system is a very well balanced and easy to hold with one

hand. The included wrist support added extra value to the system while handholding and made long dives far less fatiguing to the wrist and forearm. I had a few issues locking auto focus in dim lighting conditions which were resolved with a not to powerful focusing light. As an entry to mid-level camera and housing system I found the Sony RX 100 III/Fantasea Line housing combination to be a compelling choice both for quality and price.

The Sony RX100 III camera retails for around \$798.00 US and the Fantasea Line FRX 100 III housing retails for around \$499.00 US. The camera and housing kit retails for around \$1260.00 US. The Fantasea Line BigEye lens M67 mark II wet lens retails for around \$219.00 US.

Phil Rudin

www.fantasea.com

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Canon Powershot G7X & Sony RX100 MKII/III

By Jim Decker

The Canon G7X is Canon's first 1 inch sensor compact camera. However there's a lot more to it than just taking a G series Powershot camera and slapping in a larger sensor.

The large 1 inch sensor concept has proven to be a hit as we have seen with the Sony RX 100 series. The sensor is reported to be the same as Sony's sensor in the Sony RX 100 Mark II, and has a top ISO performance of 12,800.

A larger 1" sensor allows for better low light performance and image quality over smaller sensors, but is still small enough to make the camera fit in your pocket when out on the town. It also keeps the housing size small so you can get a fully outfitted camera system into a carry on backpack.

The G7X has a 24-100mm equivalent lens, compared to a 28-100 for the Sony RX 100 Mark II and a 24-70mm for the Sony RX100 MKIII. While this extended range topside may be good, it does create some issues underwater. On the wide side, the longer lens requires a shorter port to be used with accessory wide angle lenses. The camera also needs

to be zoomed to about 28mm to work properly with most lenses to avoid vignetting at 24mm.

Also for the first time in a Powershot camera, manual exposure mode is available in movie mode. The bit rate is 35 mbps with 1080 60p recording in a H264 .mov file format. The bit rate is higher than you would get with an AVCHD format and also easier to edit than AVCHD as the .mov file can be edited directly in an editing program without the need to transcode or rewrap the files as you need to do with AVCHD.

The Canon G7X macro mode works pretty well by itself, but by adding on an accessory macro lens like the Nauticam CMC, the camera can easily get into the super macro range for extreme close up shots.

The Sony RX series does not have a macro mode, but the G7X does. This allows the lens to focus closer and get better macro performance. While the macro mode of the G7X will allow you to get pretty tight, it still falls short of the macro performance of smaller sensor compacts like the Canon S120. Strong accessory macro lenses like those you



An important factor when choosing a new camera is the availability of an underwater housing and with either of these cameras you will be spoiled for choice. There are housings for these two cameras from almost all of the housing manufacturers.



The image on the left is the G7X in macro mode, and the image on the right is in macro mode with the Nauticam Compact Macro Lens (CMC).

The G7X is the first Powershot camera to allow TTL strobe exposure in Manual exposure mode. Previously TTL was only available in Av, Tv, and P modes.

would use with a mirrorless or SLR camera are necessary to get pro level macro performance.

The biggest pet peeve of the Powershot G or S series line has been a lack of TTL strobe exposure in manual exposure mode. If you wanted to shoot TTL you had to do it in aperture priority mode. No more! We can rejoice that the camera gods at Canon have listened to our unrelenting prayers and have finally made it an option to do TTL or manual strobe exposure in manual exposure mode.

Canon has always had the best custom white balance results without the need for a filter underwater at depths much greater than other camera brands. With the G7X you get this excellent white balance, but you are also able to reassign the RING FUNC. button to be a true 1 touch white balance. Simply press the button, and it takes the white balance. With the exception of professional broadcast quality camcorders, we have not seen a true 1 touch white balance in either a photo or video camera with manual exposure controls for almost 10 years, and never with a camera that didn't



require a red filter to pull off good color.

The Canon G7X has dedicated dials for shutter speed, aperture, and exposure compensation. The RING FUNC. button can be reassigned to a number of functions, but our favorite is 1 touch white balance. With direct access controls to just about everything you need while shooting, you'll be able to quickly make changes when the action gets fast.

Canon G7 X vs. Sony RX 100 Mark II/III

Since both the Sony and Canon cameras share the same sensor one might ask why get one over the other. Taking features that are the same or similar in performance out of the discussion, below are the pros and cons on the differences between the 2 cameras.



If you are online, clicking the above link will take you to footage shot by Rusty Sanoian from Backscatter. Video from the Canon G7X is top notch with 1080 60p and a relatively high bit rate of 35 mbps. Along with the macro mode of the camera, adding on an accessory macro lens allows flexible macro shots all the way down to super macro. Shot with a Nauticam G7X housing, Nauticam CMC compact macro lens, and Fisheye FIX NEO 2000 DX SWR Underwater Video lights.



The G7X has dedicated buttons and dials for all the essential buttons and controls to make quick changes when the action gets fast. Once set up, a single press of the ring function button will execute a custom white balance with great color, even at depths of 60 feet or more without a color filter.

Canon G7 X Pros

Longer lens and macro mode allows for better macro shots.

Unbeatable underwater custom white balance.

True 1 touch white balance.

Movie mode bit rate at 35 mbps is higher than Sony RX 100 Mark II at 28 mbps.

Canon G7 X Cons

Most wide angle accessory lenses, especially those with over 100 degrees of coverage require a shorter front port to produce acceptable corner sharpness.

Movie mode bit rate at 35 mbps is lower than Sony RX100 MKIII at 50 mbps.

Shooting speed on continuous shooting is slow at 1.2 FPS in RAW. Not a big deal underwater when dealing with flash recycle, but might be an issue for fast shooting topside.

Sony RX 100 Mark II/III Pros

Can use wide angle or macro lenses without the need to use a shorter front port.

Super fast 10 FPS shooting in RAW. Zebra striping for evaluating exposure Pro level 50 mbps video codec on the Sony RX100 MKIII

Sony RX 100 Mark II/III Cons

No macro mode



G7X side by side with Sony RX 100 Mark III. The G7X is similar in size to the Sony RX 100 series and easily fits in a pocket for on the go shooting.

Custom white balance looks bad past 20 feet deep. Requires a red filter Custom white balance difficult to execute, must go deep into the menu system and also cannot execute in movie mode, only photo mode Sony RX 100 Mark II records in AVCHD format at 28 mbps

Conclusion

Either the Canon G7X or Sony RX 100 Mark II/III cameras will take great pictures and are at the very top of the compact camera category for performance and image quality.

If you have a serious interest in wide angle movies, the Canon G7X is hands down the best way to go with

its accurate white balance without a filter and 1 touch capability. This is a huge advantage for switching between still shots with strobes, videos with video lights, or ambient light movies on the same dive.

The white balance performance of the Sony RX series is not up to par without a filter and requires a dedicated setup for a dive that can't be switched out underwater with either video lights or a filter, leaving less options for how to light subjects.

Although the Sony RX100 MKIII has the higher bit rate for video, 50 mbps of sub par ambient light color and limited flexibility on a dive make the G7X the better pick for

video shooters.

The macro mode of the G7X gives it an advantage for macro shooting, but the Sony can perform reasonably well if very strong macro lenses are attached. If changing lenses underwater between wide angle and macro is important, the Sony wins in this area as the G7X in most cases needs a shorter port to do wide angle.

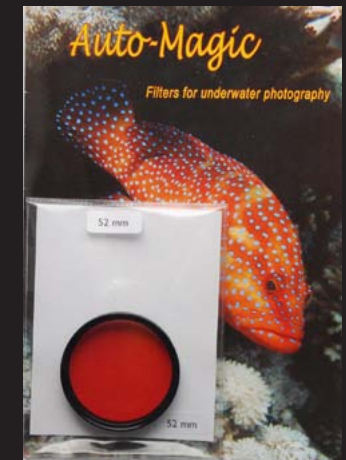
For still shooters not interested in movies the Sony RX series will be a better pick for wide angle without the need for a different port, and more compatible lenses to get ultra wide shots.

For macro shooters: While the Sony can do macro with really strong external macro lenses, the Canon G7X will outperform with its macro mode capability by allowing the lens to focus closer.

For shooters interested in photo and video, especially wide angle video: The G7X is hands down the better pick for this despite the shortcomings of having to use a shorter port for ultra wide angle lenses. The importance of the underwater white balance capabilities of the G7X cannot be understated, and trumps any advantage in lens flexibility or bit rate.

Jim Decker
www.backscatter.com

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Underwater Photographer of the Year 2015

UPY
LONDON

The Winners



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Underwater Photographer of the Year 2015

Underwater Photographer of the Year (UPY) is a brand new competition, founded to bring a world-leading underwater photography contest back to Britain and in doing so, to mark the 50th anniversary of the first Brighton Underwater Image Festival.

From the outset, we wanted UPY's DNA to be about doing things right. I have entered and judged many, many contests and having seen it done well and not so well. I wanted UPY to be spot on with the details – the competition that underwater photographers deserve.

Judging, for example, is particularly critical. My conditions were quality judges, who the entrants would really care about their opinions, and a small panel, so each judge took proper responsibility. I also wanted all the judges in one room. Judging is best when the jury can communicate freely (even subtly through body language), and when they are given plenty of time for judging.

Every judge saw every picture multiple times. The eventual winners, presented in this collection, were viewed, discussed and dissected many, many times over. Many continue to burn brightly in our minds. In short, I think we probably know some of the images better than the photographers who took them!



The quantity and particularly the quality of the images entered left us all astounded. It was a privilege to be part of something so special. Heart-warming to see the competition so enthusiastically embraced by the community, heart-breaking at times when we just couldn't squeeze some truly amazing images into this collection.

The UPY winners' circle includes professionals with international reputations, well-known names from competition circles and a host of new faces that clearly have a very bright future. UPY has been a truly international affair: entries from 40 countries and winning photographers in this book from 20. Underwater photography is truly global these days.

We're very grateful to our prize sponsors, donated by some of the industry's most popular brands: Scuba Travel, Nauticam, Apeks and Fourth Element. We'd also like to thank Underwater Photography Magazine, Diver Magazine, Eleonora Manca and Dan Bolt. And we're especially grateful to an individual sponsor, who wishes to remain anonymous, whose generous donation allowed UPY to reach its potential. They know who they are and they know how much it means to us.

Finally, I hope that UPY becomes an exciting new chapter in the strong tradition of underwater photography in Britain. British photographers have always played a leading role in the history of underwater photography, William Thompson, in 1856, took the world's first underwater photo off our south coast and the British Society of Underwater Photographers, founded by Peter Scoones and Colin Doeg, continues that pioneering spirit to this day.

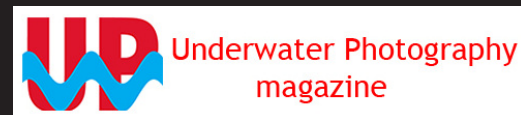
I hope that underwater photographers in Britain and around the world enjoy this inspirational collection of images.

Alex Mustard

Chair of the Jury
February 2015



UPY has been generously sponsored by



Underwater Photographer of the Year 2015

Winner

'50 Tons Of Me'

Nuno Sá (Portugal)



The Natural reserve of Ria Formosa is home to the world's largest population of the two species of seahorses found in the Mediterranean and Atlantic seas. However the local university together with Project Seahorse has registered a 85% decline in seahorse populations between 2001 and 2009.

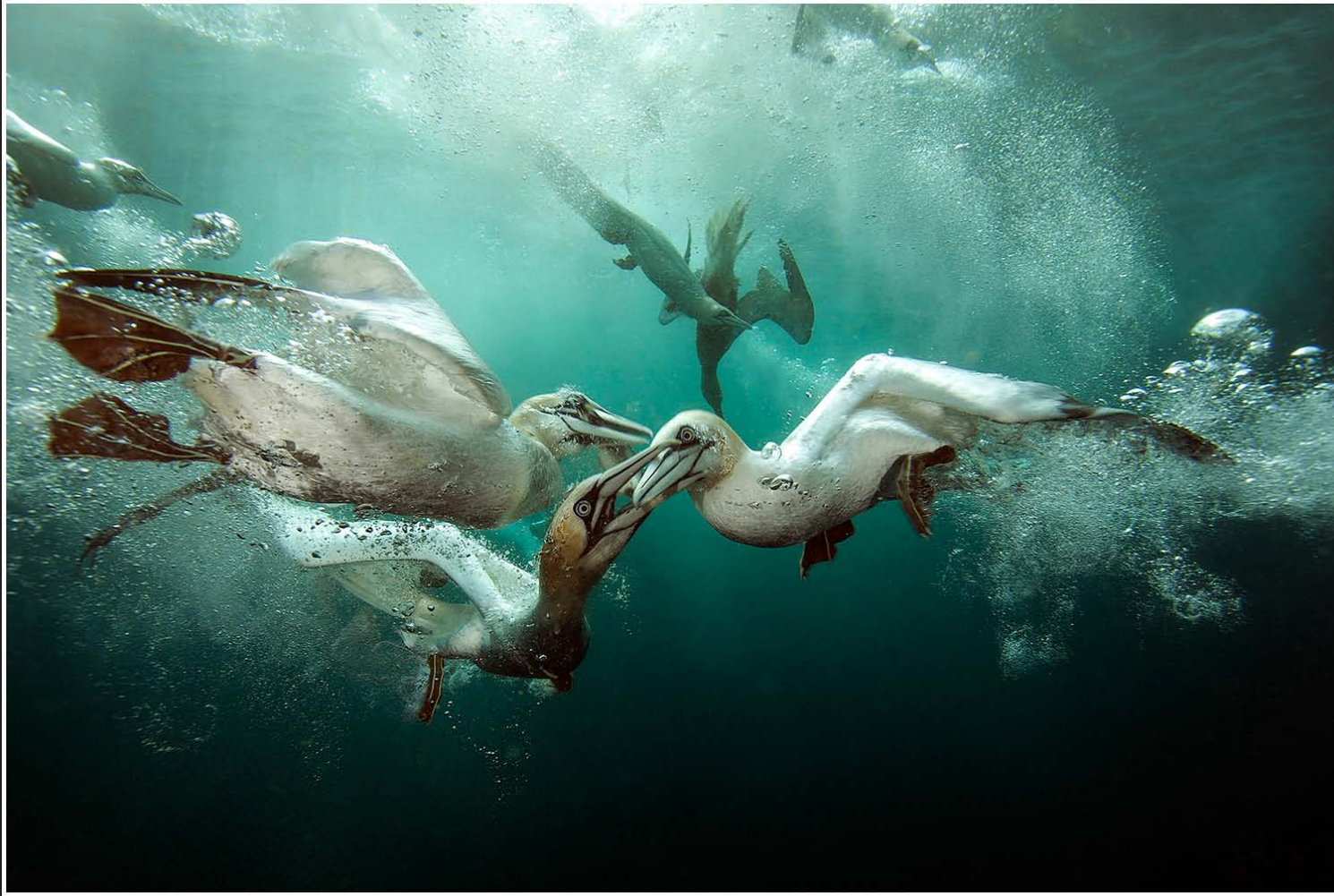
I spent 10 days diving in this natural reserve for National Geographic Portugal, following a pioneering project between the University of Algarve with Project Seahorse that has been breeding seahorses in captivity. The goal is reducing the demand of wild seahorses and also re-populate areas where seahorses populations have been reduced or extinct by fishing. Over 50 tons of seahorses are captures every year for ornamental purposes and use in traditional oriental medicine.

To light this photo, I had the unusual accessories of two scientists, who were holding my strobes, 1 strobe behind and 1 over the seahorse.

Canon EOS 5D, 100mm. Aquatica housing, Ikelite DS125 strobes. 1/200th @ f/13, ISO 50.

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British Underwater Photographer of the Year 2015



Winner
'Gannets Feast'
Matt Doggett (UK)

With my good friend Richard Shucksmith, I hatched the plan of trying to photograph gannets diving underwater. It was early in the season and their main food source, mackerel, was close inshore. To attract them close enough to my lens, we threw in some dead mackerel from a local supplier, which is commonly done on birding trips to get diving photos above the surface.

The gannets went crazy and we were surrounded within minutes. They hit the water at 50-60mph and I had to be fast to get the shots. I was shooting from the hip and rarely looked through the viewfinder. Sometimes the gannets were right on the front of the lens! It was utterly amazing. You could hear them hitting the surface one after another.

This shot shows three birds just as the race to reach the fish was over. The lucky bird with the fish would have swallowed it whilst still underwater to avoid being harassed by hungry skuas waiting at the surface.

Canon EOS 5D MkII, 17-40mm.
Ikelite housing, Inon Z240 strobes. 1/250th
@ f/8, ISO 200.

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Most Promising British Underwater Photographer of the Year 2015

Winner
'Glowing Goby'
Mario Vitalini (UK)

I love backlighting for the contrast it brings and I really like the translucent effect it has on many subjects. Even with all the other critters in Lembeh, I could not resist this ordinary goby and had a bit of a competition with my dive buddy to get a backlit shot."

Olympus OMD-EM5, 60mm. Nauticam housing, Sea & Sea D1 strobes. 1/250th @ f/16, ISO 400.

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1) International Wide Angle

Winner

'From the Below'

Raffaele Livornese (Italy)

I took this image under the boat during a safari trip in the Maldives last October, using only the spot light coming from the boat. I had to wait about 40 minutes to get this shot, while the manta ray did many turns, but it was always too far from the surface and I was only with the snorkel. But finally I did get the shot and I was very happy.

Nikon D90, Tokina 10-17. Hugyfot HFN-D90, natural light. 1/60 sec., f/5.6, ISO 320

Judges notes:

Manta rays are one of the most beautiful creatures in the ocean, and this is a particularly stunning picture. Such graphically powerful images are a rare treat in wide angle photography. The single light source from above the surface has revealed the three dimensional form of the ray, I especially like how the light and dark define the gill slits. The shot is also precisely timed capturing perfect symmetry in the subject. It works so well in black and white.

Alex Mustard

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2) International Macro

Winner
'50 Tons Of Me'
Nuno Sá (Portugal)

The natural reserve of Ria Formosa is home to the world's largest population of the two species of seahorses found in the Mediterranean and Atlantic seas.

I spent 10 days diving there for National Geographic Portugal, following a pioneering project between the University of Algarve with Project Seahorse that has been breeding seahorses in captivity. In the wild over 50 tons of seahorses are captured every year for ornamental purposes and use in traditional oriental medicine. To light this photo, I had two scientists who were holding my strobes, one strobe behind and one over the seahorse.

Canon EOS 5D, 100mm. Aquatica housing, Ikelite DS125 strobes. 1/200th @ f/13, ISO 50.

Judges notes:

In the opinion of the judges, the best in show! The composition is simple but so effective. What attracts me to this particular image is quality of light and shade made possible by the subtle use of flash. It's though it is lit from within. It is also a fine example of what I refer to as delicate post processing.

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3) International Wrecks

Winner
'Elastic'
Tobias Friedrich (Germany)

Sometimes encounters just happen which can never be planned better and never repeated. One of these rare situations took place inside of the wreck of the Chrisoula K in the northern Red Sea. I was waiting for the other photographer in a small doorframe, when suddenly this giant moray eel (*Gymnothorax javanicus*) swam from behind my back and wined itself through the small space between the door and me.

Canon 5D Mk2, Canon 8-15mm Fisheye. Seacam 5D Mk2 housing, 1x Seacam Seaflash 150D. 1/60s, f/8, ISO 800



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Judges notes:

I can really feel the excitement which must have been building in the photographer who took this shot. More often than not, marine life doesn't behave on cue but this moray must have delighted the shooter as it emerged from the inside of the wreck to pose perfectly for both photographers. The peak of the action has been captured to sublime effect.

Peter Rowlands

4) International Behaviour

Winner
'Survival'
Montse Grillo (Spain)

It was a seemingly calm day. Like other times I went on the boat with my friends. We wore several hours browsing, When suddenly we saw in the distance many birds were diving into the water. And we went to see the show. Five miles off the coast of Tenerife I saw this show. Sardines trying to flee the birds and dolphins without success. In a few minutes this fish ball disappeared. For me it will be an unforgettable experience.

Canon 7D, Canon 8-15mm Housing, Subal CD7 housing, 2x Subtronic pro 270 strobes. 1/100th @ f/14, ISO 250

Judges notes:

This was a particularly visual favourite of mine which also captures the category's purpose to perfection – behaviour. It freezes the very essence of life underwater with great lighting and perfect composition right down to the bit part players in the background preparing to circle again to have another lunge into the unfortunate shoal.

Peter Rowlands



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5) Up & Coming Worldwide

Winner

Fabrice Guerin (France)

In the middle of Mexico's Yucatan Peninsula there is a natural cave called cenote Angelita. When you dive this cenote, the light is very special going from blue to green. At about 30 meters there is a one meter layer of hydrogen sulphide. When you go through this cloud you go from fresh water to salt water down to 60 meters. This atmosphere is similar to a lunar landscape

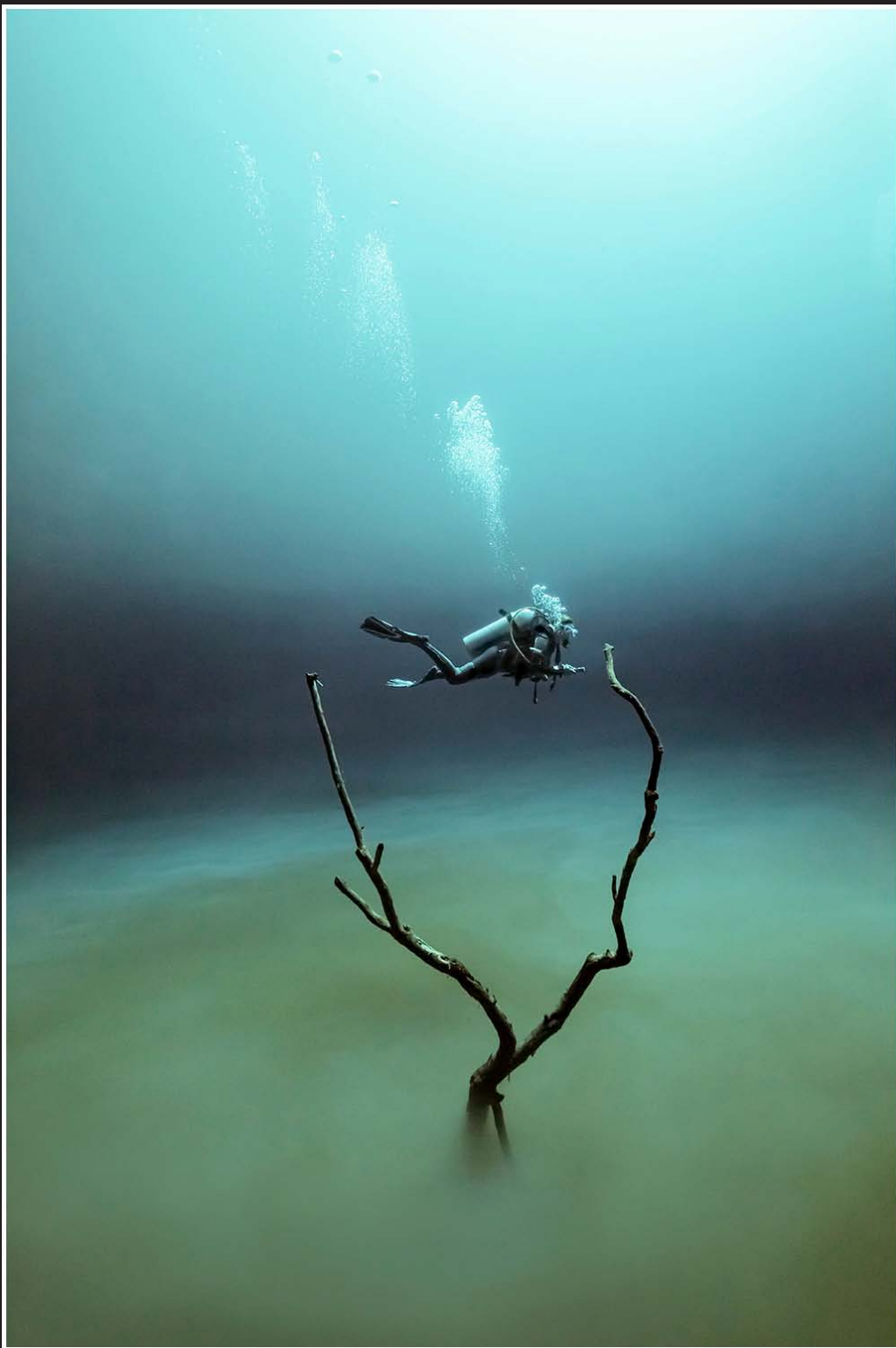
When I saw the diver between the branches of a tree, all the elements were there to shoot a surreal image.

Canon 5D Mk3, 20 mm lens, Aquatica 5D Mark III housing, Inon Z240 strobes, 1/250th, f/5,6, ISO 2500

Judges notes:

Such a unique image! It's particularly atmospheric and the understated use of post processing has provided a soft, surreal dream-like image. Composition is subtle and effective with the 'peak of the action' capturing the diver between the dominant foreground. My eye is glued within the frame. The extra touch of air bubbles connecting to the surface is also strong. I love this shot and it's fair to say that it was one of my favourites of the competition. I should also mention that we strongly debated the diver looking out of the picture. I think it works well.

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6) British Waters Wide Angle

Winner
'Gannets Feast'
Matt Doggett (UK)

I travelled to Shetland to try and photograph gannets underwater with my good friend Richard Shucksmith. It was early in the season and their main food source, mackerel, was close inshore.

They hit the water at 50-60mph and I had to be fast to get the shots. I was shooting from the hip and rarely looked through the viewfinder. Sometimes the gannets were right on the front of the lens! It was utterly amazing. You could hear them hitting the surface one after another.

This shot shows three birds just as the race to reach the fish was over.

Canon EOS 5D MkII, 17-40mm.
Ikelite housing, Inon Z240 strobes. 1/250th
@ f/8, ISO 200.



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Judges notes:

There are some images which are, quite literally, breathtaking and this is up there with the best. Timed to perfection and precisely focused, it captures the peak of the action, which must have been extremely frantic. I think I'd have worn a crash helmet with such fast moving and sharp beaks plunging down so fast! Stunning.

Peter Rowlands

7) British Waters Macro

Winner

'The amphipod has landed'

Trevor Rees (UK)



I was in Loch Carron in Scotland at one of my favourite shore diving sites. This amphipod (*Iphimedia obesa*) was a subject I had not photographed before or really been aware of before. Conditions were such that the water at the time was alive with them - like little fleas darting about all over the reef. I settled down with a macro lens fitted with a dry diopter and just kept searching until I found a cooperative individual that would stay still for long enough. I aimed for a low angle, side on composition at the maximum magnification that minimum focus would allow. As with many tiny creatures most divers are probably unaware of the beauty and amazing colours of these creatures, so a photo is particularly valued.

Nikon D600, Nikkor 105 VR micro with Marumi +5 dry dioptre. Sea & Sea MDX-D600, single Sea & Sea YS110 fitted with snoot. f32 @ 1/250sec. ISO 400

Judge's notes:

In some categories there is sometimes a shot which is head and shoulders of the others and this is it. Graphically simple, perfectly composed with pin sharp focus and beautifully lit, it has a delicacy which is both beautiful and strange in equal measures.

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8) British Waters Compact

1st Place
'Cuttlefish in a blur'
Trevor Rees (UK)

This common cuttlefish (*Sepia officinalis*) was photographed off Babbacombe beach in Devon. The location is a well known spot where cuttlefish come in to the shallows in late spring to early summer to breed and lay their eggs. This one was found in 5 metres depth and is a large male about 1 foot long. They are popular subjects that have been frequently photographed by many divers in recent years. To add a different look and feel I have used a zoom blur filter in photoshop to give the effect of movement, which I felt complimented their tendency to often shoot off backward at great speed if alarmed. It was a pleasing capture from a simple 4 MP compact camera.

Canon A80 compact, + Inon 105 wet lens. Canon housing, single Sea & Sea YS 90 strobe. F5.6 @ 1/50sec. ISO 100

Judge's notes:

A fantastic portrait of one of the wonders of British Seas. And image that succeeds not because of a rare species, most divers in the south of England will regularly see cuttlefish, but because of excellent technique, both in the water and in processing the image to produce a stunning result.

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Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual White Balance



Magic Filter
Manual White Balance

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.

2015 Ocean Art Contest Winners



OCEAN ART COMPETITION 2014 | RAY COLLINS

Best of Show & 1st Place Wide-Angle: Ray Collins
“Underwater - Kirra Point” Shot at Kirra Point, Australia with Nikon D4



OCEAN ART COMPETITION 2014 | RON WATKINS

1st Place, Macro: Ron Watkins
“Tiny Refuge in the Dark” Shot in Kona, Hawaii with Nikon D800



OCEAN ART COMPETITION 2014 | LILL HAUGEN

1st Place Cold water:- Lill Haugen
“Bigmouth” Shot in Ørsta, Norway with Nikon D300



OCEAN ART COMPETITION 2014 | NONNA POKRAS

1st Place, Portrait: Nonna Pokras
“Electric Spider Crab” Shot in Tulamben, Bali



OCEAN ART COMPETITION 2014 | ILAN BEN TOV

1st Place, Marine Life Behavior: Ilan Ben Tov
“Lionfish Staring at its Lunch” Shot in Eliat, Israel



OCEAN ART COMPETITION 2014 | LUCIE DRLIKOVA

*1st Place, Divers & Fashion: Lucie Drlikova
"Underwater Circus" Shot in Czech Republic*



OCEAN ART COMPETITION 2014 | JACK BERTHOMIER

*1st Place, Compact Marine Life Behavior: Jack Berthomier
"Eyes Bigger than the Stomach" Shot in Noumea, New Caledonia*



OCEAN ART COMPETITION 2014 | SO YAT WAI

*1st Place, Novice DSLR: So Yat Wai
"Laomenes Rests on Crinoid" Shot in Tulamben*



OCEAN ART COMPETITION 2014 | GIACOMO GIOVANNINI

*1st Place Compact Macro: Giacomo Giovannini
"Angry Sepiola" Shot in Trieste, Italy*



OCEAN ART COMPETITION 2014 | AREK MSZYCA

*1st Place, Compact Wide Angle: Arek Mszyca
"Attention Seeker" Shot on the Great Barrier Reef,*

www.uwphotographyguide.com/2014-ocean-art-contest-winners

Small ads



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Scilly Seals

by Lucy Ray

Having just returned from The Galapagos Islands and photographing sea lions, I was eager to find similar subjects within easier reach so turned my attention to the grey seal.

After some research the Isles of Scilly quickly made it to the top of my list because of its crystal clear waters and pristine beaches, ideal for underwater photography. It might sound like the Maldives but you quickly get a reality check when you put a toe in the water. At between 10 and 18 degrees, the waters off the Isles of Scilly are less than tropical but the water clarity and abundance of grey seals make it worth braving the cold. It is one of the only places in the UK where you can easily snorkel with Atlantic grey seals (*Halichoerus grypus*) and as the trips by The Scilly Seal Snokelling company have been running for many years, the seals are used to snorkelers, are known to be quite friendly.

To get to The Isles of Scilly, take the ferry from Penzance Harbour, or fly from Exeter, Land's End or Newquay with Skybus. I opted for the ferry because although the flight only takes about 30 minutes, you are only allowed a small piece of hand luggage (a small bag of 30cm x 15cm x 15cm) so I preferred to transport my camera and diving equipment with me on the ferry. The ferry takes about two hours 40 minutes and can be quite rough, but you might get lucky as I did, and have calm seas.

The ferry docks on the island of St Mary's, which is the biggest of the five inhabited islands,



A seal glances over before disappearing into the deeper water.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes, Lens: 20mm 2.8, ISO: 1600, Aperture: 5.6, Shutter Speed 1/1000.

The Isles of Scilly may look like a tropical destination but located just 30 miles off the coast of Cornwall, they are in easy reach for a long weekend away.

Camera: Canon 5D MarkIII, Lens: 70-200mm 2.8 at 200mm, ISO: 320, Aperture: 7.1, Shutter Speed 1/1250.





A seal looks to be waving as it lies on a rock near the waters edge.

Camera: Canon 5D MarkIII, Lens: 70-200mm 2.8 at 200mm, ISO: 320, Aperture: 7.1, Shutter Speed 1/1400.

and has a range of hotels and B&Bs offering comfortable accommodation.

I stayed at The Sylina Guesthouse, which conveniently ran a taxi service (Toots taxis), making the trip to the quay painless, with my heavy underwater camera setup. I took my Canon 5D MarkIII camera in Ikelite housing, a 20mm 2.8 prime lens, 8" Ikelite dome port and twin Ikelite DS161 strobes. I also had a Canon 7D with 70-200mm 2.8 lens to capture shots of the seals on land from the boat.

The snorkeling trip runs from the neighboring island of St Martin's but Scilly Seal Snorkelling will collect you from St Mary's for £5.

Back on the island of St. Martin's is where you prepare for the seal adventure. You are kitted out from their extensive equipment room, with a semi-dry suit, gloves, boots, fins and a hood and mask and snorkel. They really make sure you are



A seal bobs up to the surface as the boat approaches.

Camera: Canon 5D MarkIII, Lens: 70-200mm 2.8 at 200mm, ISO: 320, Aperture: 7.1, Shutter Speed 1/1250

braced for the chilly water but as these trips are suitable for beginners and children, it's good they ensure everyone has the right gear. I had my own kit so sweated on the side in my suit, while everyone else got ready.

It feels like a lot of neoprene for snorkeling though, especially with no weights. We were informed that duck diving is not allowed as it scares off the seals. With the positive buoyancy I had with two suits on, you would have needed a motor to manage a duck dive so that really wasn't going to be an issue!

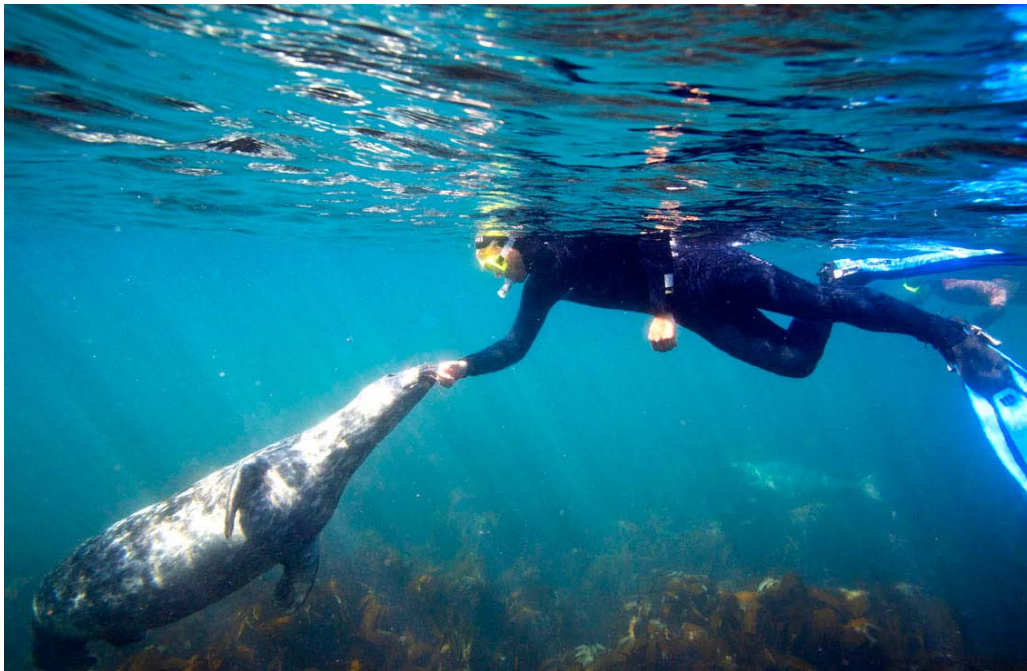
As we approached the seal area on the rib, heads bobbed up from the dark waters and then disappeared, as the seals peeked up to see what the commotion was about.

I was keen to get in and start photographing them so I jumped in first and waited for their advances.



An over under shot of a seal and the blue sky.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes, Lens: 20mm 2.8, ISO: 400, Aperture: 8, Shutter Speed 1/200.



Guide Jack Gillett, gets a close encounter with a friendly seal.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes, Lens: 20mm 2.8, ISO: 800, Aperture: 10, Shutter Speed 1/200.

I floated on the surface with my camera held in front of me, and tried to make only small movements. Sure enough within a few minutes I spotted something in my peripheral vision, but as I turned the seal quickly darted away. We were warned about their sneaky behavior and to always check behind you. So after a few minutes of barren waters, I turned around to see if the action was behind me but the splashing from the other snorkelers entering the water was all I could see. I tried venturing closer to the

rocks where some of the seals were lying in the hope one might jump in front of me. After another fruitless wait I swam over to the sea grass and hovered above it and again waited. Deep within the sea grass I spotted some eyes staring up at me. I fired off a few frames and the seal stayed put, curious of my dome port. It then rose out of the sea grass, and darted out towards the open water.

Having seen seals beached on the rocks nearby it was quite surprising how quickly they can move



The seal poses for the camera before diving off out of sight.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes (Switched off), Lens: 20mm 2.8, ISO: 1600, Aperture: 5.6, Shutter Speed 1/1000.

underwater.

After an hour in the sea I was a bit disappointed by the amount of seal time I'd had. The few encounters so far had been brief and I hadn't taken the pictures I had envisaged.

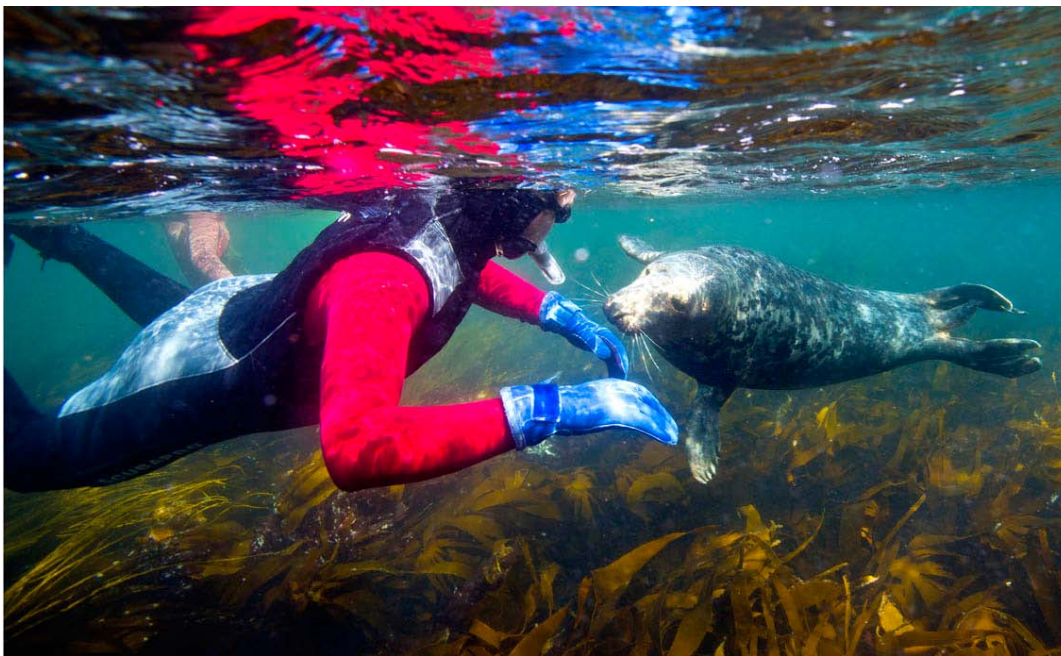
As with all wildlife photography, patience and luck play a big part in producing outstanding images, so I knew I needed as long as possible in the water. I felt the group of 10 snorkelers and two instructors may be making the seals nervous, so I was hopeful for more seal action

as the cold started to get to the other snorkelers.

The adrenaline was flowing with the anticipation of a great shot, so I barely felt the cold and was happy to float around while the others got back on the boat. I was now alone with instructor Anna Cawthray and just as I'd hoped, a curious seal swam directly towards us. She stopped just below us and stared up at us with her big eyes. I took lots of shots and she remained with us, completely unfazed by the flashes.

Participant Ben Cliffe, gets a close encounter with a friendly seal.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes, Lens: 20mm 2.8, ISO: 800, Aperture: 10, Shutter Speed 1/200.



She swam around our fins and then latched onto Anna's fin. She was very curious and friendly, and seemed content being near us. Sadly our time in the water was nearly up and a boat load of cold snorkelers were watching on, but I was reluctant to leave while the seal was being so playful. She swam around our fins again and hugged Anna's fins once more, and looked like she was smiling whilst clinging onto the fin. She then let go, took one last look at the strange neoprene creatures with a massive Ikelite eye between them, and glided off into the deeper water.

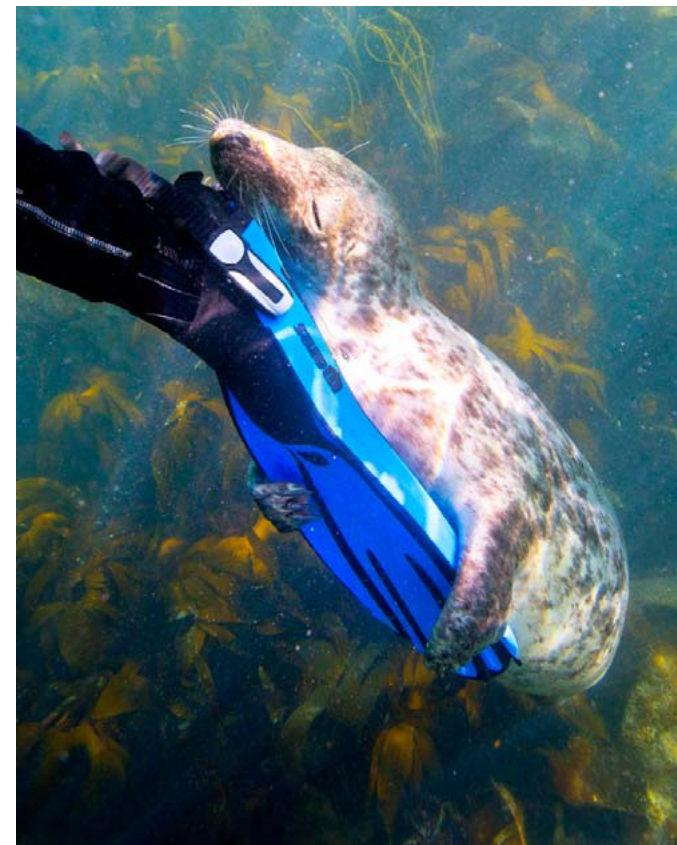
After this close encounter I was eager to spend more time with the seals so I booked to go out again the next morning, as the trips run daily. The weather had been glorious and I was hopeful it would remain so for the next day.

I was hoping to show how friendly the seals were in my photographs, and my final encounter

with the seals gave me hope that I might get the images I needed.

The second day we stopped the boat at a different spot and I jumped in quickly as before. Rather than venture away from the other snorkelers though, I stayed close and watched, hopeful for more human and seal interaction. The sky was clear and blue and the sun was shining, so conditions were perfect.

The seals were on fine form on this outing and there was none of the caution and hesitation I had seen the day before. There were also more seals in the water with us and they were swimming all around us. After capturing some images of interactions I was hoping for a lovely seal portrait so I broke away from the group and swam around the cove to an area where I was alone. Again, I waited and sure enough an inquisitive seal came up to me and I took a few shots. The ambient light was



Guide Anna Cawthray, gets a close encounter with a friendly seal who took a real liking to her fins.

Camera: Canon 5D MarkIII in Ikelite housing, Twin DS161 video strobes, Lens: 20mm 2.8, ISO: 400, Aperture: 8, Shutter Speed 1/200.

quite good so I turned off my strobes, boosted the ISO and used a faster shutter speed to really freeze the action of the darting seals. After half an hour of waiting, a seal swam towards me and stopped for a few seconds, long enough for me to take three frames, then she turned and swam into the deeper waters. We were being called back to the boat so my seal experience was over, but I felt I had captured

A seal hiding in the sea grass below.

*Camera: Canon 5D MarkIII
in Ikelite housing, Twin
DS161 video strobes, Lens:
20mm 2.8, ISO: 640, Aperture:
14, Shutter Speed 1/200.*



the friendliness of the Scilly Seals. I wished I could have gone back out everyday for a week, as each trip was unique and yielded different image possibilities. Two days was not long enough!

Diving trips are also available but you need a buddy, and the trips are unguided.

I hope to visit the seals again in late summer when pupping season begins, and capture some images of seal youngsters with their mums.

The snorkeling trips run from March through to September but are weather dependent. Minimum age is 8 years and costs £44.

Lucy Ray

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Bimini's Great Hammerheads

by Albert Kok

Bimini is the westernmost of the islands of the Bahamas, located just at the edge of the great Gulfstream at 53 miles east of Miami. It actually sits on the western edge of the Great Bahama Bank. It has two large islands: South and North island. A large mangrove swamp covers the Northern island.

Bimini's reputation is not only based on its popularity for big-game fishing but also because it is the home base of the famous Shark Lab, founded in 1990 by Samuel ('Doc') Gruber. The Shark Lab has an unique research program including experiments on baby lemon sharks held in captivity, shark 'personality', biotelemetry and 'tagging' of great hammerheads for their identification. At present around 20 great hammerheads have been tagged, which has provided a wealth of information such as their locations in the waters surrounding Bimini, and on their longer migratory routes to the East Coast of the US when sea water temperature on Bimini is rising during the summer.

Early this year in January I had the opportunity to visit the great hammerheads of Bimini; a shark that I had missed on my earlier trips to Tiger Beach, which is not so far from Bimini. There are several dive operators at Bimini. I selected the Neil Watson Jr Scuba Center located at the Bimini Sand Resort and Marina (South island), because of their reputation as shark experts and advocates for protecting Bimini's underwater world. Neil works with Grant Johnson and Katie Grudecki on the



Olympus EPL5, Panasonic 8mm, Magic Filter, F13, 1/80 ISO 200

shark trips. Grant is a former director of the Sharks Lab who is now Activity Director of Bimini Sands Resort. According to Grant the presence of great hammerheads at Bimini is because they are 'passing through' on their way to their favorite hunting grounds which are the vast flat and sandy sea floors

that are loaded with their favorite food: stingrays and eagle rays. Their preference for shallow sandy bottoms makes it also easy for Neil and Grant to bait them in.

There have been many speculations about the function of the odd shaped head of the great



Nikon D7100, Tokina 10-17, 10mm, Ikelite housing, Ikelite D125 strobes, 1/2 power, F16, 1/125, ISO 200

hammerhead (*Sphyrna Mokarran*, derived from the word hammer in old Greek). One idea is that the flat shape allows the shark to make rapid lateral turns of the head to catch its prey and pin it down to the floor.

The flat head also works like a ‘hydrofoil’, just like the wings that give a boat or a plane a vertical lift. Also important are the distant lateral positions of the eyes, ears and the electro-sensors (the Lorenzini pores). Experts now agree that this increases the effective size of the sensory fields. By swinging its heads in broad angles over the sea floor, the

hammerhead is able to detect even prey that is hidden under the sand. So, most likely the hammer shape is a refined evolutionary adaptation to the hammerheads habitat, being mainly sandy bottoms hiding crabs, crustaceans and rays.

The baiting during the dives is carried out in a relaxed and disciplined way. A metal box drilled with holes and filled with pieces of fish is lowered from the boat, moored on the sandy floor at a depth of around 30 feet or less. Small pieces of fish are taken out of the ‘goody box’ by Neil or Grant, and thrown in the water to



The diving boat of Scuba Adventures. Diving gear can be rented. Groups normally consist of 6 to 10 persons.

attract the sharks.

After a while three or more hammerheads appear and start circling the bait box; often surrounded by a swarm of nurse sharks searching for the left overs. Later in the season (around February) bull sharks may also move into the bait area and mix up with the hammerheads. During the two tank dives that may last as long as ninety minutes per dive, the divers are lined up on their knees on the sand, at positions left and right sides of the bait box.

On calm sunny days the water is blue and crystal clear, but in

windy conditions there can be some turbulence that spreads fine sand particles and reduces the visibility.

My gear consisted of a Nikon D7100, Ikelite housing and D125 strobes. I always used the Tokina 10-17 and a Precision 5” dome. On some dives I also took the Olympus EPL5 with me, equipped with the Panasonic 8mm lens, Magic Filter and 4” Precision dome, for ambient light shots.

When I brought two cameras down, I left one on the bottom, hoping that a hammerhead would not snatch it away, like tiger



Nikon D7100, Tokina 10-17, 11mm, kelite housing, Ikelite strobes 1/2 power, F16, 1/125, ISO 200

sharks sometimes do. Shooting the hammerheads was relatively easy, although it was sometimes difficult to keep other divers out of your frame for a clean hammerhead shot. I had visualized before the dive the kind of exposures I wanted to make. A close-up of the side of head with its miraculous bright black eye, or a frontal shot of the shark turning towards me, showing not only its head, open mouth and hammer, but also its body with the majestic dorsal

fin. The hammerhead swims with its mouth slightly open, exposing its rows of razor sharp teeth and creating the impression that it is laughing. My best shots were those when the sharks moved in really close, say around 50 cm distance. The ambient light shots taken with the Oly/Pana combo and filter had nice warm colours, but lacked the sharpness of the Nikon/Tokina combo taken with flash, especially of the sharks head and eyes. In total, I took around 400 exposures



Nikon D7100, Tokina 10-17, 11mm, kelite housing, Ikelite strobes 1/2 power, F16, 1/125, ISO 200

Young mangroves at low tide, Southern Bimini island. The great mangrove forest on North Island can only be visited by boat. There is a serious concern that developments in the tourist industry. In particular the recent construction of a cruise ship terminal on Biminis western shore, could threaten the condition of reefs and mangroves on Northern Bimini Island.



Rapid Bay Jetty

by Paul Macdonald

Rapid Bay was the first landing point on the South Australian mainland by the Surveyor General, Colonel William Light in September 1836. The town was named after Light's ship, the Rapid.

The original Rapid Bay jetty was completed in 1942 to enable the shipment of limestone that Broken Hill Propriety Ltd (BHP) had commenced mining in the vicinity of the town. The limestone was shipped to BHP's steelworks at Whyalla, Newcastle and Port Kembla where it was used as flux in the production of steel.

The completed jetty built of steel and timber consisted of an approach jetty of 448m length connecting to a T-Head of 198m length. The T-Head consisted of a main deck, 6 dolphins and connecting walkways. The dolphins served as fenders for docking ships and as mooring points for ships being loaded.

Further work was completed in 1949 to enclose the approach piles with concrete collars to guard against Teredo worms that are notorious for boring into wood immersed in sea water. The concrete collars can be still be seen either around the

old timber piles or making home to various marine creatures on the sea bed.

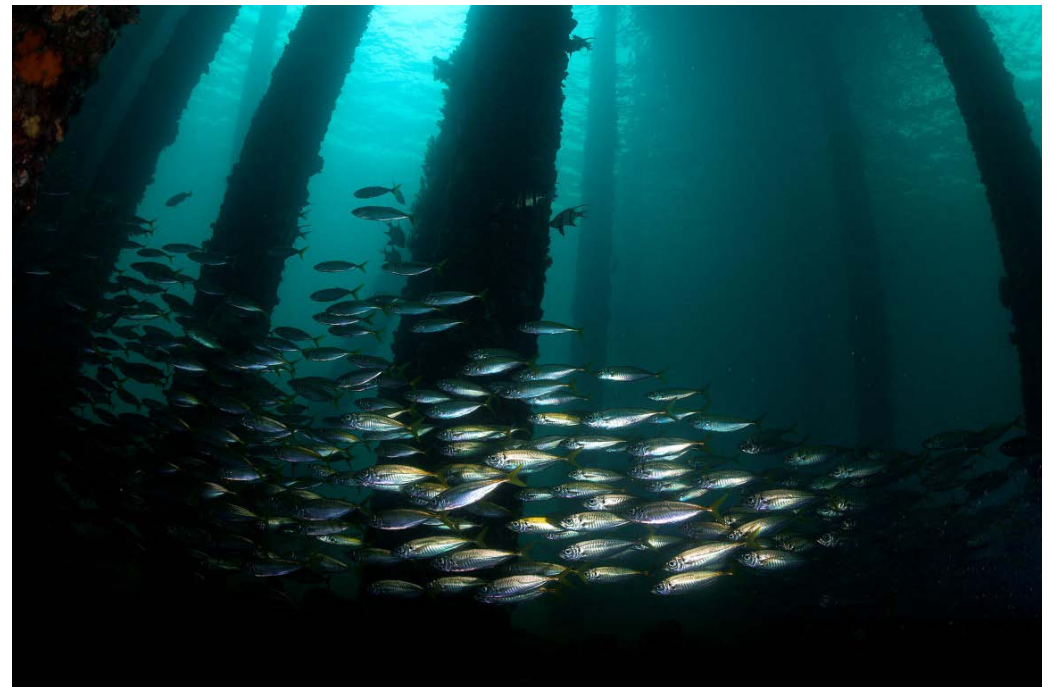
By 1958 the T Head had become unstable due to worm damage and buffeting from docking ships. Reconstruction work was undertaken removing the old wooden piles, inserting new steel piles and lengthening the T Head to 224m.

BHP gifted the jetty to the SA government in 1981 and in 1982 sold the mine to Adelaide Brighton Cement Ltd (ABC) who leased the jetty from the government. ABC shipped limestone to its Birkenhead cement plant until 1988 when the Rapid Bay operation was scaled back and the jetties commercial life ended in 1991.

From this time on the original jetty was poorly maintained and fell into disrepair quite quickly. Initially the T Head was closed to fishermen and divers and then, in January 2005, the jetty was condemned and closed to the public.

The original jetty has now been

Horse mackerel - Nikon D700, Sigma 15mm fisheye, 1.4x t/c, ISO400, f/10, 1/80 sec, Sea & Sea Housing, 2x YS-110 Strobes



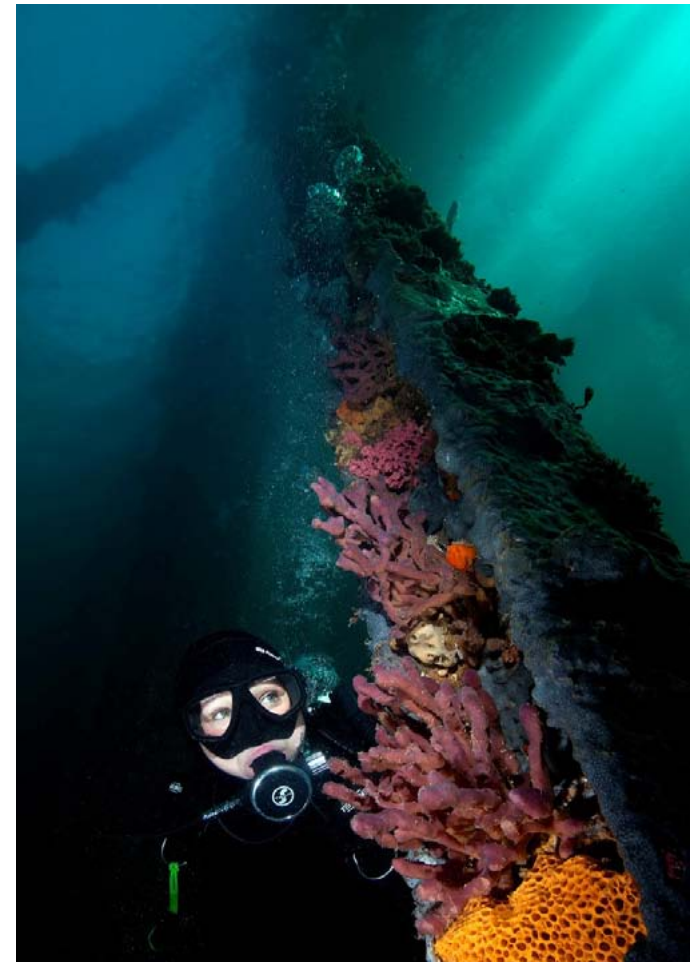


Leafy sea dragon - Nikon D700, Sigma 15mm fisheye, 1.4x t/c, ISO200, f/16, 1/100 sec, Sea & Sea Housing, 2x YS-110 Strobes

Spider crab - Nikon D200, Nikkor 12-24mm at 24mm, ISO100, f/14, 1/60 sec, Sea & Sea Housing, 2x YS-110 Strobes

Orange nudibranch - Nikon D200, Nikkor 105mm, ISO100, f/20, 1/60 sec, Sea & Sea Housing, 2x YS-110 Strobes

Elizabeth - Nikon D700, Nikkor 17-35mm at 17mm, ISO400, f/20, 1/60 sec, Sea & Sea Housing, 2x YS-110 Strobes



left for the sea to claim. Already a short section of the approach has collapsed into the water with the decking on the sea floor and the piles pointing up to the surface.

In response to lobbying by the fishing and diving communities a new and shorter jetty has been built parallel to the existing jetty. Construction of this new jetty was completed in 2009. It is 240m in length and located 50m east of the original BHP jetty. At the seaward end, a staircase and platform has been built to provide an easy entry point for

divers.

The diver's platform at the end of the new jetty is in around 5m of water. As you drop down under the platform there are 2 lines of star droppers, 1 straight across and another on a diagonal in a seaward direction. Both lines take you to the old jetty.

As you swim out towards the T Head the depth drops gradually to 7 meters. At a point just before the kink there is a sharper slope down to 10 metres depth. From this point out to the end and across the

T Head the depth remains constant.

On the whole dive look out for leafy sea dragons. Rapid Bay is a well known habit for leafies and they are often found hiding in the weeds under and around the old and new jetty. If you are lucky you may also find a weedy sea dragon. When you get to the end of the old jetty you will find large schools of trevally, old wives, zebrafish, kingfish and bulls eyes sheltering under the T Head. Snook are also often found sheltering alongside the pylons or debris.



Rock ling and harlequin fish are often seen amongst the debris at the T Head. Cuttlefish, blue ring octopus and squid are also regularly sighted under or around the jetty and the odd pipefish in the weed. If you look closely you may even find smooth, prickly and tasselled anglerfish.

An alternative dive is to start from the new jetty and follow the old jetty to the shallows. Here you may find juvenile leafy sea dragons.

Magpie perch - Nikon D700, Sigma 15mm fisheye, 1.4x t/c, ISO400, f/8, 1/60 sec, Sea & Sea Housing, 2x YS-110 Strobes

There are lots of nudibranchs to be seen on the pylons and debris. The usual SA reef fishes can be seen here including dusky morwong, magpie perch, talma and scaly fin.

Paul Macdonald
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ADAM HANLON

Diverse Dumaguete

by Troy Mayne

Dumaguete, located in Negros Oriental in the Visaya's, Philippines, is a true diving mecca, and as convenient as diving of such caliber can be. With plenty of world class diving sites boasting the most sought after critters, without sounding like a dodgy TV sales network presenter, Negros Oriental has it all.

I have been living in the Philippines for a number years and have travelled extensively to dive and photograph underwater Philippines. There is some great diving here, and some great dive areas, but each has been an effort. There is nothing simple here. Well that's what I thought until I found, then relocated to Dumaguete.

With critter dives surpassing Anilao and Coral Reef diving rivalling Tubbataha Reef, Dumaguete has everything here in a small easy to get to bundle, that makes a photography dive excursion rewarding and hassle free. There are as many varying photo opportunities as a photographer could expect anywhere else in the world.

With diving ranging from easily accessed shore muck dives to world class Coral Reef dives and big animal dives, there is a little something here to please everyone. Littering the Dumaguete coastline are the numerous dive resort house reef dives amongst the Muck dive, the world renowned reefs of Apo Island to the closely neighboring Oslob Whale sharks. There is no shortage of dive sites to captivate and enthrall.



Peacock mantis Shrip with eggs. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual full power. Nikon 105mm VR. f/100th, f/22, ISO 200.

The critter coast extends from Dumaguete through 2 towns, Dauin, down to Zamboanguita in the south. Each town is 15 minutes' drive from the last along the National highway, so driving or getting transport between each is very simple.

There are over 30 recognised dive sites in this area with dozens of other unnamed "house reefs" scattered among these. Any entry along the coastline would provide great muck diving ready to

be explored.

There is no doubt there are copious amounts of unexplored and undocumented dive sites all along the coast. I do hope to explore them myself in the future.

Whilst these dives are called "muck" dives they are not true muck dives in the sense that the average visibility is 15m plus. Every site I have dived has provided many sought after critters on



Coleman Shrimp. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, Full Power Nikon 105mm VR, 1/100th, f/25, ISO 200

most underwater photographers wish list. From the rarest Cephalopods, to the most bizarre fish it, is very easy to cross off a lot underwater bucket list animals in a very short time!

The majority of these sites are just baron fields of sand, hiding many critters in plain view. The local government and resort owners have been laying down all sorts of material and junk to create artificial reefs. The validity of placing tyres, car bodies and other junk being ecologically sound is not being debated, however their affect is certainly obvious.

More recently, local Governments have heeded advice and laid more eco-friendly artificial reef devices such as concrete models of various designs to encourage critters to settle. Regardless of natural or artificial structures in place, each site boasts all myriad of wild and bizarre creatures to keep the shutter buttons clicking.

The Dauin Government controlled sites at Problacion 2 have 2 sets of car bodies that have been sunk as well as concrete blocks, tyres and a catamaran hull. There are shipping



Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, half power. Sigma 10-20mm @ 10mm. 1/160th, f/7.1, ISO 200.

containers at other sites as well.

Dauin is universally recognized as a top muck diving destination. Now a few kilometers down the road some top new sites are also being realized in Zamboanguita as world class, and considered by local photographers as better than most of the Dauin Sites.

One of the most diverse shore dive sites is Basak, in Zamboanguita. It has a small reef, and has a large school of resident Barracuda, and a resident turtle. I have found all the usual critters found at most of the other sites including Frogfish, various

Octopus, Flamboyant Cuttlefish and various eels including Blue Ribbon Eels, and everything in between.

But wait there's more! Apo Island is one of the best reef dives in the Philippines and in mostly pristine condition. The eastern side was devastated in a Typhoon a few years back, however the western side weathered the storm and remains extremely beautiful.

Apo was one of the first community organized protected ocean zone. It was protected in 1982 and has flourished only because of this

protection.

Apo Island is under Dauin Government control but is actually closer to Zamboanguita. It's an average of one hour traveling time from most resorts with some resorts in Zamboanguita only requiring a quick 30 minute Banka (local boat) trip from those resorts. The sea conditions are generally calm and the Bancas with their outriggers are reliably stable. Only the most weak stomachs will lose previous meals during the trip.

Apo Island does have two accommodation options. The whole Island is on generator with only 5 hours a day with power and most visitors seem to be content with an overnight stay and remaining on the "mainland" for most of their trip.

Diving can be done from the Dive resort on Apo Island. The Island is perfect for snorkelers as well, so Photographers may travel with human baggage if necessary and keep them entertained whilst more important photography activities are fulfilled. They can also be dropped on the island whilst diving happens. There is not much to do and explore on the island itself but is very nice and relaxing.

Coconuts is widely regarded as one of the top ten dive sites in the Philippines, and rarely disappoints. Even with heavy dive traffic on busy days the site is large enough not to get congested. There are many sites around the Island to be shared. The colours of the many sponges intertwined with corals makes this a uniquely colourful reef dive.

Coconuts is the most likely site for larger pelagic and fish encounters. The windward (Eastern) side of Apo, whilst devoid of pristine corals also provides other exciting encounters. In the right conditions, large schools of Jacks can be encountered.



Harlequin Shrimp. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, Full Power, Nikon 105mm VR, 1/100th, f/29, ISO 200

Very strong currents can be experienced around the Island all year round. Most operators are flexible enough to provide safe drift dives in these conditions and protection from winds can be sought most days at various sites. This area is also plagued by Turtles, both Green and Hawksbill, and I have yet to experience a turtle free day with the best



Juvenile Warty Frogfish. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, full power. Nikon 105mm VR. 1/125th, f/36, ISO 200.

being 18 Turtles in one dive.

A suitable dive site is almost always able to be found in even the worst conditions.

But wait there is still even more! In the very south of Cebu Island in a small town called Oslob is swimming with Whale sharks encounter. This is a rare chance for people to swim with an otherwise



Ornate Ghost Pipefish. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes -manual, Full Power Nikon 105mm VR, 1/125th, f/20, ISO 200

very large but elusive creature.

Oslob is actually closer to Dumaguete than it is to Cebu City. A short 30 minute ferry then 15 minute drive is all that is required to reach the sleepy resort town. Small dugout outriggers (paddled) ferry swimmers just 40-80 metres from shore to the interaction area. Divers enter from their Dive Boat or from shore. A conduct brief for the interaction is given by government officials.

There is much controversy over the Whale Shark interactions, as the sharks are fed. Simply if you are against these experiences do not go there.

The cost of swimming and diving with the whale sharks is quite high at Around \$23USD to swim \$34USD to dive (not including tanks and gear) and there \$11 USD fee to take a camera. Most resorts can organize trips to Oslob for their guests.

Whilst I have not visited all of the resorts as an overnight guest, (as I live here) the resorts and operators I have seen have all been very photographer friendly. Two resorts in particular,

www.uwpmag.com



Mimic Octopus. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, full power. Nikon 105mm VR. 1/125th, f/16, ISO 200.

Atmosphere in Dauin and Acquavive in Zamboanguita cater specifically for photographers. Providing all manner of facilities for charging, maintenance, soaking, specialty critter guide spotters etc that will satisfy the most demanding photographers. Both also have excellent house reefs for simple shored based dives, and provide trips to all other dive sites in the region.

If you still want to do something different there is also Siquijor and Sumilon Islands. Whilst not in as pristine condition as Apo Island, each is different and have their own appeal. Siquijor is mostly wall diving and Sumilon Island is mostly for larger encounters as well. These sites take longer to get to and not so regularly visited from Dumaguete, but always an option for groups. Some resorts schedule dives and many dive operators from these Islands visit Apo Island every day.

The typhoon season is generally from October to January (can be a few months either side thanks to climate change). The best diving and critter



Whale Sharks, Oslob. Nikon d800e, Sea and Sea housing, Tokina 10-17mm @ 17mm Natural Light. 1/250th, f/10, ISO 200.

actions is between February to August. Negros Oriental is rarely affected by the typhoons directly, if anything, mostly just strong winds and monsoonal rain affect Dumaguete. Cancellation of flights to and from affected areas to the Dumaguete region may also be affected. Otherwise Negros is nicely tucked away among the Visayan Islands, and a little



Flamboyant Cuttlefish. Nikon d800e, Sea and Sea housing, 2 x Inon z240 Strobes-manual, half power. Nikon 105mm VR. 1/125th, f/4, ISO 200.

further too south to be affected by most typhoons. A suitable dive site is almost always able to be found in even the worst conditions.

During Typhoon Hagupit, (Super Typhoon in 2014) whilst most of the Philippines was being ravaged, Dumaguete experienced the best diving conditions we had for months. Not a breath of wind nor drop of rain was encountered.

The Philippines, now known as the Fee-lippines does charge fees for just about everything. Whilst the fees are very cheap, it can feel

like everybody here is trying to take a piece from you. There are very few sites which are feeless, as most sites are marine Sanctuaries. Most are around the \$2.50USD mark and another \$1 USD for cameras. Generally operators take care of the fees and include them as a total charge. Just be aware they exist. Always good to keep small notes available.

There are concerns about safety in the Philippines, and rightly so. There are areas to avoid. Fortunately, Dumaguete is not one them. There

have been few very incidents of violence and crime towards foreigners in this area. Having lived in Mindanao where it is dangerous I deliberately moved to Dumaguete for its relative climatic safety and personal safety against violence. Dumaguete has been listed by Forbes as one of the ten best places to retire in the world!

Dumaguete is a modern University town. It has great shopping, nightlife, restaurants and transportation. The Airport is relatively small but has multiple daily flights from Manila and Cebu international airports. Internal connections are very cheap. Ferries and busses can also provide simple

connections from Cebu as well.

Dumaguete also has many beautiful tourist attractions, including waterfalls, beaches, whale and dolphin watching tours, hot springs, lakes, markets and mountain tours are easily organised through resorts for the no-fly day before traveling. Most dive resorts are out of the city of Dumaguete, and not close to shopping or other amenities. It is very easy to organise transportation into the city or to other shopping areas or markets.

Troy Mayne

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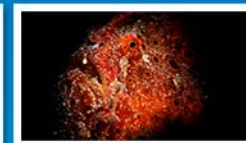


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South West Ramblings 12

Red Sea wrecks

by Mark Webster

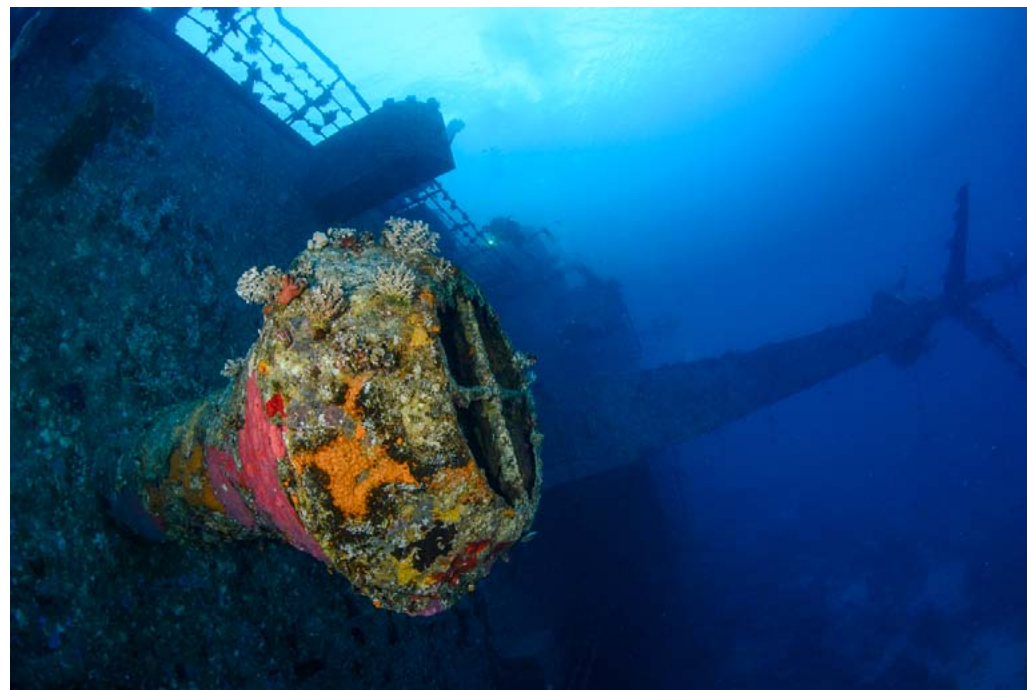
As winter has arrived in the south west of the UK the opportunities for the addicted underwater photographer to dive have been severely compromised. So when December kicked off as wet and windy it was definitely time to submerge myself and the camera in some warmer clearer waters and the Red Sea is an obvious choice being relatively close to home, offering dependable diving conditions, good visibility and great variety. Our group was rather keen on wrecks and so the plan was to dive as many as possible of the best on offer within the six days of diving available. Our total was a quite respectable 13 but that is quite a whistle stop tour with lots of vessel transits between sites.

Although many non divers might imagine that coral seas are always clear and calm this is not always the case and the winter months in the Red Sea can be very windy. However, our trip coincided with some very calm conditions and some unusually slack current conditions in places despite a full moon, so we were able to plan a route from Hurghada as far south as

the Brothers Islands before heading back north to the gulf of Suez. Diving predominantly on wrecks makes the lens choice fairly simple and I stuck with my fish eye zoom for all but one of the dives. You can of course use a macro lens on any wreck, particularly if you know it well, but it is hard to resist the urge to capture the big picture that these wrecks offer.

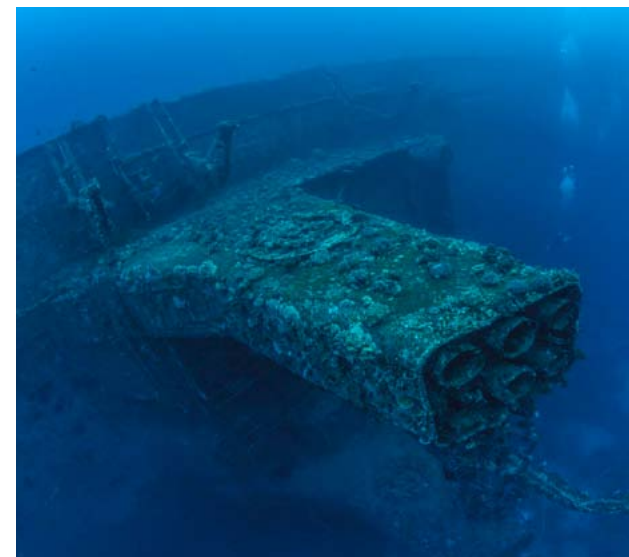
Our customs and coast guard approvals came late in the morning so the first day would only include two dives in order to reach the furthest point in our itinerary. So following a quick check out reef dive we headed south for the infamous wreck of the Salem Express.

The Salem Express was a roll off ferry that sank when en route to Safaga from Jedda in December 1991 with more than 1000 passengers returning from a pilgrimage to the Haj in Mecca. She struck the Hyndman reef in bad weather close to Safaga and sank very quickly due to damage to the bow doors. Most of the passengers lost their lives, but the actual number may never be known as the ship was known to be overloaded



Salem Express - you have to search quite hard for a splash of colour on this wreck and it was quite a relief to find some on this deck vent. That is just my opinion of course. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-320, f8 1/30.

Salem Express funnel - a dive on this wreck is gloomy due to the human tragedy that occurred here. The wreck itself has very little coral cover which adds to the grey slightly depressing feel of the wreck. That is just my opinion of course. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-320, f8 1/30.





The Salem Express is a big ship and will take a few minutes to swim stem to stern. Adding a couple of fellow divers to the scene produces some sense of scale. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f9 1/60.



On the shallower elevations of the Numidia orange soft corals seem to dominate which contrast well with the deep blue water of an early morning dive. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-320, f10 1/250.



The Numidia was carrying cargo including railway rolling stock. There are a number of wheels in the shallows above the main wreck covered by marine life. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-320, f10 1/250.

with passengers not on the manifest. As a result many Egyptians feel that this wreck should be off limits for scuba divers and there are often rumours that the Egyptian authorities will introduce a ban on diving here.

I had not dived this wreck before and on previous trips had avoided including it on the itinerary, however I did dive this time as we were on location. The experience for me was a gloomy one with the knowledge that so many people lost their lives here. Although you can apply this thought to many of the wrecks in the Red Sea, this is somewhat different as the disaster is in living memory and the passengers personal effects and the life boats are still to be seen on the seabed. There is very little coral growth on the wreck even after more than 20 years submersion, so this and the sheer size of the ship adds to the grey and gloomy

feel and the dive is quite a somber experience. So dive it with these expectations and don't expect many colourful images.

Following our dive on the Salem Express we made the 8 hour transit overnight to the Brothers Islands in very calm seas and arrived at first light to moor the dive boat. In fact it was so calm that we were able to moor at the north end of Big Brother island just on the edge of the reef table and directly over the location of the Numidia, our next wreck. If you are familiar with diving at the Brothers then you will know that the normal procedure is to moor at the south of the island and then use a RIB to reach the location of the wrecks on the northern end often in less than calm conditions. There is normally quite a strong current running north to south here which splits at the northern end of the island directly over the Numidia, so the beginning of the

dive can be challenging to get to the wreck where you will be sheltered from the current. In addition to flat calm seas we also had almost no current, despite a full moon, and so were able to make a very leisurely entry from the stern platform and swim down to the wreck.

The 'Numidia' was a British cargo ship, built in Glasgow in 1901 and was quite a large ship at 6399 tons and 140 metres long. On 6th July 1901, she set out from Liverpool carrying a general cargo of 7,000 tons and a crew of 97, under the command of captain John Craig, bound for Calcutta. They passed through the Suez canal without drama and continued south towards the Brothers Islands. The Brothers Island light house was sighted early on 20 July and the captain altered course intending to pass the island one mile to the west. However, the course change was obviously inadequate as the ship struck

the reef on the north west of the island and stuck fast despite attempts to free the vessel over the next few hours. By now the ship had taken on too much water through hull damage to be refloated and the crew abandoned ship. Salvage operations to remove the cargo continued for the next seven weeks and the ship then slid down the steep reef slope to provide us with a spectacular dive site today.

The wreckage starts in 6-8m depth on the remains of the bow where some of the wheels from rolling stock cargo can be found amongst the very rich hard and soft coral communities. The remainder of the wreck is wedged on the reef at a surprisingly steep angle and is very intact and covered by abundant growth. If you are a depth hound then you can head for the stern in 50m + or penetrate the hold and engine room. I spent most of my dive on the main deck between 15-25m where there is plenty of marine life and structure to photograph.

The second wreck on Big Brother island is not far from the Numidia on the west face of the island and from our moored position just a short swim from the stern platform. The Aida sank more than 50 years after the Numidia and although remains of her bows and machinery can be found in the shallows, the wreck itself starts in 28-30m and continues much deeper

than her neighbour. If you are diving these two wrecks on the same day as we were then you have to make a choice on which to dive first as you will have limited bottom time on the second dive. For me the Numidia is the nicer wreck being shallower and absolutely covered in corals, whilst the Aida due to her depth is more barren by comparison. Some of our group explored the Aida for deeper and longer which of course may take you into a decompression dive, which these days is a no go for many live aboard operators and is an additional risk when you are so far offshore from the nearest chamber.

The Aida was built in France and launched in 1911. She was quite a small ship at 75.1m x 9.7m and gross weight of 1,428 tonnes. Egyptian troops used to be garrisoned on Big Brother island and the Aida was used to ferry them and provisions at regular intervals. On 15 September 1957 the Aida was on approach to Big Brother island to disembark troops at a small jetty on the south west of the island in a heavy storm. Despite the sea state he tried to dock and in doing so ran onto the reef and stuck fast. Everyone was rescued, but shortly after the ship freed herself and drifted further north on the island where she again grounded and then began to sink by the stern. The ship remained at a steep angle on the reef before breaking at



The Aida is close to the Numidia on the west face of Big Brother Island. As the wreck starts in nearly 30m your time is short here if you dive it soon after the Numidia. I also find it far less colourful due to the increased depth and shelter from the prevailing current. Nikon D7100, Subal ND7100, 10-17 FE zoom, ISO-400, f11 1/60.

her bow and slipping down to where she rests today.

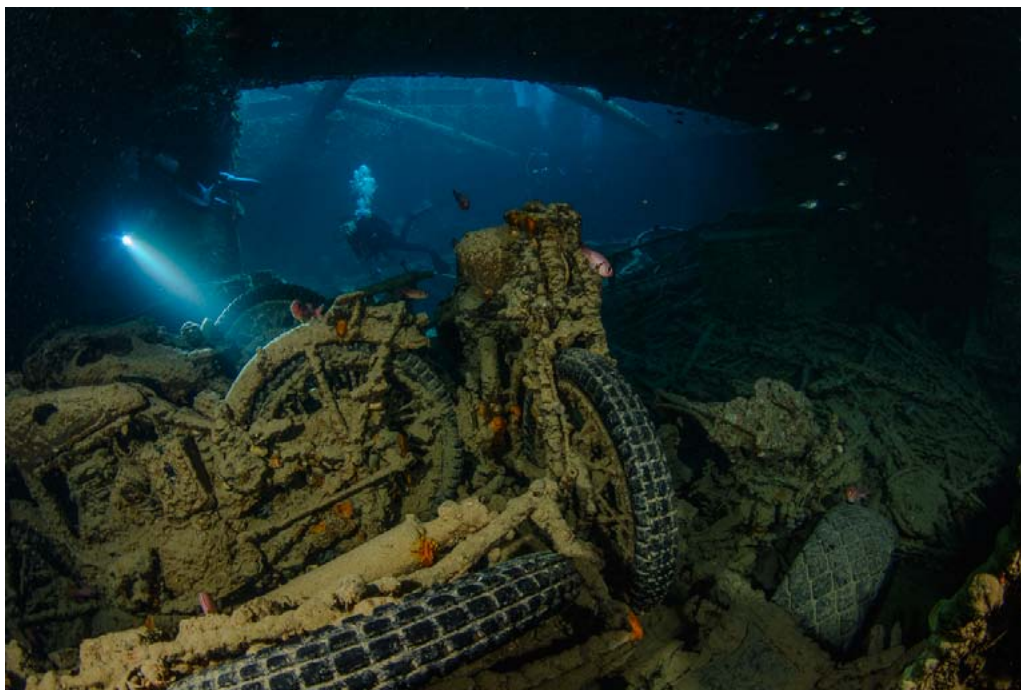
I rarely spend much time on this wreck as photographically it is a disappointment (for me at least) as it lacks the colour of the Numidia, but if the visibility is good you can try to capture an image of the wreck on the reef slope from above.

From the Brothers we set sail overnight north for the Gulf of Suez and our next infamous wreck, the

Thistlegorm. This wreck needs little introduction but every time I dive it I feel a little sadder as I was fortunate enough to have dived it shortly after it was rediscovered in 1991. Then the wreck was an artificial reef covered with hard and soft corals and teeming with fish life. Of course today almost all of that is long gone due to the popularity of the wreck which can see twenty or more boats visit on a busy day. The wreck structure itself is also

suffering and some areas have already collapsed due to corrosion accelerated by the vast amounts of exhaled air and nitrox collecting under decks and walkways. However, as a naked wreck she is still impressive and it is fun to get into the holds with the cargo and try to capture the sense of exploration with all the dozens of divers passing by. This can be tricky as the visibility in the holds degrades during the day, so early morning is always best before the crowds arrive.

So after a couple of dives on the Thistlegorm we headed a little further north to the small reef system known as Shag Rock. This reef is the final resting place of one of my favourite wrecks in the area, that of the Kingston which was a graceful steam sailer that sank here in 1881. This wreck is sometimes referred to as the Sarah H which dates back to the time she was first dived by David and Sarah Hillel who ran the live aboards Manta Ray and Sea Surveyor in the early 1990's. Until the wreck was identified David named it after his wife, hence Sarah H. The Kingston was yet another victim of poor navigation when she ran aground on the northern face of this reef destroying her bows but surviving above the water for a couple of days before settling back and fully submerging fully upright on the reef slope. You need flat calm conditions



The holds on the Thistlegorm are of course the main attraction for most divers. If you position yourself off the main tour route beside a truck or motor bike you may find better visibility and the opportunity to use passing divers in your shot. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f11 1/25.

to be able to moor on the north side of the reef over the wreck and once again the weather gods were smiling on us, but there is often a very strong current running north to south over the wreck and we could see that was the case as the boat settled on the bow line. If you are not aware of this you can be washed off the wreck and down the reef before you even start your dive and some of our group, despite a detailed briefing, ended up on a roller coaster ride down the reef! You need

to submerge and dive as quickly as possible and once you are close to the wreck the current will not be quite as strong. One of the best views of the wreck is the stern towering over you with its intact screw and rudder, now covered in soft corals and gorgonians. The best position to capture the stern shot involves swimming into the current away from the wreck and then looking for a colourful foreground subject. Returning to the wreck you can explore the main deck area which



A closer view of the rudder on the Kingston reveals soft corals and gorgonians that thrive in the strong currents here with the stern in silhouette above. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f11 1/25.

is now populated by a wide variety of hard corals, reef fish, morays and a number of scorpion fish. The remains of the accommodation provide shelter from the current, but you need to plan your departure from the wreck to the down line if you want to avoid being carried away down the reef. A

hard swim into the current and then riding it back towards the down line works best for me, but if that fails then put up the SMB and wait for the pick up boat!

From Shag Rock we moved west to Gubal Island for a night dive on the barge and to be closer to our next wreck target of the Rosalie Moller. The barge is a very small wreck and has collapsed a lot in recent years, but is still a great dive as it is crammed full of marine life. There are many schools of cardinal fish here and it is a good spot to capture mouth brooding of eggs by the males in season. Two large morays are resident, crocodile fish, numerous lion fish (particularly at dusk) and it is a great spot to find stone fish, false stone fish and any number of scorpion fish. Don't ignore the surrounding low lying reef which does not look too promising but is a great place for macro critters including some unusual species of nudibranchs.

Early the following morning we were moored up over the Rosalie Moller which was sunk in October 1941 whilst at anchor waiting for permission to depart for Suez. In fact the sinking of the Thistlegorm and the Rosalie Moller were only two days apart by the same flight of Heinkel bombers, both ships had been defenceless against the air attack. The location of the Rosalie Moller is slightly deeper than the Thistlegorm and the seabed conditions are soft and silty so the visibility is rarely stunning on the wreck. Although one of the masts still remains upright teaching perhaps 18m depth, the main deck of the wreck is between 32-34m and you will reach 45m or so if you choose to explore inside the holds. Consequently this is a short dive and due to the depth and silt there is not as much coral growth as you might expect. As we were diving early in the morning the light levels

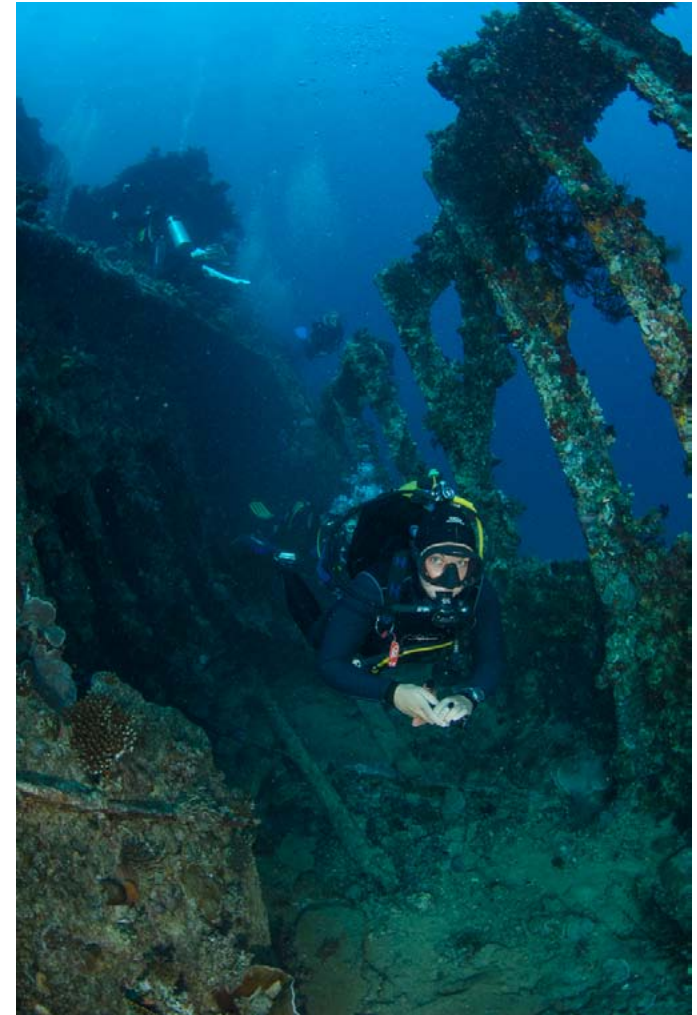


The Rosalie Moller is quite intact and sitting upright on the seabed. If you want to see the whole wreck in a single dive then you need to swim quickly or accept some decompression at the end of the dive. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-500, f11 1/20.

were also pretty low and I found myself shooting at ISO 500 to capture some natural light. There are some nice soft corals on the high points of the accommodation and on the masts and you may also be surprised by some large tuna checking you out as they appear from the gloom.

As the weather was remaining so calm we had the opportunity to visit a wreck close by that is not often dived due to its exposed location. The Ulysses lies in the north side of Bluff Point on Gubal Island and is normally washed by swells which can make diving here both uncomfortable and hazardous. So we anchored on the south side of the point and then made the transit to the wreck by RIB in calm seas.

The Ulysses is another casualty from the late 1800's and is a very similar steam sailer construction to the neighbouring wrecks of the



A diver explores below the hold of the Ulysses. The wreck is easy to penetrate at the wooden decks have dispersed long ago. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-250, f11 1/125.

Kingston and Carnatic with very graceful lines and a high swept stern. She met her fate on August 16th 1887 when she struck the reef and stuck fast. Although refloating the ship was not feasible most



The remains of the main deck on the Ulysses is covered in both hard and soft corals attracting many reef fish and predators like this lion fish. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-250, f18 1/250.



The stern of the Kimon M is decorated with soft corals which make an attractive foreground focus for a diver shot on the wreck. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-250, f10 1/100.



Much of the coral cover on the Kimon M is hard but there are little pockets of soft coral on the hull which stand out and make a great focal point for your image. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-250, f10 1/100.

of the cargo was unloaded in the next few days onto HMS Falcon which had arrived to assist soon after the wrecking. Shortly after this the ship began to settle and then eventually slipped down the reef slope coming to rest on her starboard side in 28m, scattering several large reels of cable over the reef which had been part of the cargo which has led to her the local name of the cable wreck.

The stern of this wreck is still largely intact lying on the sand just off the reef slope and is decorated with soft corals and tubastrea. The timber decks are long gone which gives easy access into the holds and hull which you can follow towards the bow area at around 8m on the reef. Although the bow is heavily damaged and collapsed the steelwork in the shallows is absolutely covered healthy hard corals and populated by swarms of reef fish. Within the wreck you will find the usual suspects - schools

of glass fish, hatchet fish, lion fish and even some nice orange gorgonians more commonly seen in caves in the Red Sea. However, silt is easily disturbed inside the wreck and if you are not one of the first inside then your images will suffer. Outside the main mast runs from the wreck to the seabed and it a good spot to hunt for pixie hawk fish, midas blennies and small pipefish. When you finish your dive here make sure you swim away from the wreck and the reef to surface as even with a very light breeze the RIB will soon be pushed onto the shallow reef.

From Gubal Island we moved back across the Gulf of Suez towards the Sinai and the infamous reef of Abu Nuhas, often referred to as the Red Sea wreck graveyard. Here there are no less than five wrecks, four of which are in easily diveable depths and lined up in a neat line on the north face of this

treacherous reef. Three of these are modern wrecks whilst the fourth, the Carnatic, hails from the same era as the Kingston and Ulysses.

We started our exploration at the eastern end of the reef on the wreck of the Kimon M, also known as the lentil wreck due to the cargo she was carrying at the time. The Kimon M ran onto the north east corner of Abu Nuhas at full speed on 12 December 1978 and it was immediately obvious she was not going to be salvaged. Fortunately for the crew a passing cargo ship, the Interasja, was able to divert and rescue everyone and then over the next few days salvors offloaded as much of the cargo as possible as the ship settled further onto her starboard side and slipped down the reef. Further salvage work was carried out in the following years, removing large parts of the engine and non ferrous items. Today the stern of the wreck is still



The bridge and accommodation area of the Marcus is easy to penetrate and open enough to allow some natural light in and even capture a passing diver. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-320, f11 1/80.

very intact and makes an impressive wide angle shot and also has the best selection of soft corals which you can capture in the foreground for tighter compositions. The ship is broken and collapsed in the centre as a result of the salvage work, but this does allow easy access to the holds and engine room if that appeals to you.

Just a little further to the west along the reef lies the very similar wreck of the Marcus. This cargo ship ran aground on Abu Nuhas in rough weather in May 1978, just a few

months before her close neighbour. This wreck is often mistaken for another called the Chrisoula K which struck the reef in exactly the same place in 1981 and only remnants of the bow of this wreck are left on top of the reef after a failed salvage operation. The Marcus still has her bows firmly attached and is the wreck you will dive. Further confusion arises when you note that both these ships were carrying a cargo of marble bathroom tiles and even stranger is that the chief engineer was the



The masts and derricks alongside the Marcus do not all belong to this ship. Some are left over from the abortive salvage attempt of the Chrisoula K which was wrecked in exactly the same location. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f11 1/125.

same man on both ships when they wrecked! If you want to dive the remains of the Chrisoula K then she lies in 65m or so to the north of Abu Nuhas where she sank during a failed tow operation.

The Marcus also lies on her starboard side and the stern and most of the hull is still quite intact. The holds, engine room and accommodation are easily penetrated and it is possible to enjoy a long dive here finishing off on the bow in shallow water at the top of the reef.

The forward hold is easy to explore and still full of marble tiles and quite often home to a handful of lion fish during the day and a number of scorpion fish, so look where you put your hands! You may notice that there are more masts and derricks than there should be lying next to the wreck and this is further evidence of the salvage attempt on the Chrisoula K.

Next along the reef to the west is the oldest wreck on Abu Nuhas, that of the Carnatic which for me is the most attractive of the four. The Carnatic struck Abu Nuhas in September 1869 whilst en route from Suez to Bombay in calm conditions and at first remained stable and upright on the reef top. Thinking there was no immediate danger the captain decided to keep the passengers and crew on board to wait for the next P&O vessel, the Sumatra, to arrive on the scene from Suez. Unfortunately on the second day the weather changed and the ship began to break her back and slip down the reef and in the panic to abandon ship 31 lives were lost. The Carnatic had been carrying a general cargo including champagne and tonic water for the expats in Bombay, which led to this wreck initially being called the bottle wreck before she was identified. A much more valuable cargo was £40,000 in gold coin which mobilised an immediate salvage effort which



Inside the bow of the Carnatic you will find several schools of glassy sweepers often with red mouth groupers and lion fish ready for a snack. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f13 1/125.



The Carnatic is the oldest wreck on Abu Nuhas and despite that it still retains its graceful lines. Penetration is easy and you may find remains of part of the cargo of champagne bottles which earned it the name of the bottle wreck until its true identity was confirmed. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f13 1/15.

included the first use of the Seibe Gorman standard dress for a commercial salvage.

The Carnatic is still a beautiful wreck with a healthy covering of hard and soft corals, but the indiscriminate mooring of heavy live aboard boats to the wreck has taken its toll. Large parts of the wreck including half of the transom with its square

portholes have been ripped off, but the skippers and dive guides seem oblivious to the fact they are destroying a valuable resource. However, I still enjoyed my dive here despite the damage and the wreck still shows her graceful lines under the coral growth. Having made my familiar tour I spent a happy period watching some determined jack fish



The Giannis D can often be very busy on the stern section, so it is worth swimming off the wreck to look for a different image. Nikon D7100, Subal ND7100, 10-17 FE zoom, Inon Z240 flash guns, ISO-200, f11 1/125.

herding silversides onto the wreck and taking turns to charge in and snap up a mouthful.

The final wreck for us at Abu Nuhas was that of the Giannis D which lies on the north western tip of the reef where she was wrecked in April 1983. She now lies in two halves on her port side. The stern section is normally where the dive starts as many of the boats will moor to the large cargo gantry above the bridge area. This is a popular wreck

and the stern is often swarming with divers, so I like to swim off it a little and look for subjects I can place against the silhouette of the wreck. The bow section takes a few minutes of swimming over a debris field to reach but is worth exploring and is often quieter when the stern is busy. The bow mast is still in place with soft coral decorations and again a good place to spot blennies and pixie hawk fish. I am sure that many will have shot the stern and bow section in



Most divers want to explore the engine room on the Giannis D but there are other internal features which few divers visit which can produce some interesting images. Nikon D7100, Subal ND7100, 10-17 FE zoom, ISO-800, f5.6 1/15.

natural light, but if you are diving here around the middle of the day then it is worth swimming up from the wreck to capture this classic view.

So a tally of twelve wrecks in six days of diving was pretty good going, but if your interest is in leisurely photography then the pace is likely to be too much to achieve this.

It helps to have dived these wrecks many times before, so I knew what to expect and also had an idea of what sort of images I wanted to

capture on each dive. But having said that I still yearned for a second or third dive on some of these classics, so I will be looking for a slighter slower tour of few wrecks next time!

Mark Webster
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Synching For Speed Inside Lightroom's Develop Module

by Doug Sloss

When establishing an efficient workflow, one thing savvy photographers look for are ways to speed up the editing process. One effective way to improve speed in Lightroom is by employing the program's Synch command to quickly apply identical edits to an image set of similar photos captured in the same conditions. While it's possible to use the synch command to apply develop edits to a group of wide angle shots, it is especially helpful when running it on a group of macro subjects where lighting for the most part remains consistent and your subject often remains somewhat motionless, which gives you a fairly consistent background while talking your pictures. Here's how it works.

The first thing I did was choose a photo to make my initial develop edits on. I started with the first image in the Filmstrip and applied a lens profile correction and removed chromatic aberration from the photo using the controls inside the Lens Correction panel. I then applied a minor crop to tighten up the composition. These edits help improve the base image

and add additional thumbnail icons to the first filmstrip image. While all the images carry an icon for being inside a collection, just the first image has the additional develop icons displayed. (Figure 1)

I then wanted to improve the overall look and feel of the photo. As with any raw file you work with inside Lightroom, these need a little work to make them look their best. For example, the color of the anemone is not as vivid and green as I'd like it to be.

Massaging the colors back into place however is easy. Here, I improved the hues of the anemone by opening Lightroom's Hue Saturation and Luminance Panel, activating the Targeted Adjustment Tool (TAT), hovered a tentacle tip to work on, and clicked and dragged down with the tool to shift the colors more towards green.

The tool improved the hues by moving two sliders at once as

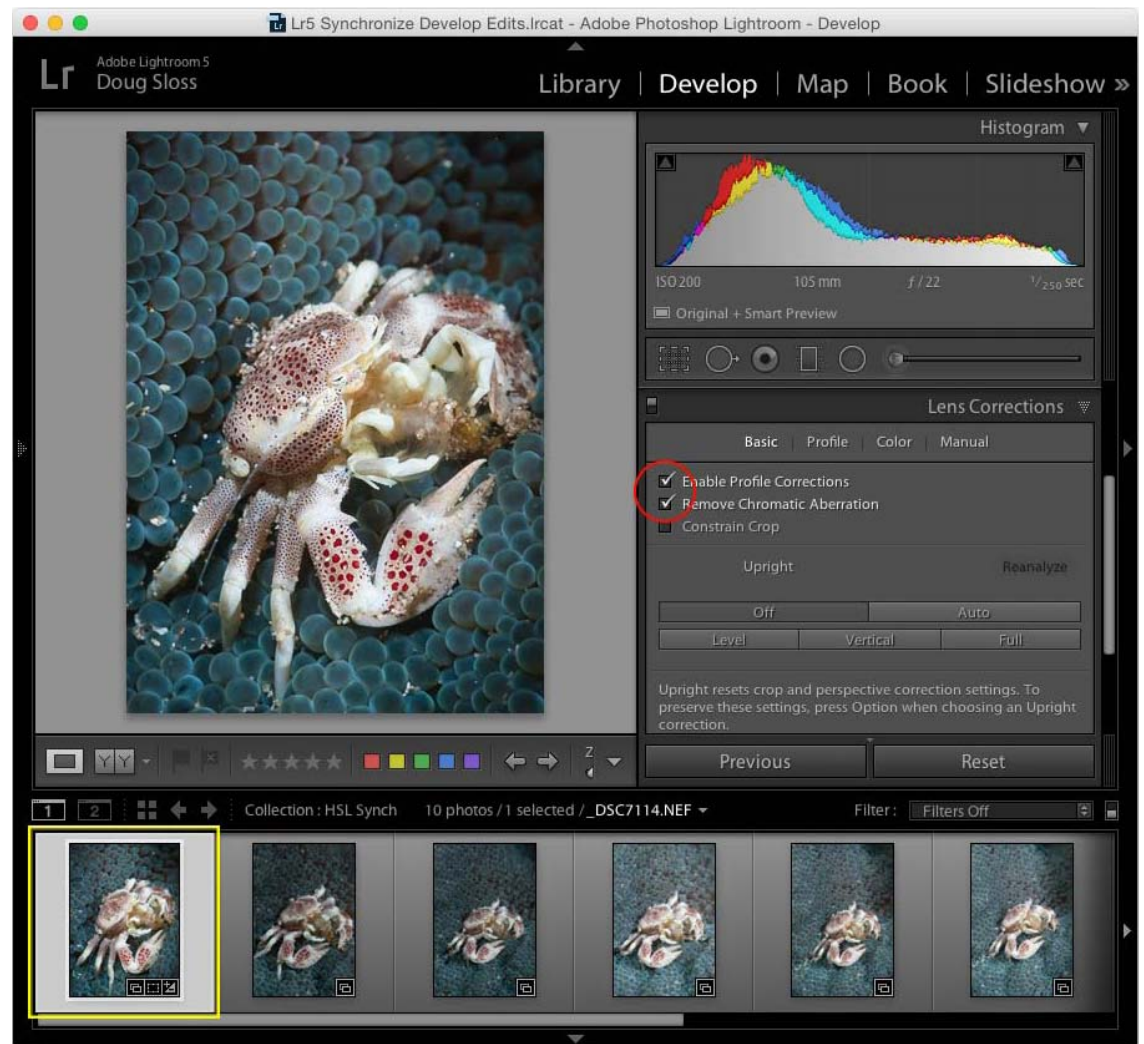


Figure 1: A profile correction was applied to the first raw file and chromatic aberration was removed as well (red circle). In addition, a small crop was utilized to zoom in on the crab. Notice the Filmstrip thumbnail (yellow square) carries develop and crop icons while the others display just a collection icon as no adjustments have yet been applied to those image files.

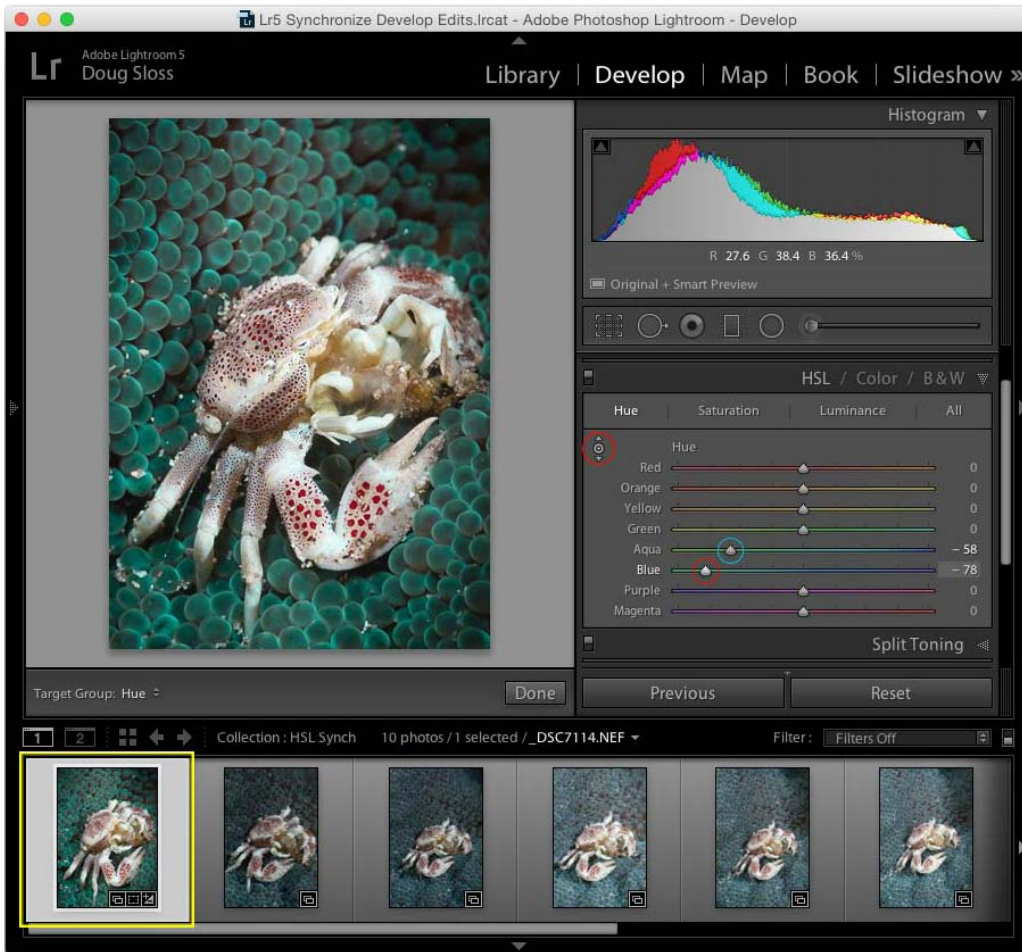


Figure 2: Hue adjustments were made using the Targeted Adjustment Tool (red circles) along with a manual adjustment to the Aqua slider (blue circle). As a result, the thumbnail image in the Filmstrip also reflects the color change (yellow square).

the tentacles were a color combination of both the Blue and Aqua hues, but I was able to further improve the overall color by manually moving the Aqua slider further left to get the color I'm looking for. (Figure 2)

Color saturation was them

optimized under the Saturation tab. Here, I again used the TAT to increase color intensity by clicking and dragging on the same region of tentacles. I also increased saturation throughout the red and orange tonal ranges by manually moving both

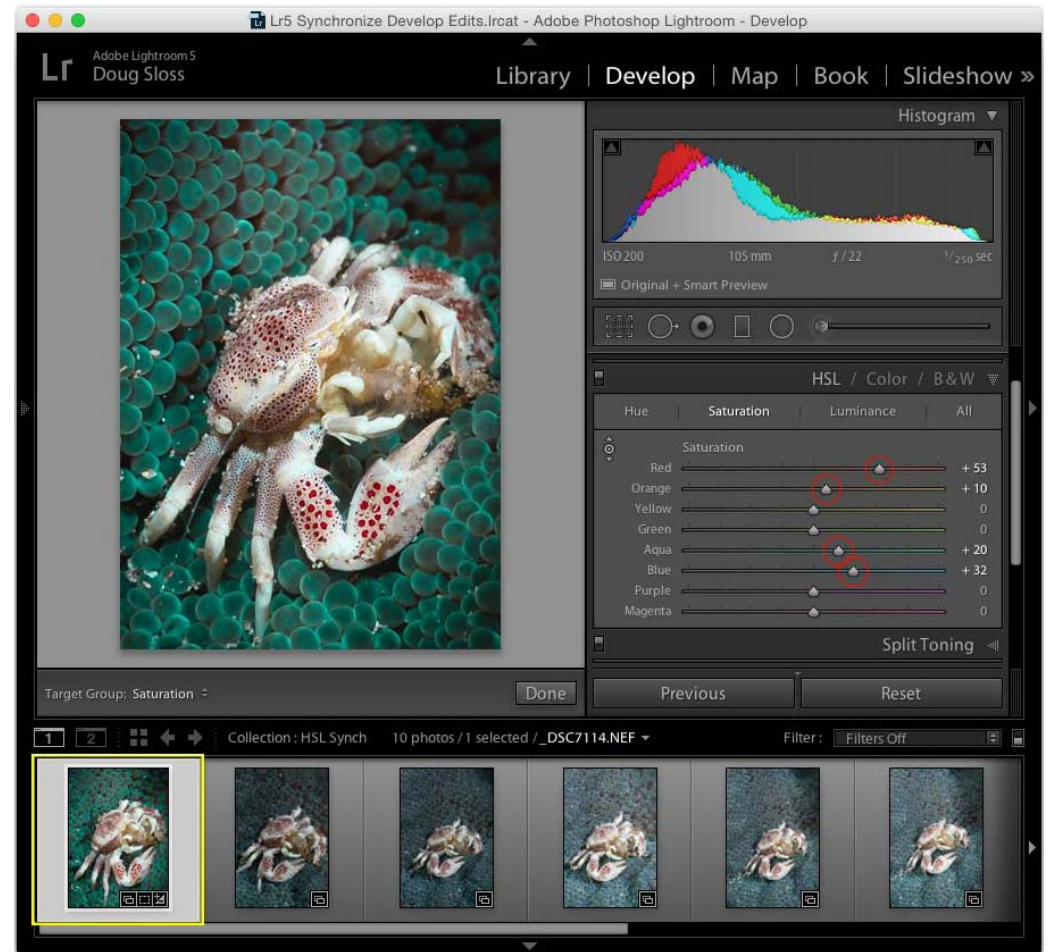


Figure 3: Saturation adjustments in the HSL panel (red circles) help polish off the color adjustments already made to the file. Notice the difference of the image thumbnail compared to the others (yellow square).

sliders to improve the overall color on the crab and further strengthen the color contrast going on between the reds and greens which helps make a stronger shot. (Figure 3)

As I'm working with multiple images of the same subject matter

I want to do similar edits to, I can save time, by applying these develop changes to the rest of the series using Lightroom's Synch command. To do that, I must first select the rest of the images I want my develop edits applied to, and make sure the photo

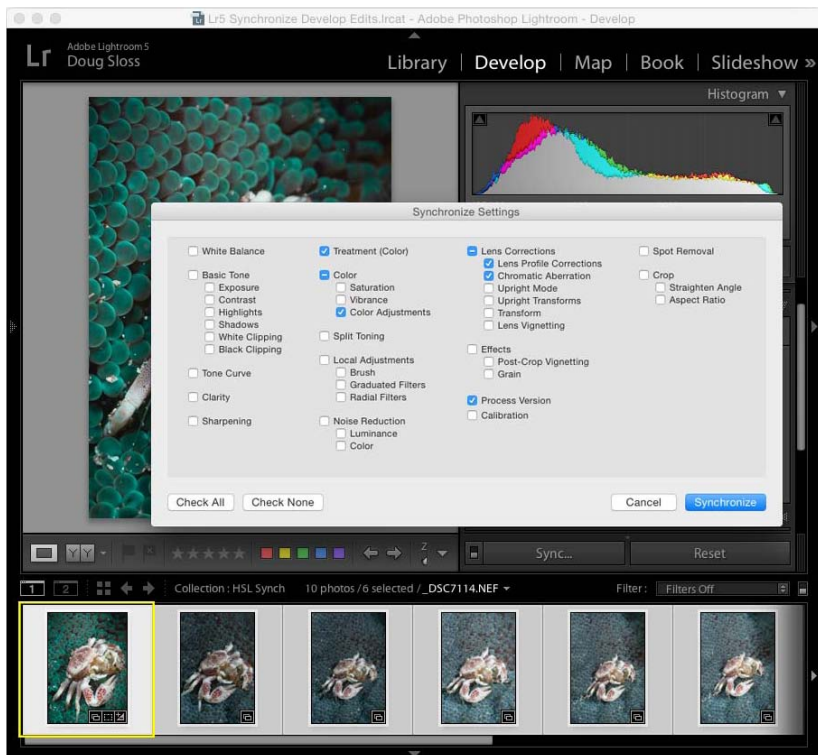


Figure 4: Changes made to the first image are now applied to the others in the set using the Synch command. In the dialog, only the changes I want applied to all the files are checked.

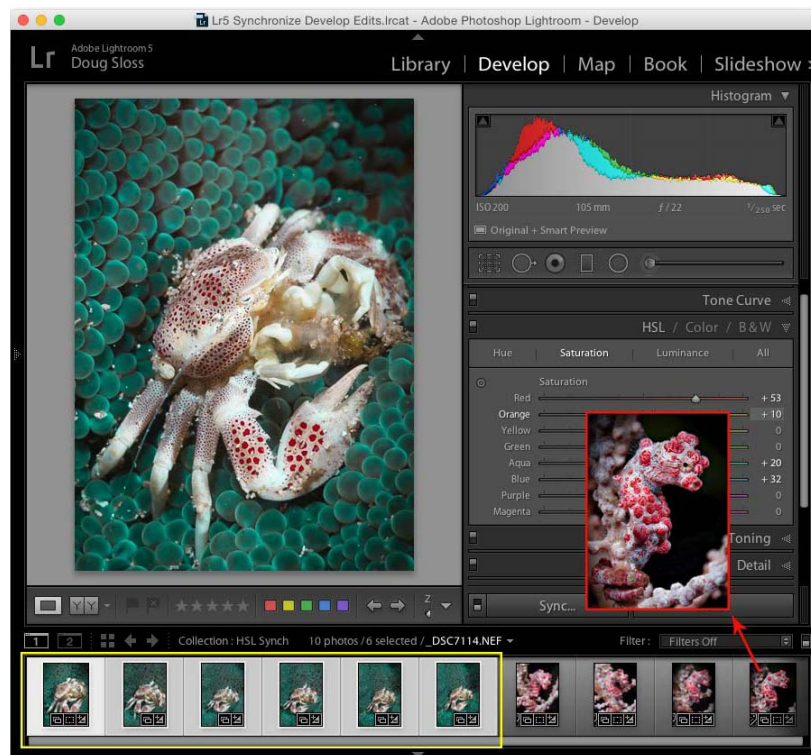


Figure 5: Once the edits are synchronized, the changes are applied to the rest of the image set. Notice the updated thumbnails now closely match the look and feel of the first image in the set (yellow rectangle). This technique is easily repeatable for other macro image sets too. (red rectangle).

a great way to quickly batch apply a series of develop changes to an image set. And once changes are applied to your photos, you can of course go back and refine these adjustments on an image per image basis to tweak each individual look to perfection.

This is a great tip to help speed workflow and is most effective when you want to optimize a set of macro images where the subject matter you're photographing is fairly stationary like these porcelain crabs and the pygmy seahorses in Figure 5. Get up to speed and synchronize.

Doug Sloss

www.underwaterlightroom.com

I'm currently working on is still the most active thumbnail. Then I'll press the Synchronize button to open the command dialog.

Inside the dialog, I'll want to select just the develop edits I'd like to batch process before hitting the Synchronize button. For this series, I only want to synch

the work I've completed in the Lens Correction and HSL panels. To play it safe I often clear the fields by pressing 'Check None,' and then select only the changes I want applied to the photo set. In this case, that's the Treatment and Color Adjustments which relate to the HSL panel and the appropriate boxes inside

the Lens Correction section too. I'll also want to make sure all the images are using the same Process Version as well. (Figure 4)

After pressing Synchronize, the develop changes are run on the selected files and the update changes ripple through

each thumbnail, giving you a quick visual confirmation your develop edits were indeed applied. Notice how the porcelain crab Filmstrip images now appear optimized and contain new develop icon thumbnails as well. (Figure 5)

Using the Synchronize feature inside Lightroom is

Guidelines for contributors

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

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

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

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

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

How to submit articles

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

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

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

Size - Maximum length 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

As a child, I dreamed about discovering sunken treasure and going on new and exciting expeditions in the deep blue sea. It was many years before I became a scuba diver, but the fantasy pursued me into adulthood. As an underwater photographer, the desire to find new and exciting things to photograph is always persistent.

Recently, the US Eastern Pacific coast experienced unusually warm water temperatures. This treated the California coast to a host of sea creatures that usually spend their time in warmer waters. Sightings have included hammerhead sharks, dorado, Yellow fin tuna, trigger fish, whale sharks, wahoo, and Blue Marlin to name a few, all of which reside in the warmer seas to the south.

With all the news of these creatures in our oceans, I was determined to see and photograph one for myself. I spent many days diving the California coast, and keeping my eyes open for that elusive whale shark, but had no luck.

Early in October, I decided to tempt fate by rigging my camera system to shoot super macro. Praying that Murphy would not enact his law on me, I spent my day with my nose in the nooks and crannies

of Catalina Island's beautiful kelp forests. Toward the end of the day, I spotted a small orange dot on a kelp stalk. Using my camera lens for magnification, I discovered the dot was moving and had rhinophores!

The temperate waters of Southern California host quite a variety of beautiful nudibranchs, but I had never seen one that looked like this. I knew immediately that I had found something unusual. I wanted a blue background to compliment the colors on the slug so I set my ISO to 400 and my shutter speed to 1/80th and positioned myself so that the camera was pointed almost directly in to the sun. Upon my return to shore I arranged for one of my images to be sent to some authorities in Marine Science.

Ángel A. Valdés, Ph.D., (Department of Biological Sciences, California State Polytechnic University) responded that, based on the photograph, "the slug appears to be *Placida cremoniana*, a sacoglossan sea slug." He amended that, "further research would be necessary to verify this find, as this is the first time it has been recorded this far north, and we don't know if this is a species complex, or a species



Nikon D7000 in Sea and Sea Housing, Dual YS-D1 Strobes, 105mm lens and +10 diopter, f/36, 1/80, ISO 400.

that has dispersed recently (human introduction)."

In the weeks following my discovery, I returned several times to look for the tiny slugs. They seemed to be everywhere I looked! I collected some specimens to be studied and analyzed, hoping that a new species has come to stay. But "staying" might be optimistic at this point. This slug is a warm-water animal, and the Eastern Pacific is returning to colder temperatures. Will *Placida cremoniana* survive to become a permanent resident? I sure hope so.

In any case, my childhood dream of discovering a treasure in the sea has come to fruition, fueling my desire to discover more.

Brook Peterson

<http://about.me/brookpeterson>

Do you have a shot which has a story within a story?

If so e mail it with up to 500 words of text and yours could be the next Parting Shot.

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