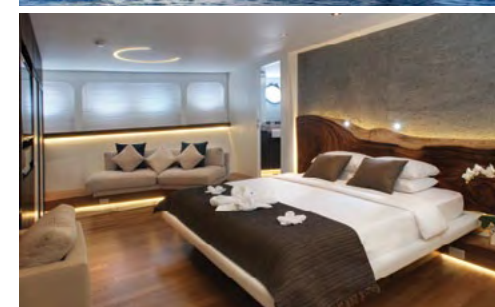
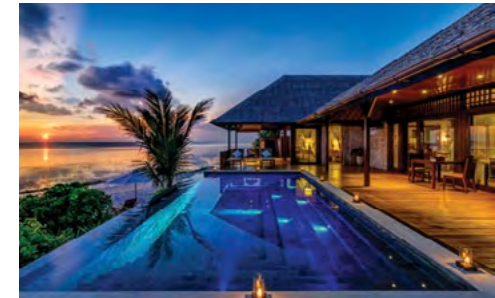






An experience without equal

At Wakatobi, you don't compromise on comfort to get away from it all. Our private air charter brings you directly to this luxuriously remote island, where all the indulgences of a five-star resort and luxury liveaboard await. Our dive team and private guides ensure your in-water experiences are perfectly matched to your abilities and interests. Your underwater encounters will create lasting memories that will remain vivid and rewarding long after the visit to Wakatobi is concluded. While at the resort, or on board the dive yacht Pelagian, you need only ask and we will gladly provide any service or facility within our power. This unmatched combination of world-renowned reefs and first-class luxuries put Wakatobi in a category all its own.



"After years of travelling to the best dive sites in the world and often experiencing poor conditions, we found Wakatobi Dive Resort. They have a perfect balance of luxury with outstanding diving."

~ Kate Pagdget-Koh



www.wakatobi.com

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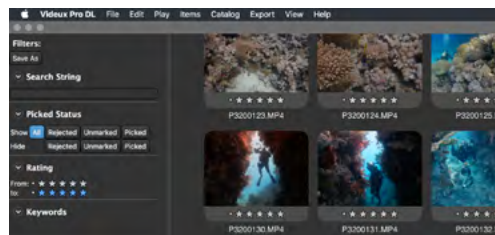
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A web magazine UwP97 July/Aug 2017

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Cover shot by
Gregory Sweeney

Underwater Photography 2001 - 2017
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Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Videux video software

I was delighted to be asked to be a beta tester of this new software Videux (pronounced Vid-Oh) which had been developed by a team fronted by underwater photographer Chris Parsons.

As our interview with him later in this issue reveals, he had terabytes of video footage filed in various drives and folders and he needed a way of cataloguing and quantifying them all. Not being able to find anything suitable on the market he used his coding skills to create the software and soon realised that it might appeal to a wider audience both above and below the water; and how right he was!

Furnished with an early beta copy, without any form of instruction manual, I was up and running creating a catalogue of ALL of my footage in a matter of minutes without cross copying, duplicating or otherwise moving very large files.

I am a very occasional Lightroom user for still images but even I could see from very early on that Videux could easily claim to be the Lightroom of video footage; this is how well it works and how more productive it has made even me in a very short and very enjoyable space of time.

On the most basic level it makes viewing your clips almost instant. A couple of keystrokes (literally) and you are viewing full screen footage. This led to a slight red herring time out as I found myself looking at clips from years ago for the first time in years and enjoying watching them again - surprised at how well they were holding up in terms of image quality and steadiness :-)

Having indulged myself for a while I began to realise that I really should catalogue these clips and Videux was ready to let me do this with Keywords

Editorial

and Metadata. In addition to the basics of subject matter and location it allowed me to add my own crucial details of camera movements such as Pan left to right (PnLR or PnRL), up and down (PnU or PnD) as well as Zoom in or out (ZI or ZO).

In really no time at all I was thinking about new sequences which could be assembled now that I knew where the footage was and what it did, if you get my drift.

I am still on the early rungs of the ladder of Videux's capability but if you shoot video I really recommend you check it out.

I was rewarded with a complimentary copy in return for my beta feedback but, and I can admit this to Chris now, if you hadn't been so generous I would have happily paid for it ! At \$99 from the App Store it will revolutionize how you find and work with your footage.

Recovering reefs

Reports coming from the Red Sea indicate that with the recent plummet in visitors and therefore divers and underwater photographers to Sharm el Sheik the local reefs are showing signs of incredible recovery. This is obviously from the faster growing soft corals but oak trees from acorns etc.

The sad irrefutable fact is that our clumsy presence caused most of the decline in the first place; not just our physical being but also our bubbles.

The second irrefutable fact is that the images of this newly emerging splendour will encourage us

all to return when the travel restrictions are lifted and, in no time at all, we'll be back to square one.

Plymouth Sound Marine Reserve

I hope I don't jinx things by letting you know that there are plans afoot to have Plymouth Sound in Devon, England designated as a marine reserve.

It is perfect topographically and tidally and would be so easily policed as eyes are already in place to look after our fleet of naval vessels (what's the singular of fleet?) so it would make so much sense.

It is such a naturally obvious place for a marine reserve that I would hope that the red tape could be minimised. Commercial fishing is limited to a few lobster pots and the odd illegal drift net and this could be terminated almost overnight.

My only fear is that they go for a 'soft' reserve and make it voluntary, as they did in nearby Wembury Bay. Who ever heard of a fisherman volunteering to stop?

Peter Rowlands
peter@uwpmag.com



News, Travel & Events

Tiger shark & Great Hammerhead Diving March 4th-12th and April 5th-13th 2018



Underwater at Tiger Beach Bahamas several large tiger sharks cruise in a pattern while lemon sharks mingle with graceful Caribbean reef shark. At nearby Bimini, migrating great hammerheads arrive to snack on stingrays while bull sharks lurk in the same waters.

Diving without a cage among these large sharks allows you to get up close and personal for a thrilling adventure full of action. Seeing this many species of sharks is an opportunity to appreciate and value their role in our oceans.

Join us on a 9 Day live aboard cruise to first Tiger Beach in the Bahamas for tiger, lemon, and reef

shark action then down to Bimini Island for Great Hammerheads and bull sharks

Our charters March 4–12 and April 5-13 2018 are in prime shark season. We depart/return to West Palm Beach, Florida making for easy flight connections to any southeast Florida airport.

Our boat is the MV Dolphin Dream, a 86' expedition charter yacht with 5 shared cabins, diving platform, and a large galley with plenty of deck and upper deck space.

It holds 10 guests plus crew and is very stable and comfortable to ride through the Caribbean waters. Divers must be experienced: these are long

and multiple dives with no cages and filled with the consuming action of sharks swirling around you.

Photographers will enjoy the clear water and bright sand bottom and taking images of sharks over the green sea grass or reefs. The hammerheads and tigers come close to divers creating opportunities for beautifully detailed video or stills.

Underwater photographer host Gregory Sweeney is available to offer photography help and tips during the trip and while preparing for travel.

A few spaces remain on these popular trips

www.TigerSharkDive.com

Master Liveaboards

French Polynesia Master
Welcome aboard our brand new French Polynesia Master!
Enjoy huge schools of sharks and the luscious coral reef with all its colourful inhabitants!

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Liveaboard

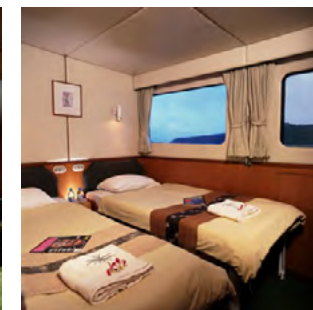
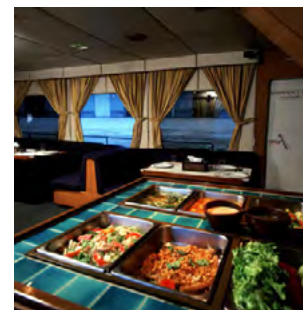
Diving

Worldwide

scubadiveasia.com

Spirit of Niugini Southern Islands

18 - 27 September, 2017



A nine-night trip escorted by PNG dive addict Christopher Bartlett, with over 600 dives in-country in 6 years. This trip combines perfectly with the amazing Goroka Festival from the 14th to 17th September so you can experience the best of PNG above and below the waterline.

Christopher is a widely published photojournalist and gives free coaching during the trips, to any experience level. There is also free yoga daily on the sundeck. This is a special itinerary combining the southern islands of Milne Bay with the iconic sites just north of our departure/arrival point on the refurbished Spirit of Niugini.

This itinerary has an excellent combination of pelagic dive sites with schooling barracudas, jacks, reef sharks, surgeonfish, batfish and more; amazing corals, both soft and hard, untouched by bleaching; fantastic macro with more cool critters than I can list here, including bargibanti and dense pygmy seahorses, wunderpus, mimic octopus, numerous frogfish species, lacy scorpionfish (*Rhinopias aphanes*), shrimps galore, and also the famous “walking” epaulette sharks (Milne Bay and Papuan); and manta cleaning stations. We will also have a couple of trips ashore.

www.bartlettimages.com/trips---voyages.html

www.uwpmag.com

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Join us for your 2017 adventure
400+ sharks in 2016 our season
Peak tour season July-August
Our brand new website is now live
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Gregory Sweeney Photography Adventures

Tiger Shark & Hammerhead Diving
9 Day Live Aboard Dive Trip

www.TigerSharkDive.com

March & April 2018

Tiger Beach and Bimini, Bahamas

Basking Sharks arrive back in the Hebrides

Basking Shark Scotland are excited to announce their first sightings of Basking Sharks for 2017. Following up from reports of basking sharks arriving from local fishermen, Shane and Luke took advantage of a settled weather forecast on Thursday evening (11th May) to go spotting.

Passing numerous minke whales and a pod of over 100 common dolphins they searched around the islands of the Inner Hebrides and found a small aggregation of basking sharks. Four individuals were sighted,

the largest at least 8m and male.

Basking Sharks arrive to UK waters around spring, with many having completed a large offshore migration over winter. Usually they arrive between April and June.

Basking Shark Scotland owner and marine biologist, Shane Wasik said 'It was really exciting to see the basking sharks back in our waters, and great to have some large individuals. They undertake such huge migrations, it's a privilege to see them every summer. We're looking forward to the shark season ahead and pushing on with our work with them'.

www.baskingsharkscotland.co.uk

60,000-Year-Old Underwater Forest Revealed



One hundred miles off the coast of Alabama lies a 60,000-year-old underwater forest that is believed to have been uncovered by Hurricane Ivan in 2004. The site, which sits in about 60 feet of water, boasts thousands of trees still rooted in the Gulf of Mexico's seafloor—and is the oldest ice age forest known to exist.

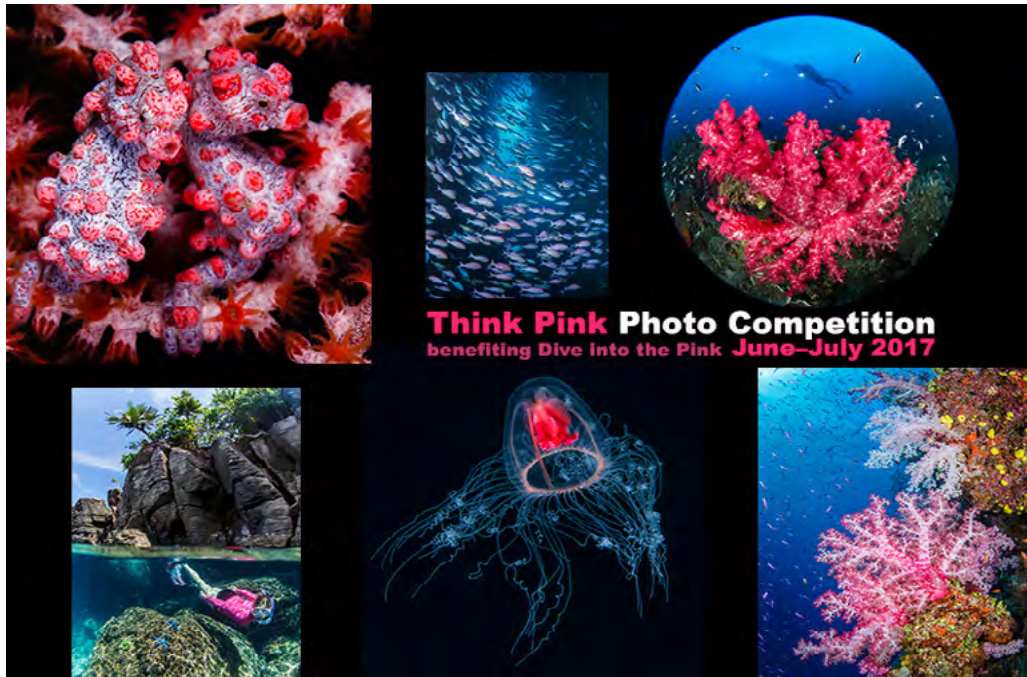
The fascinating footage has been revealed for the first time in a new documentary, *The Underwater Forest*, written and directed by journalist Ben Raines. While most of the Gulf of Mexico is barren, turtles, sharks, schools of fish, anemones, and sponges are common sights there.

Researchers believe it holds a plethora of information, and protection of the site is underway. Apparently, many have tried to obtain the coordinates to exploit the preserved trees—however, the location is not being revealed.

The work of the team investigating the site is detailed in the new documentary, *The Underwater Forest*, co-produced by This is Alabama and the Alabama Coastal Foundation. You can watch the film above, on Youtube, or on This is Alabama's Roku and Apple TV apps. It will be broadcast on Alabama Public Television at 6 p.m. July 23rd and 9 p.m. July 24th.

www.al.com/news/mobile/index.ssf/2017/06/underwater_forest_discovered_alabama.html

First Think Pink Photo Competition



DPG is proud to announce the opening of the first Think Pink Photo Competition, organized by Dive into the Pink, and hosted by DPG.

The name of the game is PINK. We want to see your best images featuring pink, from the color of your subject to a flash in the background, from the lightest blush to the deepest fuchsia. Wide angle, macro, marine life, divers—anything goes! Photos may have been taken anywhere, anytime.

One each first, second and third prize will be awarded. The first prize is an awesome seven-day trip for

one to Crystal Blue Resort in Anilao, Philippines. The second prize is a powerful Kraken Hydra 2800 light, while the third prize is a novel Kraken Weefine ring light.

Entry is via donation to Dive into the Pink (\$10 per entry or \$25 for three entries). Please read the full Rules and Guidelines (on DiveIntoThePink.com) before entering. The deadline for submission is July 31st, 11:59 PST.

Thank you for supporting Dive into the Pink! 100% of the proceeds from this effort will be used to support the fight against breast cancer.

www.diveintothepink.org/think-pink

About Dive into the Pink



Dive into the Pink, Inc. was started in 2015 by Allison Vitsky, a breast cancer survivor, veteran scuba diver, and underwater photographer, who wanted to raise money to fight cancer in an unconventional way—by going scuba diving with friends.

Its charters let divers get together for a fun, pink-accented day on the ocean knowing that 100% of the proceeds will go towards survivor support and breast cancer research.

Its funds are split between the Young Survival Coalition (YSC) and the Guise Laboratory at Indiana University. The YSC is an international organization dedicated

to the critical issues of young women with breast cancer—specifically, Dive into the Pink supports and promotes the YSC's incredible patient support network. The Guise Laboratory is part of the Department of Endocrinology at Indiana University; funds are earmarked for a project examining whether characteristics of the bone marrow microenvironment can alter or promote the spread of breast and other cancers to the bones.

Dive into the Pink is a salary-free, low-administrative cost 501c3 organization.

www.diveintothepink.org

INFO@DEEPPFOCUSIMAGES.COM

Oct. 16-22, 2017

Sea of Cortez

Joanna Lentini
& Alex Rose

SEA
LIONS

MOBULAS

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Sharks and Crocs Gardens of the Queen, Cuba 12/30/17 - 1/6/18

Due to its unique location away from the main island, Gardens of the Queen is the world's prime location for an underwater classroom and photography studio:

- * Superb visibility (60 - 100 feet)
- * Warm inviting water (82F- 86F)
- * Minimal current
- * Tons of big animals to photograph

You really won't want to miss this.

Come discover Cuba, and no I don't mean Havana. I'm talking about adventure and photography at Gardens of the Queen, the location of our BigAnimals Photography Masterclass, December 30, 2017 - January 06, 2018.

We bet you always wanted to improve your photography skills and learn new imaging techniques. Join this masterclass led by photo master guides Amanda Cotton and Ron Watkins, and we will focus on improving your foundation and creating unique images of four main Caribbean subjects: crocodiles, silky sharks, Caribbean reef sharks and Goliath groupers.

www.biganimals.com

GRAB THE OFFERS!



On last available spots , valid for any new booking confirmed before July 15th for the time frame September 16th - December 30th

Offer includes:

AVALON I: \$3300 + \$200 inscription fee + \$ 100 conservation fee: 7 nights accommodation, full board, 6 beverages and 3 dives/day

AVALON II: \$3500 + \$200 inscription fee + \$ 100 conservation fee + \$100 Nitrox: 7 nights accommodation, full board, all beverages and 4 dives/day

www.cubandivingcenters.com

www.uwpmag.com

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PHOTOGRAPHY

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Issue 97/10

Wrasse campaign 2017

(This piece is aimed at residents of Devon, England, the Editor's home county)

This summer, a new threat to Devon's marine environment: removal of thousands of wrasse for transportation to Scottish salmon farms.

Thousands of fish local to Devon's coasts are being removed from our seas this summer - to 'clean up' Scottish salmon farms. The fish, all species belonging to the wrasse family, are trapped, kept in holding tanks and transported alive from Devon to Scotland.

Five species of wrasse are being targeted in Devon's waters for parasite control on intensive Scottish salmon farms. Wrasse have never before been targeted for commercial fishing in Devon so there is no knowledge of the impacts that removal of these key species could have on Devon's fragile reef ecosystems.

And wrasse are faithful to specific reef sites and are slow to colonise new areas, so removal in large numbers could mean it takes decades for populations to recover.

In 2015, during an 18 week period, over 57,000 wrasse were captured off the Dorset coast! In



© Peter Rowlands

Devon, as many as 480 baited traps could be used to catch wrasse around our coastlines this summer.

And there are no restrictions on where the traps can be placed – so thousands of fish are being removed from our most treasured and highly protected areas such as Plymouth Sound & Estuaries Special Area of Conservation.

Wrasse have amazing life stories and play a very important role in the ecological health of our reef ecosystems – many of which have been designated as Marine Protected Areas due to the internationally important habitats and species which are found there.

Our protected marine sites should

be given every opportunity to thrive and for the abundance of life to spill out into the wider seas. Removing such large numbers of fish from these special places risks upsetting the fragile ecological balance and must be halted until the impacts are fully understood.

That's why DWT is calling for an immediate ban on the live capture of wrasse from Devon's Marine Protected Areas.

Devon residents can sign the online petition here to ask MPs to help put protection of Devon's marine wildlife before the interests of the Scottish salmon-farming industry.

<http://action.wildlifetrusts.org/ea-action/action?ea.client.id=1823&ea.campaign.id=73231>

www.uwpmag.com



BEHIND EVERY MARINE SHOW
DRAMA UNFOLDS.

NANUQ WAS RIPPED FROM HIS FAMILY
MEMBERS AND FORCED TO LIVE IN
A TANK WITH TWO CAPTIVE-BORN BELUGAS
WHOM HE DID NOT KNOW.
IN FEBRUARY 2015, NANUQ WAS ATTACKED
BY THESE TWO BELUGAS.
TRAPPED AND UNABLE TO ESCAPE,
NANUQ DIED A SLOW DEATH
FROM HIS INJURIES.

www.seashepherdglobal.org



CAPTIVITY KILLS. STOP SUPPORTING MARINE PARKS.

Lembeh Photo Fun Week July 20/Aug 5 2017

with Doug Sloss, Mike Veitch and Luca Vaime

UNDERWATER LIGHTROOM

&

UNDERWATER TRIBE

Together again in 2017 for two awesome
Photo Workshops

Only a few spots left!!!



Following last year's Photo Fun Week's success, Doug Sloss, Mike Veitch and Luca Vaime from the Underwater Tribe are announcing another awesome week of photo fun at the best photo resort in Lembeh Strait, NAD Lembeh Resort. Seven days of incredible diving, one-on-

one underwater instruction to help improve your shooting techniques and informative lectures throughout the day to hone your photo skills and post processing prowess.

July 29 - August 5 2017 at Nad Lembeh Resort - 7 nights/17 day dives - Sat to Sat

www.underwatertribe.com/package/lembeh-strait-photo-fun-week-2017/

www.uwpmag.com

The leading online resource for underwater photographers and videographers



TECHNIQUES

Learn the fundamentals of underwater photography and progress to the latest, most innovative techniques taught by the top pros in the industry

ARTICLES

Discover the world of underwater imaging through compelling features from photographers, filmmakers, ocean scientists, industry experts, and more

GALLERIES

Browse the portfolios of the industry's biggest names in underwater photography and share your own work online with like-minded members

TRAVEL

Read about the experiences of accomplished shooters as they visit the world's most iconic dive spots, and get inside tips on maximizing your dive vacation

NEWS

Keep up to date with everything that matters to underwater photographers, from the latest gear and gadgets to the newest developments in marine research

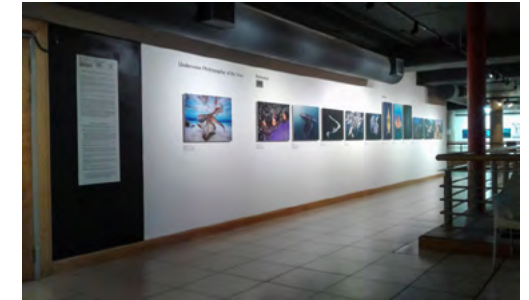
EXPEDITIONS

Journey with us to the hottest dive destinations on the planet and learn better technique from the most talented image makers in the scubaverse

DIVE PHOTO GUIDE

www.divephotoguide.com · contact@divephotoguide.com

UPY Chavonnes Battery exhibition returns for its 2nd year



The competition organisers are very excited, and proud, to introduce the Underwater Photographer of the Year 2017 exhibition at the Chavonnes Battery museum in Cape Town, South Africa for the second year in a row.

The UPY Underwater Photographer of the Year 2017 exhibition is on at the Chavonnes Battery Museum, Clock Tower, V&A Waterfront in Cape Town, from 1st May to 30th November 2017.

Fifty intriguing images from the Indian, Atlantic and Pacific Oceans, the North Sea and the Red Sea, ten categories, three exclusively British Waters, have been chosen from the 100 competition winners. These images taken in 20 countries including South Africa, Mexico, Finland, Indonesia, Egypt, Sudan, Norway, Canada, France, Italy and the UK.

We invite you to visit the Chavonnes Battery Museum to



immerse yourself in the colourful images underwater and then step below sea-level to meander over and between the ribs of the Archaeology ruins to discover the History of the "Cape of Storms".

The Chavonnes Battery operates as a Social Enterprise, a work-skills incubator that provides work experience and on the job training for Tourism Management interns and graduates – all income and profit is invested our social goals, including Youth Development.

www.chavonnesbattery.co.za

www.uwpmag.com



OLYMPUS OM-D E-M1 MARK II

Don't let the size fool you... The smallest housing on the market also packs the most punch! Built-in TTL circuitry provides lightning fast strobe recycle time and extended camera battery life. A redesigned control set, ultra-durable new ABS-PC blend construction, and the versatile Dry Lock Micro (DLM) port system make this system ready for anything you want to throw at it.



Order now through any Authorized Ikelite Dealer. Find one at ikelite.com.

New Products

Hugyfot Vision Hero 5



The Vision Hero 5 is the most advanced GoPro housing ever. In order to get the best out of your GoPro Hero 5, Hugyfot engineers developed this rugged, yet extremely versatile housing.

Installing the Hero 5 takes seconds thanks to the plug and play wiring system and the rotary eccentric quick closing mechanism. The housing is powered by 2 lithium power banks that guarantee a 5 hour camera operation. The large 7" HDMI monitor displays every detail and is extremely helpful when shooting macro images.

Vision Hero 5 housing specifications:

- Housing milled out of sea water resistant aluminium.
- Black anodized and Teflon coated.
- Ergonomic shutter release.
- Large front window for GoPro lens and LCD screen.
- Small front window for internal battery status indicator.
- Rotary (eccentric) quick closing mechanism.
- Red filter and screen protection with hinges.
- Rigid aluminium handles with 1" arm balls.
- Multi-purpose wing.
- Depth rating 200m.
- 7" HDMI monitor.
- Push buttons for screen adjustment.
- Large removable sun hood.
- Plug and play installation of Hero 5 camera.
- Pre-wired USB & HDMI system.
- 2 x Hama Premium Alu Power Pack 8000mAh (5h battery life).
- Dual O-ring sealing system.
- Optional hinge system for macro lens available.

www.hugyfot.com

ACQUAPAZZA

Underwater Housing for the Sony α 6500

APSO-A6500

ZEISS 50mm Macro, 12mm Wide and 16-70mm that are suitable for high image camera were added.

<http://www.acquapazza.jp/en>

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innovation underwater



Nauticam produces the finest Build Quality and widest range of rugged underwater camera housings and related accessories.



www.nauticam.com

i-TURTLE XS & s-TURTLE Flash Triggers

Following the release earlier this year of the e-TURTLE for Canon and the i-TURTLE for Nikon (reviewed in the March/April 2017 Issue of UWP Mag) Hungarian based TRT-Electronics have recently added two new models of TTL Flash Triggers to their line of products. Based on customer feedback and field-testing, they produced the i-TURTLE XS that is a thinner version of the i-TURTLE that allows for fitting into housings with limited space. They have also incorporated an additional DIP-Switch that allows the default Flash-Mode to be set to either TTL or Manual, to suit the users preference.

An exciting new development is the s-TURTLE that is compatible with Sony cameras. It has all the same features as the other models and has been tested with the A9, A7 & A7II Series, A6000, A6500, plus the A77 Mk2. Connection for TTL compatibility is via electronic sync cord or fiber optic cable when using Sea & Sea YS-D1/2 and Inon Z240 Type 3/4 Strobes. For IKELITE DS160/161 and Sea & Sea YS-250 Pro an electronic sync cord is required for TTL compatibility. If shooting in manual mode an optical connection is possible.



If you have a housing that does not have fiber optic ports you can now use the TURTLE, as TRT-Electronics have produced a LED Bulkhead that replaces the normal bulkhead on your housing. Strobes are connected via standard Sea & Sea style fiber-optic plug or Inon Rubber Bush L that fits directly onto the LED Bulkhead.

www.trt-electronics.com



APSO-A72D

Underwater Housing for the Sony ILCE-7M2/7RM2

**Go to the depth 200m!
656ft!**



<http://acquapazza.jp/en>



Issue 97/15

www.uwpmag.com

Nauticam NA-GH5 for Panasonic GH5

Panasonic hybrid camera systems have revolutionized all levels of motion imaging capture. Pairing high quality interchangeable lenses with compact camera bodies, the video camera of choice for underwater filmmakers has undergone an incredible transformation in recent years. It has become the Panasonic GH5.

An exceptional hybrid housing to complement an exceptional hybrid camera, NA-GH5 is designed from the ground up with both video and still photo shooters in mind. Incredible engineering, enabling fingertip control access, has made Nauticam famous.

The housing is small, but not at the expense of functionality or ergonomics. Integrated handles provide a sturdy and comfortable base to operate the system from. An ergonomic shutter release lever, thumb lever for AE-L / AF-L, and well placed control dials provide the same operational feel as any Nauticam DSLR housing.

Control buttons are placed within easy reach of the handles,



with sufficient spacing to allow easy operation, even by feel. One example of this is a combo lever, accessing both White Balance and ISO, placed directly under the right grip. The ergonomic experience of this system is clearly influenced by Nauticam DSLR systems, with class leading control access and feel.

More than just good looking, this is a rugged housing, ready to tackle thousands of hours of underwater abuse. Crafted from solid aircraft aluminum, the housing can reach depths of 100m with ease. Camera access and lens changes couldn't be easier, and secure locking latches inspire confidence.



The NA-GH5 is a professional grade underwater housing, built with cutting edge manufacturing technology, supporting the pro-level GH5 camera body to its full potential.

Ready for video rigging! A top mounted 1" Ball (either bolt on or cold shoe mounting style) provides a convenient monitor attachment point. Mounting balls on the handles are perfect light mounts, and a new Mounting Ball Set for Tripod Legs (25217) is a steady base for building a rock solid tripod.

www.nauticamusa.com



Nauticam NA-RX100IV for Sony RX100 IV



"Amazing 4K Compact"

With the ability to shoot stunning 4K video and 20mp stills, this camera and housing package offers image quality approaching that of an SLR system with the size and convenience of a compact. 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. The addition of excellent wet lens options make for one versatile, powerful, compact package.

www.reefphoto.com

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WWW.FLIPFILTERS.COM

Paralenz Dive Camera



The Paralenz Dive Camera is an action camera designed specifically for scuba divers, developed with the aid of divers from around the globe, and built by a team of design engineers who share a passion for scuba diving and the underwater world. Designed to be as easy to use below the surface as it is above, Paralenz has developed the ultimate action camera for divers, with a no-compromise attitude to quality or functionality.

The team at Paralenz reached out to the international dive community to ask them what they would like to see in an action camera for divers. As a result, almost 250 divers from 38 countries have aided the development of the Paralenz Dive Camera. The result is a small, tough camera with some ground-breaking new features, never before seen on an underwater action camera.

www.paralenz.com

Olympus PT-058 Housing for TG-5



The ultra-rugged Tough TG-5 camera is waterproof up to depths of 50 feet (15 meters) without a protective case or housing. If you're a diver looking to explore deeper depths, the customized PT-058 housing is for you. This polycarbonate housing protects your TG-5 camera down to depths of 147 feet while providing complete control of all camera functions when the camera is inside the case.

- Detachable hood for the LCD monitor
- Screw mount for optional converter lenses and filters
- Standard tripod socket permits attachment of third party lighting tray
- Clear back for easy water penetration detection

www.backscatter.com



Nauticam NA-D500 for Nikon D500



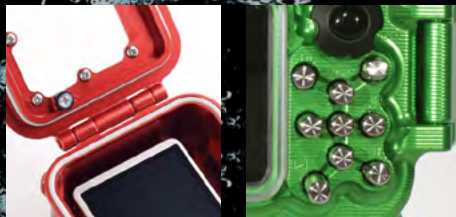
"A New Era"

With 153 focus points and 10 fps continuous shooting, there has never been a Nikon DX camera with the level of autofocus and continuous shooting capability as the Nikon D500—not to mention the revolutionary addition of 4K UHD video. This extraordinary camera demands an equally impressive housing, and the Nauticam design team has left no detail overlooked. In addition to the superior ergonomics for which Nauticam is renowned, each NA-D500 comes with an installed manual optical flash trigger—standard!

www.reefphoto.com



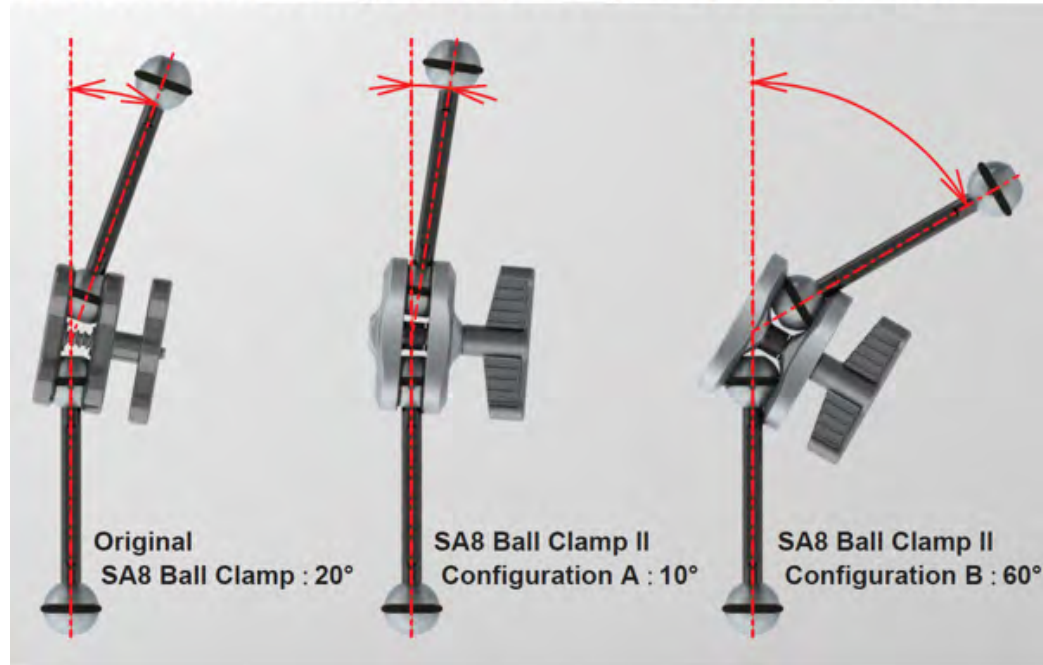
Underwater Camera Housing for SONY RX100 M5
APS0-RX100M5D
 A compact digital camera
 also go to the depth 200m
 656 ft!



<http://acquapazza.jp/en>

Sea & Sea SA8 Series Ball Clamp II

New SA8 II and Original SA8 Ball Clamp Comparison.



Sea&Sea has announced their new SA8 Series Ball Clamp II. It can be configured in 2 ways, one providing a “solid and stable” joint with a 10° lateral movement or by being reversed, it offers up to 60° of lateral movement. Sea&Sea state that in the second position, its stability is the same as that of their Ball Clamp I.

Dimensions (WxHxD):
 66x71x26mm / 2.6x2.8x1.02inch
 Weight: 97g / 3.42oz
 Construction: Corrosion-Resistant Aluminium Alloy (anodized body)



SRP: £55.95

www.sea-sea.net

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YS-03
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CONTROL ONLY**

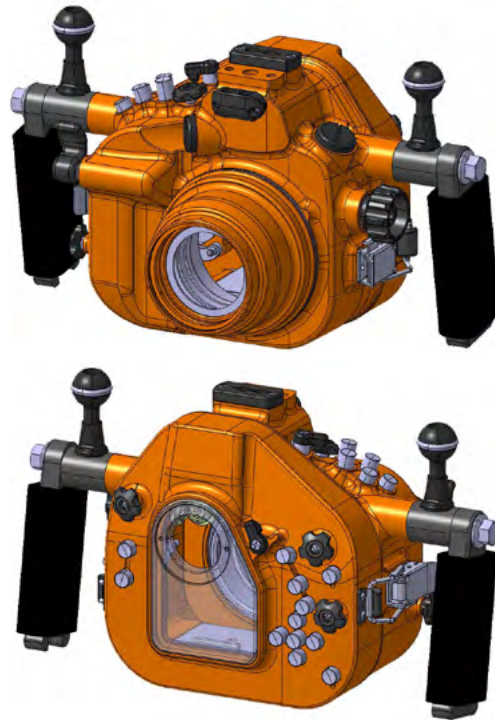
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IT'S AS EASY AS THAT!**




PACKAGE AVAILABLE
CAMERA-HOUSING NOT INCLUDED

WWW.SEA-SEA.COM **SEA&SEA**
THE UNDERWATER IMAGING COMPANY

Acquapazza developments



Japanese underwater housing manufacturer Acquapazza are developing their APPA-GH5 housing for the Panasonic GH5.

One of the most significant features will be the ability to change the angle of the left and right grips.

In addition it will incorporate all the traditional features and designs which make Acquapazza housings durable and secure from flooding.

The APPA-GH5 will be able to take the following lenses:
Panasonic : Lumix G Macro 30mm F2.8 ASPH. MEGA O.I.S.
Panasonic : Leica DG Macro-Elmarit

45mm F2.8 ASPH. MEGA O.I.S.
Panasonic : Lumix G Vario 7-14mm / F4.0 ASPH.
Panasonic Lumix G Fisheye 8mm F3.5
Olympus : M.Zuiko Digital ED 8mm F1.8 Fisheye Pro



Acquapazza are also developing APSG-sdQ for the compact Sigma sd Quattro and Sigma sd Quattro H mirrorless camera systems with Foveon Quattro sensors.

This was due to be available in April but because it was not possible to accommodate the 14mm F1.8 which has a large external diameter it was decided to change the size of the "MB port" into a larger "LB port."

The lenses which can be used are as follows:

10mm F2.8 EX DC Fisheye HSM (manual focus)
14mm F1.8 DG HSM (autofocus)
20mm F1.4 DG HSM (autofocus)
18-35mm F1.8 DC HSM (autofocus)

Macro 105mm F2.8 EX DG OS HSM (manual focus)



Acquapazza also released the APSO-A6500 housing for the Sony A6500 in May and since it can be fitted with a thin smart phone battery the life is increased about 3 times normal. There has also been a small specification change in that the flat cover is the standard specification and the Slant cover is a chargeable optional extra.

Finally they have produced a less expensive extension ring without a manual focus knob for the person not using manual focus. This results in the Z1670 extension SBL being about 20% less. In addition they have produced a less expensive port without a mount base for those users who do not need one. This results in the Z50M port SBL being 15% less and the E90M port SBL about 20% less.

www.acquapazza.jp/en



Nauticam NA-A6300 for Sony A6300



“Versatility & Power”

The Sony A6300 is blurring the lines between compact camera, DSLR, and video powerhouse with its 24.2MP APS-C sensor and 4K UHD shooting capability. An ever-expanding selection of lenses allows your pick of the right lens for the job. The 16-50mm PZ kit lens is easily and comfortably controlled in the Nauticam A6300 housing and is expertly complemented by the Nauticam Wet Wide Lens (WWL-1) or Compact Macro Converter (CMC-1) for the ultimate in versatility—all in one dive!

www.reefphoto.com

HugyFloat - neutral buoyancy redefined



The HugyFloat system creates a 100% neutral buoyancy for your camera or video equipment. This innovative system is adjustable on-the-spot (at the start of the dive) and will guarantee a neutral buoyancy - due to its constant volume - throughout the dive at any depth.

How to use ...

Push the red button to open the valve while descending (at shallow depth). Water will enter the tube and will reduce the air chamber volume. Fine-tuning: push the red button and go up a bit to increase lift or go down a bit to decrease lift. Once 100% neutral buoyancy is obtained, release the red button to close the valves.



The HugyFloat system comes in three sizes depending on the how much lift is required, the L350, L320 or L220 tubes are to be used.

www.hugyfot.com

AOI UMG-01 Magnifier



This is the AOI UMG-01 LCD Screen Magnifier for Olympus Compact Housings.

It cuts out annoying screen glare in bright water and it allows you to get a large, sharp magnified image from the camera's LCD screen.

The key feature here is that it will allow you to actually see the screen in bright conditions! With this loupe-style viewfinder you can cut out the glare that you've probably experienced when shooting in water with lots of sunlight.

The magnifier snaps directly and securely on to the back of the housing, replacing the existing screen hood. You can adjust the focal length of the eyepiece.

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Fantasea FML Ports for Mirrorless Housings



Fantasea has unveiled its new FML lens port system for mirrorless housings, which is compatible with the company's new FA6500 housing for the Sony a6500 and a6300.

The system comprises a flat port, dome port, port extension, and lens gears for the Sony E 10–18mm f/4, Sony E PZ 16–50mm f/3.5–5.6, and Sony E 30mm f/3.5 Macro lenses. The system can accommodate the Sony FE 50mm f/2.8 Macro via the flat port and two port extensions, and the Sony E 16mm f/2.8 with or without Sony's Fisheye Lens or Ultra-Wide Lens Converters via the dome port.

When using the dome, an additional light shielding pad is available to block any light inside the housing from reflecting on the lens or dome.

www.fantasea.com

Aquatica Olympus OM-D E-M1 Mk II



The Aquatica Olympus OM-D E-M1 Mk II physical dimensions are very similar to its predecessor, the OM D E-M1. However, we came out with a few improvements over our first-generation housing that will improve your underwater experience.

The Aquatica AE-M1II housing is all about ergonomics. AE-L/AE-L, shutter and front dial are still easily accessible with your right hand on the grip, but two new levers have been incorporated to allow the photographer easier access to the REC and Fn2 buttons, hence exploiting the great buttons customization options Olympus offers.

In the back, all menu navigation buttons have been brought closer to the side of the housing to allow easier reach. AF and HDR buttons have also been moved from the top to the back to facilitate access using your left hand thumb.

www.aquatica.ca

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Color rendering index CRI82

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Ikelite 200DLM/A housing for Olympus PEN E-PL8



This powerful compact housing packs in all of our latest upgrades to controls and ergonomics. The shutter lever has been updated to a more sensitive and natural feeling curved design. The standard control hugs the side of the housing for comfortable use when hand holding. It can be easily extended using the optional Shutter Trigger Extension # 4077.93 to put it within easy reach when using a right-hand quick release handle.

Controls are located in the same configuration as on the camera to replicate the muscle memory and familiarity you've developed with your camera on the surface.

Even our push buttons have been redesigned to reduce weight and salt build-up. The video record start/stop button is bright red anodized so that you never miss the action. The back of the housing features laser engraved

control symbols which will never fade or fall off.

The camera mount is front-loading for easy installation and removal. A small mounting plate attaches to the bottom of the camera and secures in the front of the housing. The camera mounting plate does not need to be removed from the camera for surface use or when changing the battery or memory cards. The mounting plate features a 1/4-20 threaded mount on the bottom so that it can be attached to a tripod on the surface.

The camera's large, super-bright LCD screen is viewable edge-to-edge through the back of the housing.

www.ikelite.com



7" (17,8cm) HDMI monitor
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functional design
Hugyfot Underwater Camera Equipment



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Product information

Sea & Sea SA8 Ball Base for Accessory Shoe II



The large locking nut makes fitting and removing easy. Even when the ball base gets stuck due to salt residue or corrosion, you can easily loosen the nut in the shaft, via a specially designed access hole, to remove it.

The retaining plate is supplied as a standard accessory so the ball base can be used with non-SEAS&SEA housings.

Specifications

Construction Corrosion-resistant aluminium alloy (anodized finish), rubber

Dimension (W×H×D) 67×35×35 mm / 2.6×1.4×1.4 inch

Weight 55g / 1.9oz

www.sea-sea.net

Subal Navy line



Subal Navy line housings are made of high quality, light weight aluminium in marine standard for salt water. Special hard anodizing layer as final surface protection is resisted on scratches and salt water as well. Our matt colour finish is specially designed to be anti reflex on all light sources. Also come with black/grey Subal handle strap as special edition.

Subal Navy line can use all type of Subal ports and extension rings for all type of lenses that are used in underwater photography and all Subal accessories. One of the biggest advantages from NAVY line is that it can be used almost with all types of lenses on the market on special request. Long distance lenses like 200mm, 300mm, 200-500mm and others can be used in specially designed ports for military purpose.

Subal Navy line housings are made for the special requirements for Navy and Army needs.

www.subal.com

www.uwpmag.com



Think beyond what has been done before, work with the most demanding photographers on the planet, deliver beyond expectations, and never rest on past accomplishments.



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Retra Flash pre-production update!



You are the driving force for the new Retra Flash. We have kept our heads down and worked tirelessly to achieve the goals we set and your feedback has motivated us to make improvements in performance and handling.

Updated tech-spec:

- 100W/s
- Recycle time @ 100%: 1.7s (4x enloop pro), 0.8s (8x enloop pro)
- Number of flash @ 100%, 0.5Hz: 450x (4x enloop pro), 900x (8x enloop pro)
- 300 lumen pilot light
- Pilot light burn time @ 100%: 3h (4x enloop pro), 6h (8x enloop pro)
- 5400K color temperature (4500K with wide angle diffuser)
- 110° beam angle
- 9 manual exposure levels

- S-TTL with +/- 2 F-stop adjustment
- Slave mode with smart pre-flash cancellation
- 4 level smart battery indicator
- Electrical connector options: S&S 5 pin, S6, N5 and Ikelite 5 pin
- Inon and Sea&Sea dual compatible optical connector
- Length = 120mm. Diameter = 102,5mm. Weight = 685g (without batteries and accessories, including 1" mounting ball)
- Underwater weight = -50g
- 100m depth rating
- 2 year extendable Retra Warranty

Standard package includes:
Retra Flash, 1" ball mount, Warm diffuser, Neoprene protector
2 year extendable Retra Warranty

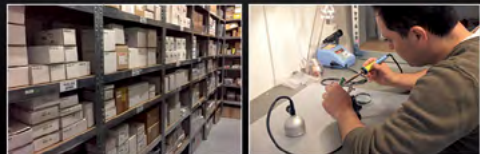
www.retra-uw.com/blogs/news/retra-flash-pre-production-update

www.uwpmag.com



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Ikelite 200DL housing for Canon EOS 80D



Canon cameras are known for their great ergonomics. We extend this underwater, providing larger controls and push buttons which are easy to access even with thick gloves. Whenever possible, controls are located in the same configuration as on the camera to replicate the muscle memory and familiarity you've developed with your camera on the surface. Control symbols laser engraved into the back of the housing will never peel off or fade even with years of use. The camera's large, super-bright LCD screen is viewable edge-to-edge through the back of the housing.

The front-loading camera mount makes installation and removal a breeze. The camera mounting plate allows ready access to the battery and memory card, and features a standard 1/4-20 mounting point for attachment to a tripod topside.

The single most important

upgrade is our long awaited new Dry Lock (DL) port system. This exciting new system is even more robust and even easier to assembly than our time-tested Four Lock (FL) system. The new ports are lighter and more adaptable, and can accommodate extremely large diameter lenses with ease. If you're considering shooting professional quality lenses like the Canon EF 16-35mm Type II/III or the Canon EF 11-24mm, then the DL system is essential.

Most popular zoom lenses

and select lens focus rings can be engaged using a simple yet effective gearing system that puts adjustment right at your fingertips. A large, soft-touch lobed knob on the side of the housing makes fine tuned adjustments a breeze. Zoom and focus gears differ depending on which lens you are using. All are lightweight and affordable. Refer to the DL System Port Chart to choose the correct gear. Zoom gears sold separately.

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TTL convertes for Nikon, Canon, Sony DSLR and MILC





www.trt-electronics.com

Gladius Underwater Drone



The Gladius Underwater Drone is capable of diving up to 100 meters (328ft) deep with a horizontal range of 500 meters (1,640ft), while staying submerged for 3 hours, allowing you to capture Ultra HD 1080P/4K quality photo and video directly to internal storage or live stream your dive in real-time. Whether you're a scuba diver, underwater photographer, commercial diver, oceanographer or just want to have fun, we've intelligently engineered Gladius with features to fit a wide range of uses.

With easy to operate piloting controls, low-light sensors and image quality algorithms, Gladius empowers anyone to explore while capturing crystal clear, distortion free imagery at depths of 100 meters.

Whether you're a scuba diver, underwater photographer, commercial diver, oceanographer or just want to have fun, we've intelligently engineered Gladius with features to fit a wide range of uses:

- Most Affordable - Compared to other underwater drones with similar features, Gladius is a steal at \$599.
- Easy To Control - Piloting is easy with its quad thrusters, four degrees of freedom and gaming-like controller.
- Long Range - Semi-tether connection increases range to 500m and 100m deep, triple the industry average.
- Image Optimization - Light sensors and image optimization algorithms create stunning 4K videos without



distortion.

- Portable Case - Weighing only 6.6lbs and measuring 16.9"x10.2"x3.7", transport anywhere via backpack or Gladius' hard-shell case available in the Professional pack.
- Get Standard - \$599
Get Advanced - \$799
Get Premium - \$1,025

www.indiegogo.com/projects/gladius-submersible-underwater-drone-technology#/

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CineBags CB76 Tool Kit



CineBags have released the CB76 Tool Kit for underwater photographers!

After a successful launch of the CineBags CB70 Square Grouper at the 2016 DEMA in Las Vegas, CineBags is proud to release our latest product, The CB76 Tool Kit.

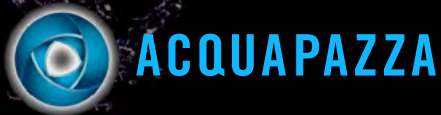
The CB76 is durable padded pack to organize and store the most essential tools needed for the maintenance and repairs of your underwater housing.

Made from heavy duty tarpaulin fabric, the bag has multiple zipped compartments made from see through mesh to making locating items easier.

The CB76 Tool Kit is shipping now and will be available through our dedicated CineBags dealer network like Reef Photo, Blue Water Photo, and others.



www.cinebagsunderwater.com



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

APSG-sdQ

**Underwater Camera Housing for
SIGMA sd Quattro / sd Quattro H**



<http://acquapazza.jp/en>

Anglerfish Trigger remote slave sensor



The optical capability of the trigger will allow the user to store the trigger in his or her pocket and use the trigger on the spot as required. You can use the trigger to perform off-camera lighting and to decouple the strobes from the camera giving the photographer ability to create creative lighting. It can be used in macro snoot application for difficult snoot light setup or it can be used in wide angle application such as wreck or cave photography.

An underwater photographer who is already shooting macro with twin strobe setup can simply carry the trigger in his pocket.

Once the lighting is setup with the appropriate light modifier (snoot), the diver can move around the subject to get the proper framing. By decoupling the camera from the

strobe, the diver can move around and frame the subject without disturbing the lighting.

Main Features

- Dual optical and electric sync cables
- Compatible with all strobe models
- Intelligent ambient light sensitivity compensation via on board computer
- Type III hard anodized aluminum housing for maximum durability
- Depth rating of 100m
- Comes with USB charger and universal plug
- Ultra fast electronics able to achieve maximum sync speeds faster than 1/320s!
- Up to 40hr of shooting time on a single charge. Up to 300day of battery duration in the sleep mode
- Environmentally friendly design. Lead (Pb) free and RoHS compliant

www.uwcamerastore.com/anglerfish-trigger-remote-slave-sensor.html



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11000 LUMEN LED VIDEO LIGHT



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BY UNDERWATER PHOTOGRAPHERS



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The next evolution in Gates legendary reliability is Seal Check Lite.

Representing peace of mind, Seal Check Lite provides confirmation of housing integrity before submersion. Virtually gone are the days of flooded cameras.

Seal Check Lite is travel friendly, weighing a mere 11oz / 320g and fits nicely into small spaces with your Gates housing.

Be assured your Gates housing is sealed and ready to capture your finest images 24/365. No need to take a chance... just take a Gates!

Compatible with nearly all Gates housings.

www.gateshousings.com

Sealux Sony HDFS5



The Sealux HDFS5 is a safe, tailor-made housing for the professional PXW-FS5 4K 4:2:2 10 bit camcorder made by Sony. This means it is one of the smallest and lightest aluminium underwater housings on the market for the PXW-FS5. With this housing our main focus has been on operational versatility.

2 additional sockets (optional) allow connection of external devices, for example, an external monitor/recorder and a vacuum-system. The basic model features screw plugs instead.

Using the full range of Sealux ports, the housing is perfectly equipped to work with most combinations of lenses and adapters. Like the FS7 housing, the Sealux FS5 housing features 3 M6 bolt-on points on the underside, situated right and left at a 30° angle, respectively, for runners or a buoyancy system, for example.

www.sealux.de

www.uwpmag.com

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never equaled”

Sea Slugs of India by Deepak Apte & Digant Desai

Tiny, cryptic, brilliantly coloured and highly diverse in nature! Yet Sea Slugs in India are little known entities.

Mostly lacking a shell but adorned with spectacular colours, they use an assortment of defences to keep their predators at bay, even reusing their toxic chemicals and stinging cells! With specific food and dwelling needs, they form important indicators of a habitat's health.

But so far, only about 400 species are known from the Indian coastline. This field guide provides up-to-date information about 361 species, their geographical range and how to identify them. The guide is replete with 666 colour plates of live animals, making it highly engaging. Written in a lucid style, this user-friendly guide will be of interest to students, teachers, researchers, policy makers, divers and beachcombers.

www.bnhs.org



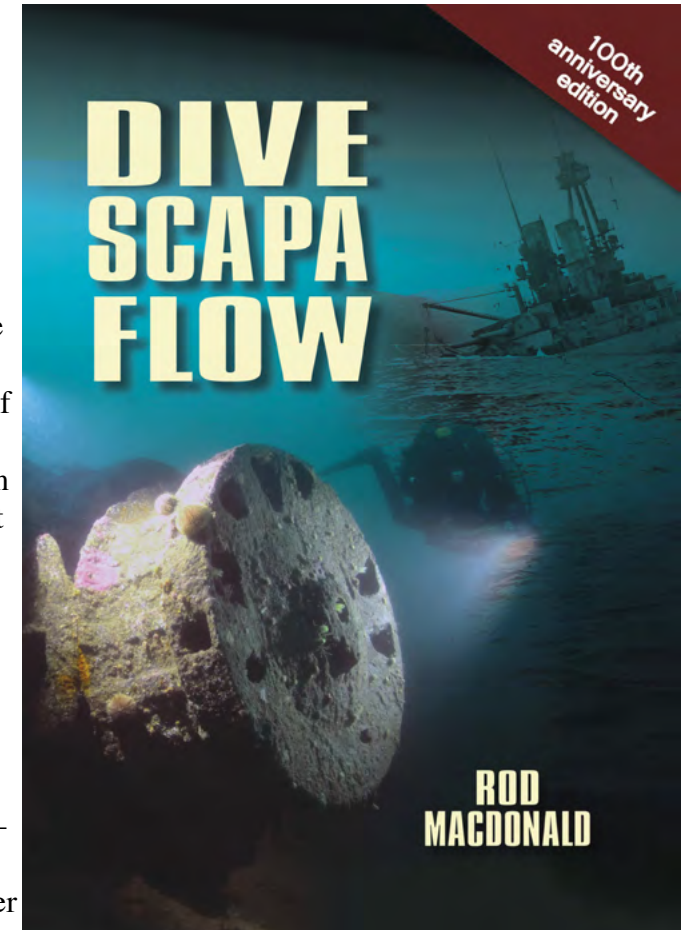
Dive Scapa Flow 100th anniversary Edition

Dive Scapa Flow has been THE definitive guide to diving the fabled wrecks of Scapa Flow, one of the world's greatest wreck diving locations.

This completely re-written and updated centenary edition marks the 100th anniversary of the scuttle of the 74 warships of the interned German High Seas Fleet at Scapa Flow on 21st June, 1919 the greatest act of maritime suicide the world has ever seen.

The dark depths of Scapa Flow conceal the remains of several of the Kaiser's WWI High Seas Fleet. Three massive 575 feet long 26,000-ton König-class battleships await exploration huge underwater mountains where divers can see the last 12-inch big guns to have fired at British warships at the Battle of Jutland in 1916; or drift along rows of 5.9-inch secondary battery casemate guns and see massive masts and heavily armoured spotting tops.

Four 5,000-ton, 500 foot long, kleiner kreuzers, Brummer, Cöln,

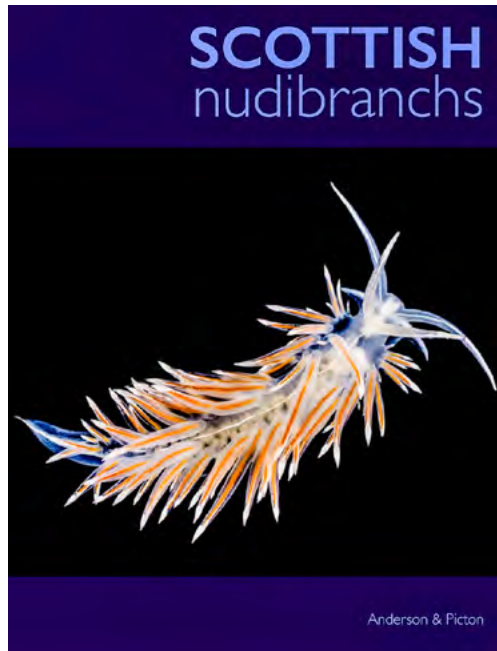


Dresden and Karlsruhe lie on their beam ends open for inspection with parts that remained on the seabed of many other High Seas Fleet vessels as they themselves were lifted to the surface during the greatest feat of underwater salvage that has ever taken place.

www.whittlespublishing.com/Dive_Scapa_Flow

www.uwpmag.com

Scottish Nudibranchs



A photographic guide to the nudibranchs and other sea slugs recorded around the coast of Scotland. 107 species are described and illustrated, with up to 8 images for each species, including their spawn and food, and general information on the main groups.

There are also distribution maps for 102 species and reproductions of the illustrations from Alder & Hancock's 1845-55 monograph for 74 species.

Available from the iBook Store - £12.99 and a reduced version suitable for Kindle at Amazon for £9.95.

www.nudibranch.org

Videux

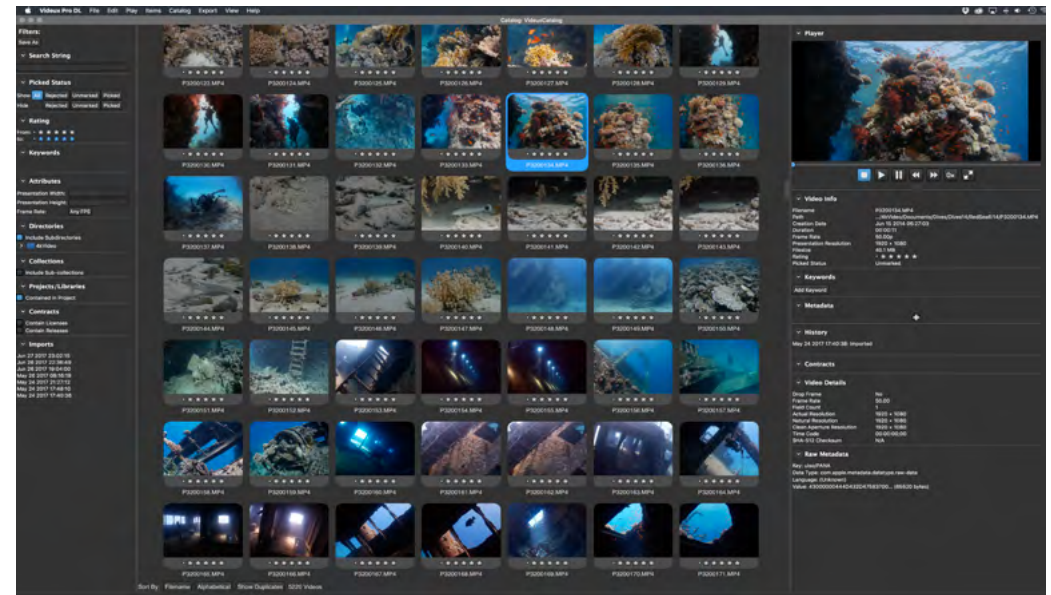
Introducing Videux, a powerful organizer, player, and workflow assistant for video that is highly optimized to get tens of thousands of videos organized and ready for editing. Videux is an indispensable tool for stock videographers and people with large video libraries.

A mashup of the word video and d'eux (meaning "of them"), a word borrowed from our love of New Orleans. While it's perhaps not proper French, we think this portmanteau is à propos.

With effective organizational features, Videux can handle just about any video collection with ease, tagging them with keywords, ratings, and flags. Videux keeps track of model releases, license agreements, metadata, and much more, making it easy to see at a glance the state of your video library.

Easy to use collections make quick work of organizing an edit. Integration with Final Cut Pro X, iMovie, and Premiere Pro makes your workflow faster and easier. A history view shows exactly what has been done with each individual clip.

Optimized for video, Videux can deal with very large numbers of video clips. Whether there are 100 or 100,000 clips in your library, Videux can tackle them and make it fast and



easy to find just what you're looking for using the logical, powerful, and intuitive filter-based user interface. A single click duplicate finder means an end to duplicates that waste storage.

As a sleek video player, Videux makes comparing clips, culling, or just plain viewing quick and easy. Fast clip-to-clip movement, full-screen playback, multi-speed playback, frame accurate timecode display (version 1.1), and a skimming playhead mean the user can find elusive moments in a given clip in no time.

Playlists make it easy to string together multiple clips for viewing or presentation. Playlist clips can be dissimilar in any way - mix clips of different resolution, frame rate, containers/codec - and Videux will happily play them in sequence. Clips

can be repeated inside a playlist, and with the loop option and fullscreen playback, Videux becomes a standalone video kiosk.

"Videux is a problem solver, born to bridge a gap between capturing footage and delivering it. There is the nature videographer who needs to be able to cull and rate footage and keep track of the licenses for clips sold. There is the one-person documentary filmmaker that needs to be able to find key moments in hours of interview footage and then organize clips before sending to the editor. There is the YouTube channel that wants to keep track of what it has done and what it will do next. We designed Videux for these people."

www.Videux.com

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Exploring Britain's Hidden World

The Natural History of Seabed Habitats

Keith Hiscock, Marine Biological Association of the UK

Marine biologists have been exploring the shallow seabed around Britain for more than 200 years. Over the past 50 years especially, existing data and new survey information has been collected and analysed to make a complex world understandable and to support marine environmental protection, management, education and enjoyment. This book gives a brief account of those studies and many of the individuals and organisations that have collected and organised the knowledge gained. Photographic images and line drawings 'bring alive' the catalogue of seabed habitats and are the major part of the book. Finally, this book looks at the remarkable ways we can now visualise the seabed and access information. It looks forward to new developments that will help fill the many gaps still remaining in our knowledge.

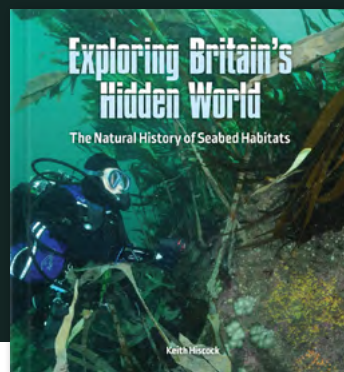
This book is the culmination of 50 years of research by the author to better understand what subtidal seabed habitats occur where around Great Britain together with the environmental and biological factors that determine the character of their associated marine life. This volume is intended to inform the reader with minimal technical terminology. It is intended to be enjoyed, to inspire and, hopefully, to surprise.

Exploring Britain's Hidden World:

- Describes the earliest days of sampling seabed habitats to catalogue the assemblages of species that occurred there.
- Explains some of the main physical and chemical (salinity) characteristics of the seabed environment and which are most important in shaping the types of assemblages of species that occur there.
- Mentions 'Britain's place in the world', i.e. biogeographical characteristics.
- Has an overview of the 20th century when distinctive assemblages of species were being described as 'communities' and lead into the classification of seabed biotopes that we use today.
- Acknowledges the current and recent sources of the knowledge that we have including statutory bodies, academic institutes, industry and volunteers.
- Illustrates seabed habitats and biotopes captioned with 'lay' descriptions but, wherever possible, indicating the biotope shown (the major part of the book).
- Gives an account of 'change': long-term, seasonal and stochastic including change brought about by human activities such as the introduction of non-native species.
- Identifies what we have done and what we need to do to protect seabed habitats and species including what MPAs will and will not do.
- Looks into the future and how seabed habitats will be surveyed and mapped but also the role of academic institutes, volunteers, industry and environmental protection agencies in collecting that information.

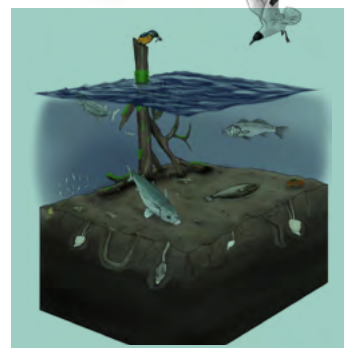
Exploring Britain's Hidden World is intended for:

- The interested public, especially marine naturalists and divers.
- Those who have a role in using, studying and protecting seabed habitats.
- Students from secondary to university levels who are learning about ecology and conservation.



It was going to be cold (so a tin of treacle was consumed for energy), it was going to be wet (there was no relevant protective clothing so a few layers of tweed trousers and woolly jumpers would have do), but at least there was a telephone to dictate your scientific observations to a scribe at the surface (although that was needed to ask for "more air, more air"). It's 1931 and a hardy group of young scientists were embarking on the first habitat survey by diving in Britain.

(Image: Jack Kitching)



Estuarine habitats are difficult to visualise because water is usually highly turbid and, anyway, most of the sedentary species burrow into the sediment. Here, the seabed is colonised by bivalve molluscs and by worms (*Arenicola marina* and *Heediste diversicolor* in this image). Fish such as mullet () and flounder are frequently present and mysid shrimps and crabs *Carcinus maenas* occur.

(Image: Jack Sewell)

The book relies greatly on images, from early line-drawings and photographs of the personalities who ventured ideas, through accounts and illustrations of seabed sampling that identified 'communities' through to recent images (photographs and coloured drawings) of seabed biotopes and, finally, the sort of equipment and images that will be used in the future.

The book is written and illustrated by leading marine biologist, underwater photographer and conservation scientist Dr Keith Hiscock. Coloured line drawing are by Jack Sewell.

In view of the role that the book should play in informing a wide audience about Britain's seabed habitats and acknowledging the sources of that knowledge, sponsorship is being sought from government agencies and industry.

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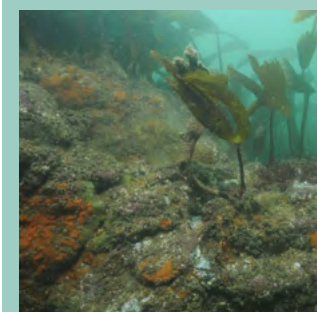
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wildnaturepress.com



In three known locations on the west coast of Scotland, the tube worm *Serpula vermicularis* forms castle-like reefs up to 80 cm high. The reefs are structurally complex and provide shelter and an attachment for many others species.

'Serpula vermicularis reefs on very sheltered circalittoral muddy sand' (A5.613 / SS.SBR.PoR.Ser).



Extremely tide-swept habitats

Tide-swept habitats occur off headlands and where two land masses come close together. Where the strength of tidal currents is less than about 3 knots (about 160 cm/sec) at the surface, a great many species thrive. Between 3 and 6 knots, a smaller number of species will thrive and the assemblages that develop become typical of tide-swept rocks. In a very few locations around Britain, tidal currents will exceed 6 knots and the assemblages will consist of a few highly tolerant species.

'Laminaria hyperborea park with hydroids, bryozoans and sponges on tide-swept lower infralittoral rock' (A3.2122 / IR.MIR.KR.Lhypt.Pk).



The 'muddy tubes' that often make underwater rocks look more like a farmyard in tide-swept habitats are of jassid amphipods (*Jassa falcata* here).



50 and counting

by Phil Rudin

In August of 2001 Underwater Photography Magazine released its first on-line digital magazine and created an entirely new way of sourcing information on all things related to underwater photography. Fast approaching the century mark the 100th issue of UWP magazine is scheduled for January/February 2018. The November/December 2016 issue contained my 50th article published in UWP.MAG.com and I thought I would reflect on my first fifty.

My first article for UWP magazine was a Sept/Oct 2010 review

of the Olympus E-PL1 and Olympus PT-EP01 housing. This was my first review of a mirrorless camera/housing combination and the first mirrorless M43 camera released by Olympus.

The following issue contained articles for the Sony NEX-5 with NA-NEX5 Nauticam housing and the Athena ARF ring-flash. At the time of these reviews I was working with Brad Nolan Publisher of Dive Chronicles Magazine and owner of US-Dive Shows.

My responsibilities involved writing reviews, teaching underwater





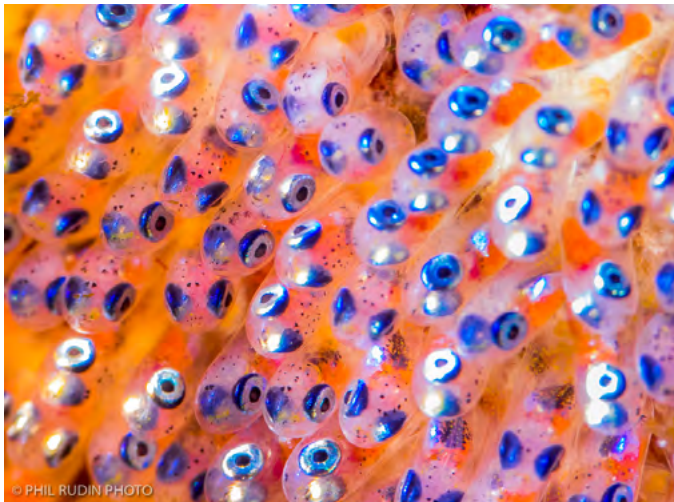
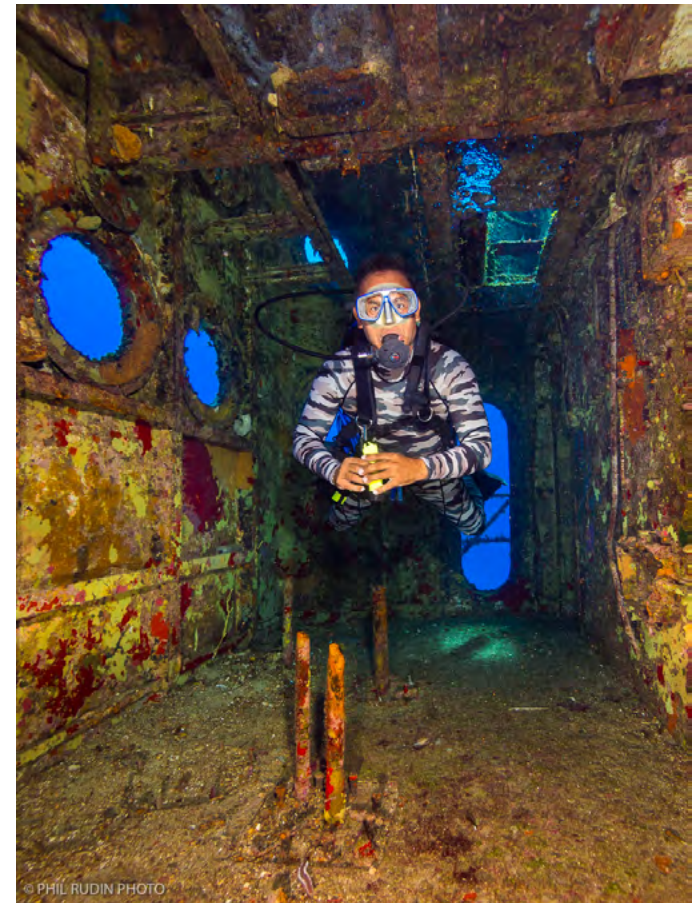
photo workshops and travel seminars at US-Dive Shows around the country and teaching U/W photo classes at Dive Chronicles Digital Jam events in Cozumel Mexico and Grand Cayman.

In November of 2011 I met Peter Rowlands, the Editor of UWPMAG.com at the DEMA show in Orlando Florida and we agreed that I would take a more active roll in writing for

the magazine.

During the following five years leading into 2017 I have been helped along the way by Manufacturers, design experts, photo pros, dive resort operators, charter boat operators, dive masters, retailers, colleagues and friends in the business. Many of my articles were reviews of new and interesting underwater photography





equipment. These products were in many cases on loan from the following manufactures, Athena, DeepShot, Fantasea, Fisheye, Glow Dive, Ikelite, Inon, Keldan, Metabones, Nauticam, Olympus, Pelican, Reefnet, Reef Photo & Video, Rokinon, Saga Dive, Sea & Sea, Sony, Think Tank, Zeiss, Zen Underwater and more.

Without the equipment loans from these manufactures and retailers most of the reviews would not have been possible. I would like to once again thank all of those involved I helping me reach my 50th article.

I have included some of the photos used for the first fifty reviews and look forward to doing fifty more.

Phil Rudin



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.

www.magic-filters.com

Olympus TG-5 & PT-058 Housing

by Backscatter Staff

Olympus was able to get us an early release of the new Tough TG-5 camera and PT-058 housing. While we haven't had it in the water yet, we were able to get some topside comparisons with the previous model, the Olympus TG-4. Read on to see how this new camera stacks up against one of our all time favorites.

King Of Macro

The Olympus TG-5 carries on with probably the coolest feature ever for an underwater camera, microscope mode. Think of it as super macro on steroids. Olympus TG-5 has the highest reproduction ratio out of ANY camera currently on the market. With this camera there is no subject too small to shoot.

4K Video and 120p HD

The Olympus TG-5 can capture 4K 30p video, 1080 120p video which is a massive upgrade from the Olympus TG-4. Hi speed video shot at 120p can be slowed down 4x to 30p in post for really cool ultra slow mo effects. Combining slow motion with in camera image stabilization, any

minor wobbles from your videos will virtually disappear.

There is a new movie mode added to the camera, meaning you can adjust your quick settings just for shooting video, instead of tweaking one of the still modes like before. You can also still record from other modes, but you will have to rotate the dial to Movie Mode to shoot in 4K and high speed 1080. This also means that there is no 4K video in microscope mode which is a bummer, but not a deal breaker. It will still shoot 1080 60p in the other still picture modes, including microscope mode.

New Sensor and Processor

The 12MP CMOS backlit sensor is all new and results in major improvements in image quality, with sharper images and improved low-light performance. The new image processor is the same as in the flagship Olympus OM-D E-M1 II. This new image processor allows a maximum shooting speed of 20fps with a Raw buffer of 14 frames and can continuously shoot jpeg images until the card is full.



Focus Peaking and Manual

Even with high-resolution screens, critical focus is hard to see, especially when shooting in microscope mode with limited depth

of field. Focus peaking will show areas of the image that are in focus by outlining the in focus edges in a color of your choice. This makes it easy to see that you got that super tight macro shot in focus without having to see the

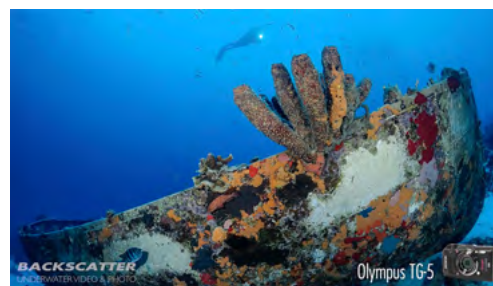


actual critical focus. This is great for subjects that are in constant motion where it's hard to see focus because it never stops moving, or for shooters whose eyes might not be able to see perfect focus. Focus peaking is only active in manual focus mode. You can now use the same advanced focusing techniques as mirrorless or SLR cameras by moving the camera in and out from your subject to see the focus peak before snapping your next shot.

in live view when shooting with a strobe because the strobe exposure is only shown after the image is taken. It really becomes useful for live view. If you are shooting with video lights as you can easily judge your exposure even before taking the picture. Having this feature on image review is the primary way to judge the exposure of your image, so this is a very welcome addition.

New Top Control Dial

There is a new top control dial that is contextual depending on which shooting mode you are in. This top dial is not re-programmable, but it defaults to the function you would most want for each mode. Most of the time it will be set to exposure compensation, but in aperture priority mode it will select your aperture, and when in manual focus it can be used to adjust the focus distance. This



Highlight and Shadow Warnings

Olympus has now included highlight and shadow warnings. Highlight and shadow warnings indicate areas of the image that are either completely over or under exposed to the point of no detail being left. These warnings can be activated for live view, image playback, or both. This feature isn't very useful

makes it much easier to adjust settings on the fly when the action picks up.

Pro Capture Mode

Another very exciting feature, and something else carried down from the flagship Olympus OM-D E-M1 II, is the Pro Capture Mode. This feature is basically a pre-roll, allowing you to capture images BEFORE you take a picture. When activated, Pro Capture Mode will start buffering images

upon a half press of the shutter button. These images are not writing to the card, but are being buffered through the camera's internal memory. When you then press the shutter button, whatever images you had buffered will also be written to the card. The idea behind this is to help capture that crucial action moment, so if you are just a split second late when some interesting subject behavior is on display you have an opportunity to still capture the shot. The major



drawback to this feature is the inability to synchronize with strobes, so it has not been something we used too much on the Olympus OM-D E-M1 II. Now with the Olympus TG-5 however, you can more easily use a compact video light when shooting, thus eliminating the need to worry about synchronizing due to the constant-source video light.

Conclusion

This is probably the most advanced update to the Olympus Tough line of cameras we have seen

yet. The list of updates is impressive — 4K video, hi-speed 1080 video, improved low-light performance, image quality of the new sensor, waterproof to 50ft without a housing, microscope mode's insanely powerful macro, professional-level features like manual focus with focus peaking, plus much more.

With its small size, top level performance, and ease of use, it's a great camera for a primary rig or a secondary backup camera for your BC pocket or boat use.

www.backscatter.com



THE SOURCE
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CineBags CB27 Lens Smuggler

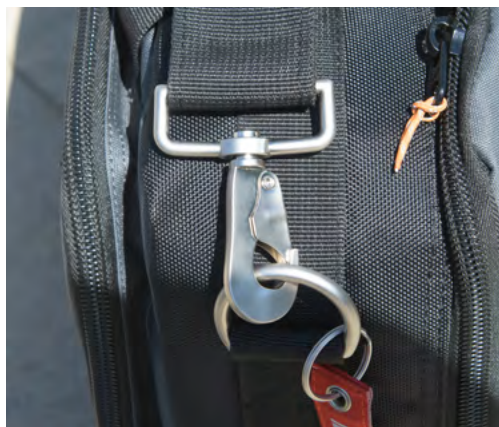
by Adam Hanlon

CineBags recently released a range of underwater specific cases under the CineBags Underwater brand. There are several existing CineBags products that cross over between the two ranges.

Many airlines allow travellers to take a carry on bag and what they describe as a personal item. The latter's size is limited to 9 inches x 10 inches x 17 inches (22 cm x 25 cm x 43 cm). Often this can be a laptop bag or purse, but CineBags has come up with an ingenious product that uses this piece of baggage as a useful adjunct to avoiding weight problems.



The CB27 Lens Smuggler is sized externally at 17.5 inches x 13.25 inches x 9.75 inches (44.45 cm x 33.65 cm x 24.77 cm) so is "slightly" oversized, but is "disguised" to look like a chunky laptop bag.



The bag is supplied with a substantial shoulder strap which attaches with two oversized stainless steel clips.



For those who want to go completely covert, the CineBags logo is velcro'd on and can be removed to avoid unwanted attention from check in staff.



Internally, it has a total of 10 padded removable dividers that allow you to safely carry multiple SLR bodies, lenses, macro ports or small strobes and 5 zipped see through mesh pouches.





It seems to take an amazing amount of equipment. I loaded it with:

- Nikon D810 body
- Nikon 105mm f2.8 VR
- Nikon 24-70 f2.8
- Tokina 10-17mm f3.5-4.5
- Nikon 60mm f2.8
- Nikon 10-24 f3.5-4.5
- 2 x GoPro HERO 4
- GoPro HERO 4 Session
- SAGA Trip lens
- Noodilab Moby macro lens
- Lacie Rugged 5TB external hard drive
- Apple charger
- USB3, USB-C and Lightning Cables
- Card readers and spare cards in Think Tank Pocket Rocket
- Apple Display adapters
- iPad
- iPhone
- MacBook Pro 15"
- Lens cleaning cloths and tissues



The Lens Smuggler is super robust. All the hardware and fabrics are oversized and built to last. There are no signs of wear so far. The laptop sleeve is moulded and provides significant protection to the computer within.

The size and strength is needed because when loaded with the gear above, it is a heavy beast. It also has a comfortable neoprene carry handle that also allows the bag to be easily maneuvered down the aisles of airplanes and pushed into the overhead lockers.

In fact my only snag with this bag is that it cannot make 15 kg of gear weigh 5 kg!

Returning to the starting point, the CineBags CB27 Lens Smuggler is designed to help professionals get their critical gear safely to the destination where the gear will be used. It helps to ensure that you can travel with your gear in the cabin of the aircraft, ensuring that it arrives safely at your destination. If your travels demand that you get your camera gear to your destination, this bag should be in your arsenal.

The CineBags CB27 Lens Smuggler is available from your local specialist CineBags



It has a well padded laptop compartment that can hold a 15 inch computer along with a front organizer which features a small pouch to store media cards, business cards, and travel documents and a pouch for a smartphone.

Underwater retailer or direct from CineBags.

FTC Disclosure:

The CineBags CB27 Lens Smuggler was supplied free charge to the reviewer for review purposes.

Adam Hanlon
www.wetpixel.com

www.cinebags.com/cb-underwater

We've got you covered!



Magic filters are now available in 3 options. Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance, Auto-Magic for compact cameras in automatic point and shoot mode. GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance. Prices start at just £22.

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

www.magic-filters.com

Nauticam N85 glass dome port & Olympus 8mm F1.8 fisheye

by Phil Rudin

I am frequently contacted through social media, photography forums and E-mail asking my opinion about lens and port combinations for Micro four-thirds camera systems being used underwater. One of my most frequent inquires for the past six months has been for information about the new Olympus M.Zuiko Digital ED 8mm F/1.8 Fisheye PRO lens and the available dome systems for that lens.

In a July/August 2014 review for UWPMAG.com I talked about my experience with the Panasonic 8mm F/3.5 Fisheye and the Zen Underwater DP-100 port. I concluded that the fisheye lens was a must-have for M43 shooters and that the Zen DP-100 port provided the very best optical quality for a port of its size in combination with the Panasonic 8mm Fisheye.

A friendly debate has been waged on social media for years above the virtues of smaller ports verses larger ports for a verity of fisheyes lenses. The debate has included prime Fisheye lenses from Canon, Nikon, Olympus, Sigma and more plus zoom Fisheye lenses like

the Canon 8-15mm Fisheye Zoom which I reviewed for the Nov/Dec 2016 issue of this magazine using the Zen DP-100 port, the new Nikon 8-15mm Fisheye zoom the Tokina 10-17mm Fisheye zoom for APS-C cameras and more.

I have used several of these fisheye lenses over the years with large ports like the Zen Underwater DP-170/DP-200 and Nauticam N120 180mm optical glass ports. These three ports all have a 110 mm radius of curvature while the smaller Nauticam 140mm is 69 mm and Zen DP-100 is 50 mm.

Physics is not my strong suit but the prevailing wisdom is that domes with the greatest radius of curvature and diameter should yield the best corner sharpness IF the entrance pupil (or nodal point) for the lens is properly located at the center of the sphere. Getting the dome into the proper position relative to the lens is most often accomplished by adding various port extensions between the housing and dome.

This is the point where the debate begins to fall off the rails for me and



© PHIL RUDIN PHOTO

Model Roman, Ginnie Springs Florida, Olympus E-M1 II, Olympus M.8mm F/1.8, Nauticam NA-EMIII housing and 140 mm port, two Inon Z-240 strobes, ISO 400, F/9, 1/200 sec.



the mathematics involved make my head what to explode. We all have differing views on how important corner sharpness is, some feel corner to corner sharpness is essential with all lenses while others are more focused on overall image quality when viewed at the display size being used for any given project. About the only thing everyone will agree on is that fisheye lens render better corner sharpness than rectilinear lenses with all things being equal.

The other common debate is over how large a dome should be used for any given fisheye lens. We basically have two camps those that favor the smaller ports like those listed above and those in the larger port camp. The first group argues that smaller ports allow for better close focus wide angle, a more compact size for getting the housing into smaller places, better strobe light placement, a lighter overall weight and a smaller travel footprint.

Those in the larger port group are looking for better split (over/under) image quality, better corner to corner sharpness, less vignetting, the ability to carry only one port for both fisheye and wide rectilinear lenses and more.

Nauticam N85 140 mm Fisheye dome

Nauticam Optical glass dome



ports are available in four sizes 140 mm, 180 mm, 230 mm and 250 mm. The port openings for Nauticam housing include the N85, N100, N120 and N200 mounting sizes. The range also includes ports rated from 40 to 100 meters of depth in saltwater.

All of the Nauticam optical glass ports have been manufactured to the highest standards of optical technology and use nothing but the highest quality materials. The body construction and port shades are anodized aluminum alloy and the optical glass has a multi layered broad band anti-reflective coating on the inside.

The Nauticam N85 140 mm Fisheye dome port is rated to 100 meters, has a 69 mm radius of curvature and a fixed shade which protects the dome glass but can-not be removed.

All new Nauticam optical glass port include an excellent hard sided protective case with foam padding for



travel and storage, a neoprene port cover and a rear storage cap to keep dust from getting into the port when it is not being used.

The N85 140 mm Fisheye port works with the same iconic Nauticam port locking system feature found on all mirrorless and DSLR housings. It also features state of the art precision manufacturing standards used for all Nauticam optical glass ports and the multi layer broad band anti-reflective coating inside. The N85 140 mm port retails for \$900.00 / £832.00 (inc. VAT).

Olympus M.Zuiko Digital ED 8mm F/1.8 Fisheye PRO lens

The very fast Olympus 8mm F/1.8 Fisheye is an excellent choice for underwater photographers using M43 system cameras.

The wide F/1.8 to F/22 range, 12cm (4.72") minimum focus distance, 0.2X magnification and stellar auto focus speed make this lens a joy to use especially with the most advanced auto focus system cameras like the Olympus EM-1 II.

The 315g (11.11oz) lens, at 62 x 80mm (2.44 x 3.15") is slightly heavier, longer and wider than the Panasonic 8mm and at around \$798.00US/£599.00 the Panasonic is also more economical than the Olympus at \$899.00US/£699.00 .

The most obvious differences between the two lenses is that the Olympus lens is two stops brighter, which allows for shallower depth of field resulting in the ability to use higher shutter speeds and lower ISO numbers. It has faster AF speeds and it is weather-sealed an obvious plus when working around water.

The Olympus lens is an excellent top side lens as well with superior astro photography capabilities, better indoor venue capabilities and more.



Very noticeable distortion of the horizon and water surface common with all fisheye lenses, Ginnie Springs Florida USA, using the same equipment, ISO-400, F/9, 1/200th sec.

Field testing the Olympus 8mm and Nauticam port

For this review I used the Olympus 8mm F/1.8 with the Olympus EM-1 II camera, Nauticam NA-EM1 II housing, Nauticam N85 140 mm dome port, Nauticam Mini extension ring 17 mm with lock for N85 ports, Nauticam 60 mm x 250 mm buoyancy arms with 200 mm ball arms and two Inon Z-240 strobes. The

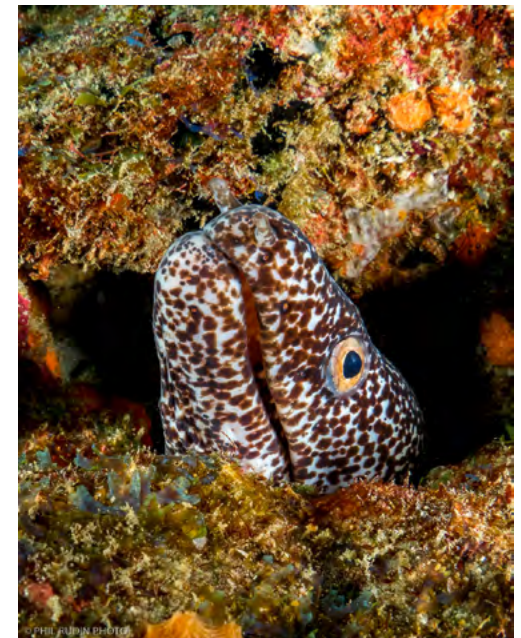
Nauticam 17 mm extension retails for \$180.00/£167.00.

With the Nauticam Mini extension ring 20 mm (\$180.00/£167.00) the 140 mm port can also be used with the Olympus 12mm F/2 lens which is an excellent close focusing portrait lens for both fish and people. The 8mm fisheye can be mounted from the rear of the housing while attached to the camera with the port in place on the housing.



Model Roman with fingers on the dome glass, Ginnie Springs Florida USA, Olympus E-M1 II, Olympus M.8mm F/1.8, Nauticam NA-EMIII housing and 140 mm port, two Inon Z-240 strobes, ISO 400, F/7.1, 1/200 sec.

Spotted Moray Eel, Breakers Reef, Palm Beach, Florida USA, Olympus E-M1 II, Olympus M.8mm F/1.8, Nauticam NA-EMIII housing and 140 mm port, two Inon Z-240 strobes, ISO 400, F/11, 1/125 sec.





Nurse Shark, Breakers Reef, Palm Beach, Florida USA, Olympus E-M1 II, Olympus M.8mm F/1.8, Nauticam NA-EMIII housing and 140 mm port, two Inon Z-240 strobes, ISO 400, F/10, 1/125 sec.



Loggerhead Turtle, Olympus EM1, Olympus M.8mm F/1.8 Fisheye, Nauticam housing and port, two Inon Z-240 strobes, ISO-320, F/5.6, 1/200th.

The Olympus fisheye does not have a mounting point for filter gels at the rear of the lens like some DSLR fisheye lenses do.

Once assembled the system is very well balanced in the water and can be easily used with one hand. The Olympus 8mm will focus all the way to the glass port with excellent sharpness. I have attached an image of the model's finger resting on the port glass to give an idea of the subject size for close focus wide angle shots with the 140 mm port.

For CFWA I would recommend an F/8 or higher F/stop for the foreground and background subjects to be in focus. Lens curvature is most

notable when you are very close to your subject and when you place the horizon (reef/water interface) high or low in the frame.

Downward and upward angles also tend to distort and darken in the corners of the frame as in the case of snell's window created by direct upward angles. This distortion is common with all fisheye lenses and with a little practice can be use to your advantage.

I tend to keep my strobes well behind the dome port with the front of the strobes next to the housing grips and parallel to the lens glass. When shooting near or at the surface the excellent Nauticam anti-

reflective coating prevented any reflection from the lens engravings to be captured on the image sensor, an issue commonly associated more with acrylic ports.

Making an effort to have the sun at your back can also help to reduce this problem. I found the Nauticam 140 mm port worked well for split images in relatively calm water, using f/8 and above. I commonly shoot this lens between f/4 and F/11 at ISO-100 to 400 at 1/60th sec. and above. Much slower shutter speeds can be used if needed on stationary or very slow moving subjects.

Corner to corner sharpness surpasses my needs and image quality is outstanding with this combination. Serious M43 shooters should consider adding this lens and port to your kit. It is easy to travel with and covers a very wide range of subjects.

Regarding the debate between the Panasonic and Olympus M43 fisheye lenses, if you can afford the Olympus lens and optical glass port it is well worth the extra expense especially if the lens is going to be used above water for travel and other needs.

Contact your local authorized Nauticam dealer



for additional information and pricing for the N85 140 mm Fisheye Port and special thanks to Nauticam USA for assistance and technical information for this review.

Phil Rudin

Small ads



SOLD! – Ikelite housing for a Canon 5D MKII

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

Your advert could be [here](#) instead for just £5.00



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

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

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



SOLD! – Subtronic Nova analog version no ttl converter

Subtronic Nova analog version no ttl converter

The strobe is 3 years old in good condition

All sockets in S6

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Rudolf Sellböck

Ref C146

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

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

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

Sell your stuff You'll be amazed at just how quickly your unwanted underwater photography kit could be converted into hard cash with a UwP small ad. You can have your own UwP small ad for just £5.00 and it can have one photo as well as up to 100 words.

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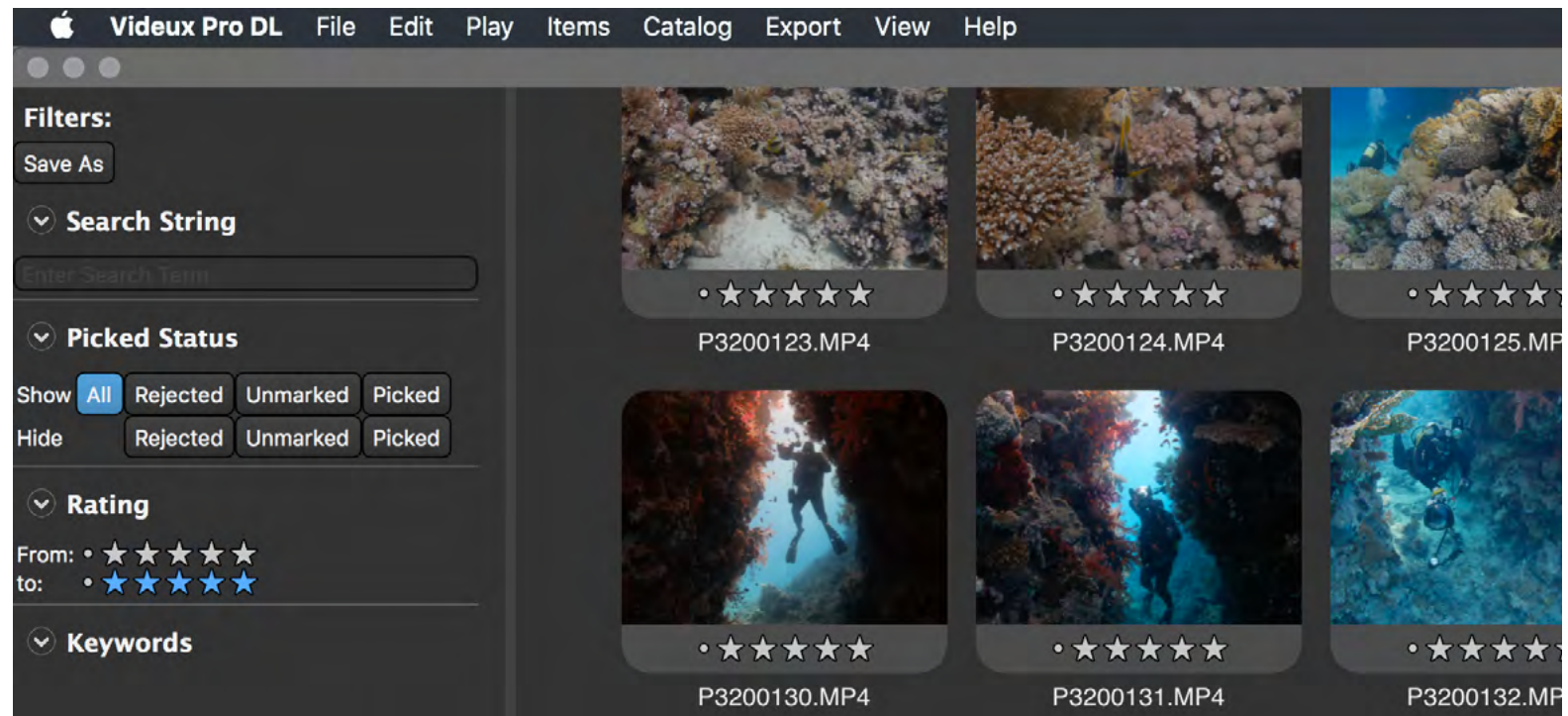
Chris Parsons about Videux

What is Videux, and who was it written for?

In short, Videux is a tool to help videographers get their video collections organized. It's also a great ingest tool, e.g. the tool that you'd take with you on a dive trip to get your daily footage imported and cleaned up. And it is a pretty slick video player.

In a lot of respects, it was written for me. I have a 20 Terabyte server at home, and it is bursting at the seams. My videos are scattered about between that server and some smaller RAID thunderbolt drives. I have a ton of great footage in there along with even more that is not so good. I've always found it painful to deal with that. The NLE's (e.g. Final Cut, Premiere Pro, Avid, Sony Vegas, etc) are not very helpful here. So I designed the program to work for me, hoping that it would also work for other people. While I have not yet gotten my own library as dialed in as I want - I've been busy making this product - I have made some real improvements, and I now have a good sense of how much duplication

I have. I recently was asked for some clips, going back a couple of years. Prior to having Videux, I would have really struggled with this, and probably would have ended up sending either way too much, or not finding what I was looking for at all. But Videux made quick work of that job, and it was actually enjoyable knowing that I sent exactly what I wanted to that client.

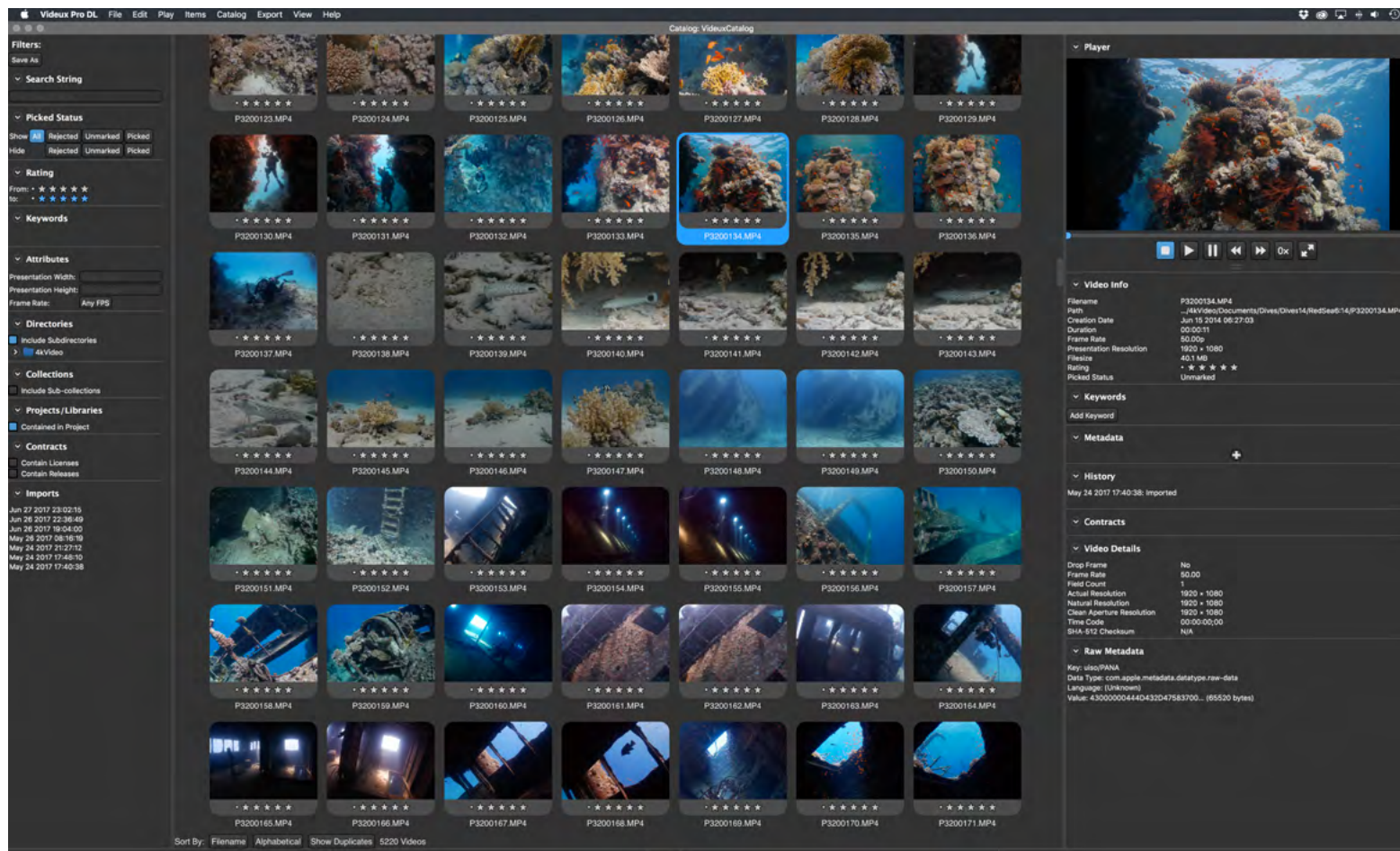


Is it fair to call it “Lightroom for Video”?

There is some truth to that, and it’s an easy way to quickly familiarize people with the idea, so it wouldn’t bother me if people thought of it that way. But I think it is inaccurate for a couple of reasons. Lightroom has a lot of photo functionality that we don’t have a parallel for, like the RAW conversion, tonal adjustments, color balance, sharpening, etc. On the other hand, Videux has features that Lightroom does not. And Videux is faster already for a comparable catalog size, and we intend to keep pushing that as far as we can. I think our filter-based user interface is more logical and easier to use. I’ve taught Lightroom classes before, and it is challenging to help people understand the Lightroom paradigm. But to the original question, yes, I see the parallel there, and if we can get even 1/50th of the success that Lightroom has had, we’ll be delighted.

The name, Videux. What does that mean and how do we pronounce it?

It’s a made up word, a portmanteau of the word “video” and the French word d’eux (meaning “of them”). If you’ve ever been to New Orleans, you’ve seen lots of “eux” or “eaux” words; it’s kind of an homage



to that city. We pronounce it like the word “video” without the “e”. i.e. Vid-Oh. I like that it is a little different but most importantly that we were able to secure the domain (videux.com).

On your email, you signed off as “Team Videux”. Who is Team Videux?

It’s a huge team of developers. Ok, not true, but don’t tell anyone that we are such a small group. There

are two primary developers, plus a little marketing and other help. One of our developers comes from the game programming world. I have been very pleased with some of the optimizations he has come up with to make the app speedy when dealing with very large numbers of videos. He has made use of his experience writing game software to use the graphics card in some cases. That is not easy. The app is built on a

very solid platform, so we expect to continue to be able to scale and improve performance even as we add a lot more features. Performance is key, and as we add features, we’ll be very careful not to let software bloat kill performance.

Do you have a programming background?

Yes, going back to computers

that are positively archaic by today's standards - e.g. I used to write analysis software for US Air Force satellites on IBM mainframes. I try to keep current; the fundamental ideas have not changed that much but the tools have gotten a lot better. I enjoy it, though not nearly as much as being underwater with a camera in my hands.

Is this the most significant piece of software to come out of the underwater photo community?

That's an interesting question, though I don't really know the answer. Clearly the most significant as far as I am concerned. I've no doubt that there are some great programmers who double as u/w photographers. One of our beta testers was a person who runs a large resource management software company. He found the beta program because he's an underwater photographer and saw our post on Wetpixel.

Videux only runs on the Mac at this point? Any plans for other platforms?

Yes, only Mac right now. It's our main focus and will be for a while. Internally, we have it running on Linux, but mostly as a core test and development platform. A Windows and/or Linux version is not out of the question, but also not at the top of our priority list. I think a more interesting option is the iPad, and I have some ideas about how to make that a much more useful way of working with clips than it is today.

I see you list more than one version. Can you

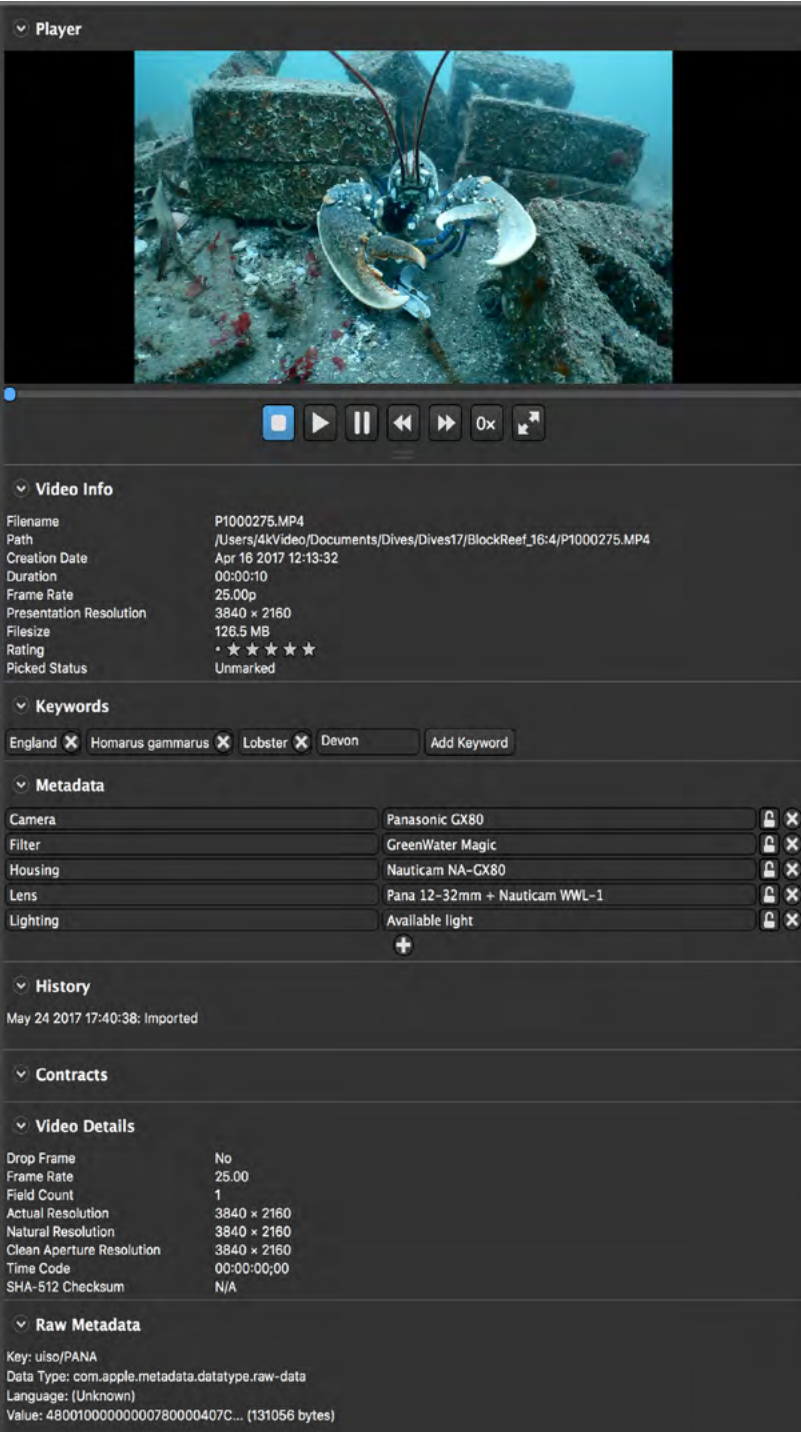
explain the different versions?

Right, Videux is available in three flavors. There are two "full" versions that include all of the features. One, which we call Videux Pro AS, is sold on the Apple App Store. The other, Videux Pro DL, is sold on our website, and has an option for a 7 day trial. The main difference between these two is that the Pro AS version has to run in the Mac "sandbox", and we had to jump through some hoops to make that work. The only thing we really haven't figured out yet is how to import Premiere Pro projects in cases where the video clips are outside the user's Movies directory. We'll figure it out at some point, but in the meantime, if Premiere Pro import is a feature you want, get the Pro DL version.

The third version is called Videux Player LT. This is a "light" version, and it is primarily a video player with a little bit of organizational chops. The user can still do picks/rejections, rate and sort videos, text search, view directories and filter by imports. For non-hard-core video collectors, I think it is a great player for about the price of a cup of coffee. Videux Play LT is available on the Apple App Store.

What is next for this project?

In the short term, we need to get our marketing amped up to keep the lights on. As we do that, we are already getting exposed to more things that our users want. We're also keen to add some bigger



The screenshot displays the Videux software interface. At the top is a video player showing an underwater scene with a lobster. Below the player are playback controls. The interface is divided into several sections:

- Video Info:** Displays file details for P1000275.MP4, including path, creation date (Apr 16 2017 12:13:32), duration (00:00:10), frame rate (25.00p), presentation resolution (3840 x 2160), file size (126.5 MB), rating (5 stars), and pick status (Unmarked).
- Keywords:** Shows tags like England, Homarus gammarus, Lobster, and Devon, with an "Add Keyword" button.
- Metadata:** Lists camera (Panasonic GX80), filter (GreenWater Magic), housing (Nauticam NA-CX80), lens (Pana 12-32mm + Nauticam WWL-1), and lighting (Available Light).
- History:** Shows a record for May 24 2017 17:40:38: Imported.
- Contracts:** A section for managing contracts.
- Video Details:** Provides technical specifications such as drop frame (No), frame rate (25.00), field count (1), actual resolution (3840 x 2160), natural resolution (3840 x 2160), clean aperture resolution (3840 x 2160), time code (00:00:00:00), and SHA-512 checksum (N/A).
- Raw Metadata:** Shows key information like uiso/PANA, data type (com.apple.metadata.datatype.raw-data), language (Unknown), and a value for 48001000000000780000407C... (131056 bytes).

features to open up our potential market. One example is transcoding, being able to not only transcode clips but keep track of them. As the NLE's get better, though, transcoding is becoming less important, so we will see what our customers think about it. Another example is support for RED footage. We definitely want to support it, but have work to do both on the development side (making it work) and the marketing side. There are a lot more GH4's and 5D's out there than there are RED cameras, so we need to think through how to price and market that so it makes sense for both us and our potential customers.

We have so many ideas of how to make the app better. Our intent is to continuously roll out new features as we complete them, so not waiting for a scheduled release date. A lot of what we want to add are small things that make the app easier to use. We plan to take advantage of how easy it is to roll out updates to users. As of right now, we are finishing up the 1.1 release which adds a frame accurate timecode display, and we are working on 1.2 which will add "undo" and whatever else is ready at that time.

Chris Parsons
www.videux.com



How to buy Videux

Videux Pro DL (full version) is available now for trial (7day) and purchase.

[Try? Free Trial of Videux Pro DL](#)

[Ready? Buy Videux Pro DL Now](#)

Videux Pro DL introductory pricing: £95.15

Installing Videux is easy, and is just like installing most Mac apps. Download the app (either the trial or after purchase above). Double click on the downloaded dmg to mount it, and then drag Videux Pro DL from your that folder to your application folder. The build is *code-signed* and we are a *known developer*, so you shouldn't have to do more than just ok it to run the first time.

Then just start it like any other Mac app. You'll be greeted by a short tutorial to help you get started.

System requirements: Mac running El Capitan, Sierra or later.

Videux is also available on the Apple App Store:

Videux Pro AS - The full App Store version:

[Videux Pro AS on the App Store](#)

Introductory Pricing \$99.99

Videux Play LT - The player only version, with in-app purchases

[Videux Play LT on the App Store](#)

Introductory Pricing \$4.99

Cay of Pigs

by Chris Knight

The Bahamas is famous for a few things, such as: its perfect climate, soft white sand, crystal clear turquoise waters, the vast array of animals that inhabit them and of course, the Swimming Pigs!

These adorable pigs can be found on Big Major Cay, an uninhabited island situated just north of Staniel Cay in the chain of islands known as the Exuma Cays.

In the last year or so their popularity has been rapidly growing and we have started to see a lot of pictures and articles on the pigs popping up on the internet and on social media. What were once just a few pigs minding their own business on a little island, has now turned in to somewhat of a tourist attraction and is now known as Pig Beach. They are even featured as one of the things you must see on the official Bahamas tourism website.

So how did they get there in the first place?

No one seems to know for sure as Big Major Cay is uninhabited and the pigs are not native to the island.

Some say they were left by a group of sailors, who planned to come back and cook them. Or that the pigs

were stranded there when the ship they were on got wrecked nearby. I think that these may be tall stories made up by tour operators and travel guides to add to the mystery and to gain peoples interest.

I asked our local guide his opinion and while he said he had heard the tales, it was actually just a case of them being brought over from Staniel Cay some years ago by their owners who were receiving complaints from their neighbours.

Having already planned a trip to the Bahamas to photograph the friendly spotted dolphins on the island of Bimini, I thought that while I was there I should try to make my way over to see and photograph these pigs.

Having rented a small cottage on Staniel Cay, the owner's son Dreko arranged a boat for us and took us on a local tour of the area.

Within 5 minutes of leaving we had already come across Big Major Cay and turned a corner in to a large bay that was littered with super yachts. As we approached the beautiful, long and relatively empty beach in our little boat, it became apparent that something was making its way out to meet us. As we pulled



in we realised that it was a huge pig swimming out towards us with the hope of receiving a nice selection of scraps.

I jumped out of the boat in to the water and the pig rushed over to see what I had. After a thorough investigation he eventually realised that all I had was a camera and quickly lost interest and swam back to shore. He then joined his friends

under a canopy that had presumably been built by the locals to offer them some shade and protection from the elements.

Very quickly the sky quickly turned black, the heavens opened and a long downpour of rain began. Looking happy lying under the shelter the huge pig glanced at me and gave me a look as if to signify that he knew that the rain was coming. I rushed

back to the shelter of the boat and we took off but planned to come back the following day.

Our guide had another trip booked the following morning but agreed to drop me off on before and pick me up when he had finished, allowing me plenty of time to get some good pictures.

Arriving back at 10am the next morning, it was a totally different atmosphere than the day before. The area was littered with tourists that had come in on the tenders from their yachts or who had arrived on big tour boats from some of the larger islands a bit further away.

The beach was chaos with pigs running around all over the place trying to suss out who had the food. Not quite the pigs swimming around in clear water on an empty idyllic beach that the internet had led me to believe it would be.

Not wanting to end up with lots of people in my pictures, I chose to walk around for a while and watch what was going on and I found amusement in the lengths that people will go to get the perfect selfie.

Let me tell you, these pigs are smart and large and it was hilarious watching people trying to lure a pig in to the water by bribing it with bread or scraps of food in one hand while trying to line up the perfect picture with their phone or camera in the other. Some were tripping over in the water and very nearly getting their hands bitten by the hungry pigs who were most definitely only concerned about the food, not the pictures.

I was wondering if the pigs were getting annoyed however they seemed to be generally running the show, obtaining the food that they were looking for and it was nice to see the local islanders and tour guides turning up with big containers



of food and fresh water. They clearly seemed to respect the pigs and value them as an essential part of their trips and a lure for the tourists.

I have to say that there were some people there who disappointed me in their behaviour towards the pigs. Some tried to pick up or hold the smaller pigs for their photos and you could tell that they weren't keen on being handled. I'm all for giving an animal a treat and snapping a quick picture but I was very disappointed with some who seemed to only care about their photos and not how the pigs felt.

There was one moment in particular when a very persistent child was harassing a large pig trying to hug it and almost climb on its back with a go pro in hand to film the whole thing. I was making my way over towards them to put a stop to this when the pig lost his patience, bit the go pro (lucky for him it wasn't his hand) and then proceeded to chase



the now screaming child down the whole length of the beach. Looking on I quietly chuckled to myself and thought, what goes around comes around I guess!

I was sad to hear that a few weeks prior to my arrival, some of the pigs had been found dead on the island. Reports stated that 7-10 of the pigs which make up just under half of the previous total were believed to have died from fatal doses of alcohol. Unfortunately pigs will eat and drink just about anything and judging by some of the behaviour I saw there – this didn't actually surprise me.

Wayde Nixon, one of the owners responsible for the pigs, said he blames tourism for the lost pigs. He said "Tourism is blowing out of proportion, anybody can bring food there We have people giving the pigs beer, rum, riding them and all kinds of stuff."



Since this incident there are now signs up at the beach with some rules and guidelines about do's and don'ts regarding the pigs although I'm not sure how many people take the time to read them.

Looking in to this incident further I came across an article by Delaney Chambers published in National Geographic which stated that an inspector from the Humane Society said that they had most likely ingested sand which led to their death.

Veterinarians who visited the site found large quantities of sand in the deceased animals' stomachs, which

may have been caused by visitors throwing food on to the beach.

The pigs have been on the island for a long time now and were used to foraging for their own natural food. However with the increase in tourism it seems that with people bringing food, the pigs are choosing to eat this instead, leading to them ingesting a lot of sand when picking it up off the beach.

Before the influx of tourists they used to live in the forest where the food that they would normally forage for could be found in more soily areas around the bushes and trees further

inland. It appears that they have now got lazy and live on the beach relying on the tourists to turn up daily with bags of food for them.

The vets also found that their natural source of water had dried up. This could have been due to the changing climate as the Bahamas experienced an unusually dry January this year. With not much natural water left on the island it is believed that both of these factors most likely played a key role in the death of the pigs

Currently, boats can drive up to the pigs, and it's legal for tourists to

swim with and feed them.

According to a statement from the Minister of Agriculture and Marine Resources, V. Alfred Gray - these deaths may spur new rules to protect the animals.

"If we have boundary lines, people will be able to take photographs and see the pigs swim, but they will not be able to feed them things."

The government also plans to post a warden on the beach to protect the animals.

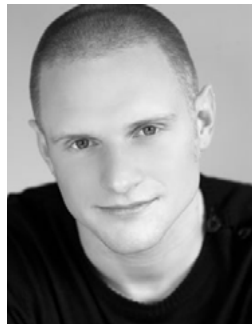
None of this had been put in place when I was there a few weeks



ago but I'm hoping that these deaths were an isolated incident and that people will learn to treat these and all animals that they come across with more respect in the future.

Having said all of this I do have to say that it was a unique and truly enjoyable experience and I thoroughly recommend that you pay them a visit if you are ever in the Bahamas!

Chris Knight
www.knightpics.co.uk



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My Shot

by Alex Tyrell

Blackwater diving started in Hawaii, diving at night in thousands of feet of water in the hope of seeing the weird and wonderful creatures that make the vertical migration from the abyss.

Ever since seeing Joshua Lambus' incredible blackwater shots from the waters off Kona, I had wanted to try this style of diving. However, where I live, on an island in the Gulf of Thailand, we do not get deep water that is the typical environment for blackwater diving.

Instead of adopting the normal method of drifting in open water, I tested things out by swimming off the standard dives sites, settled in 18-20m of water and used a high-powered 10,000 Lumen Weefine Solar Flare light to attract the critters. This worked, with me encountering many different creatures - new species of shrimps, larval Mantis Shrimps, juvenile fish, brightly coloured squid and strange jellyfish all made an appearance, making for some great images. But even after shooting underwater for many years, this involved a learning curve.

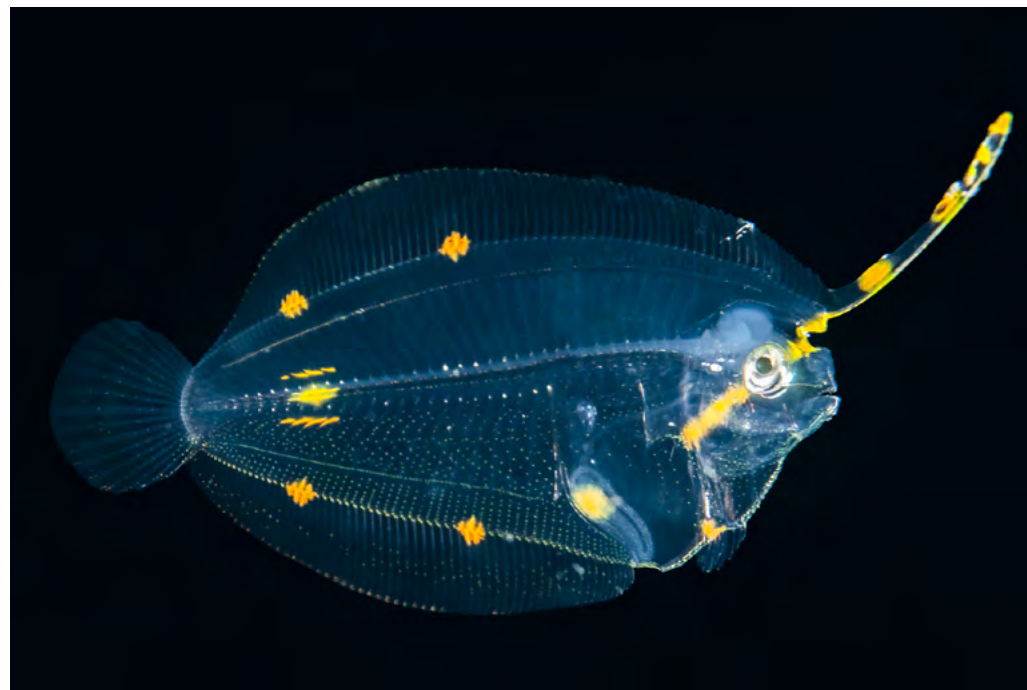
Seeing the semi-transparent creatures is one thing, shooting them

is another! Finding the subject in the viewfinder and then focusing is the first hurdle, and even with the excellent AF of my D500, I still got many out of focus images. The next issue is keeping track of your subject while shooting and reviewing shots, as on numerous occasions they have done a 'David Blain' on me and magically disappeared!

In February I was in Lembeh with the Underwater Macro Photographers Group and had a few extra days at the resort so we arranged a couple of blackwater dives with the luxury of our own personal dive guides. This increased the hit rate massively, with me being able to focus on shooting so now, if I lost the subject in the viewfinder, I simply looked over the camera and my guide Amba had it pinpointed in his torch beam.

The first night out I was treated to numerous shrimp and squid, juvenile fishes, but the highlight was a larval Moray Eel, though it was swimming quickly making it hard to shoot even with my personal guide. The second time out was much of the same, with subject after subject to shoot, but towards the end of the dive Amba called me over with erratic waving of his dive light and pointed out a post-larval flounder around 3-4cm long.

What is very cool about flatfish,



Nikon D500, Subal ND500 with i-TURTLE XS strobe trigger. 2 Inon Z240 strobes, 60mm F2.8, 1/250th @ F22. 500 ISO

is they start out life with eyes on either side of their head, just like a normal fish, until just prior to commencing the benthic stage of their lifecycle, whereby the eye migrates around to one side or the other, depending on whether they are a flounder (right side) or sole (left side). Even though this fish was small, it was very mobile and it wasn't long before it had taken Amba and I out of sight of the powerful lights hanging under the boat, and the following dive profile would not have of received the DAN seal of approval!

With flatfish being very thin,

plus the post-larval stage being semi-transparent, it very much limited the shooting angles that worked. Plenty of images ended up in the trash, as you couldn't really tell what the subject actually was. But I ended up with two shots that I really like, including this one that has an X-Ray style to it, letting you see the skeleton of the fish, as well the colouration on the skin.

Alex Tyrell

www.dive4photos.com
www.atyrell.com

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 150dpi

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

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

Sponge crabs (*Dromia erythropus*) are a more or less regularly sighted reef denizen during night dives in the Indo-Pacific. They utilize their back legs to hold onto sponges they have collected and shaped to provide a mobile cover for their nocturnal meanders. Usually the sponges they carry with them become algae covered and tattered, making for still effective camouflage but not for very nice imagery. This particular Crab came darting off a substantial coral bommie and onto the sand flat in a direction towards another coral bommie on this patch reef and black sand slope environment in Dauin, Dumaguete, Philippines.

It is truly difficult to find an eye pleasing image of a Crab for laypersons not familiar with the ocean.

This particular individual with its snappy, bright yellow sponge 'hat' reminded me of Paddington the Bear instantly and I knew I had found the charismatic Crab of my dreams.



Nikon D810, Nikon 60mm macro, twin Inon Z-240s.

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