





"The Aquatica monitor expands my creativity, giving me clear vision to shoot a variety of low angles and imaginative shots that are otherwise done blind." - Jill Heinerth

Deep down you want Aquatica
www.aquatica.ca



AZ6/7 Housing for the Nikon Z6 & Z7 Aquatica A5HD monitor

AZ6/7 Housing

- ✳️ Stainless steel self-centering controls, just close and shoot!
- ✳️ Supports new Z-mount lenses and FTZ adapter
- ✳️ Ergonomic controls
- ✳️ Full access to camera controls
- ✳️ Machined 6061 T6 aluminum

Retail: \$2,995 USD

Includes surveyor valve & pump

A5HD Monitor

- ✳️ Full HD 1920x1080
- ✳️ 1400:1 Contrast Ratio
- ✳️ 5.7" IPS LED-Backlit Display
- ✳️ Accepts 4K HDMI Input
- ✳️ Up to 4 hours running time*
- ✳️ Peaking focus & false color tools
- ✳️ Available in black or red

Retail: \$2,195 USD

**Battery and charger not included*

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Underwater Photography 2001 - 2020
© PR Productions
Publisher/Editor Peter Rowlands
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Underwater Photography

A web magazine UwP113 Mar/Apr 2020

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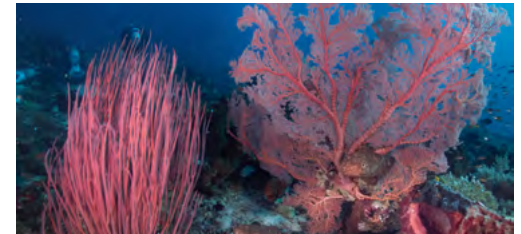
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Pedro Jarque Krebs

www.uwpmag.com

My backyard

Bryant Turffs' excellent article about Blue Heron Bridge may look and read like just another UwP location report but it is more than that and I hope it will lead to a regular UwP feature.

As the title implies Bryant is fortunate to live a short drive away from Blue Heron Bridge and that's the whole point. He didn't need to take a flight and in today's uncertain times that is perhaps something that we should all consider doing more.

OK I accept that cars pollute too but nowhere near the extent of a 747 especially on a longhaul flight.

Bryant is indeed lucky to live in Florida generally as it has world class and incredibly varied underwater habitats to dive and photograph.

In addition BHB is a shore dive so no diesel driven boats are involved.

Living as I do in the southwest of the UK I may not have the clearest or warmest water but I am not short of subjects from wrecks to reefs and plenty of colourful macro subjects.

As a result I hope that 'My backyard' will become a regular feature and that it will encourage you to submit such articles to celebrate what's on your doorstep.

There can be no doubt that our presence on this planet is highly detrimental and if we do not

Editorial

change our ways there is the distinct possibility that a domino-like chain of natural collapses which could threaten our ability to survive.

I know no one wants to give up what they enjoy but maybe cut out one overseas trip and replace it with a local one.

I fully accept that it's (pun intended) a drop in the ocean but success by the inch is a cinch. Success by the yard is hard except when it's Your Backyard :-)

Trends in underwater images

There can be no doubt that blackwater underwater photography has produced an amazing genre of images but, in terms of competitions, I think it's fair to say that the novelty is starting to wear off.

That doesn't mean the images are any less amazing, it's just that, after a while, they can start to look a bit one dimensional and it is only the truly exceptional images that will impress competition judges.

That's just the way of the underwater photography competition world.

UPY 2020 entrants

2020 was another record breaker for UPY with entries rising to 5500, and the number of photographers also jumping up to 500!

Just when I thought it couldn't get any better, and I thought the same the year before and the year before that, you have produced images that have left me, quite literally, lost for words. You've gone and done it again; raised the bar, hit new heights and created a set of images that we, the underwater photography community, should be justifiably proud.

I think I would be right in assuming that the vast majority of this year's images were shot within the past 12 months and, if I'm right, it shows that we are in a very good place.

The lengths you go to, to envisage, plan and execute such world class images and then grace us, the judges, with your talents is the highlight of my calendar.

I stand, applaud and salute you and am looking forward to 2021 already.

Peter Rowlands
peter@uwpmag.com

D-200

Guide Number **20**
220 lumen Focus Light
Underwater **110** degree coverage



INON

Made in Japan

News, Travel & Events

Red Sea Expedition

with Brandi Mueller and Tobias Friedrich

November 12-19, 2020



© Brandi Mueller with Ikelite Housing

Perfect for photographers of all levels, spend a week on the luxurious Omneia Spirit liveaboard with Ikelite Ambassador Brandi Mueller and Tobias Friedrich.

The Red Sea has endless opportunities for underwater photographers including a variety of subjects from colorful fish and corals, wrecks, sharks, and more.

During surface intervals learn from the pros during lectures, editing

sessions, and one-on-one training.

Learn more about underwater photography techniques while shooting and diving with like-minded underwater photographers in the beautiful Red Sea.

Spaces limited, contact

brandimueller@gmail.com

www.ikelite.com

Paul 'Duxy' Duxfield in Lembeh and Manado!

November 5th to 16th 2020



Duxy helps you improve your photographic skills whilst exploring the walls & reefs on the Bunaken Marine Park and the macro heaven of Lembeh.

With 5 nights/4 days diving at White Sands Lembeh and 4 nights/3 days diving at Bunaken Oasis, it's the perfect trip for taking your underwater photography to the next level. Extensions at both resorts are possible, subject to availability.

From £3395 per person. Includes: Return economy flights UK to Manado (different routing options available)

5 nights at White Sands Lembeh in an air-conditioned Oceanfront Cottage, full Board- 4 days diving, 3 boat dives per day. Local transfers.

4 nights at Bunaken Oasis Dive Resort & Spa in a luxury cottage, full Board. 3 days diving, 3 dives per day. Free Nitrox. Free night dive and 1 free massage. Local transfers.



www.diversettravel.co.uk

www.bunakenoasis.com

www.uwpmag.com



Lembah Photo & Video Workshop

November 23rd to December 3rd, 2020



University of Miami Underwater Photo Contest

Each spring, the University of Miami's Rosenstiel School of Marine and Atmospheric Science hosts an underwater photography contest open to amateur photographers who earn no more than 20 percent of their income from photography.

Since its inception in 2005, the contest has drawn entrants from across the globe submitting more than 400 images per year.

Photographs are judged in five separate categories: Fish or Marine Animal Portrait, Macro, Wide Angle, Student, and Best Overall. The



winning images are announced at one of the Rosenstiel School's Sea Secrets lectures and are displayed in a traveling exhibit throughout the South Florida community.

www.rsmas.miami.edu

We are very excited to offer this 10 night trip to Indonesia to participate in a one of our photography workshops.

Price includes transfer from Manado to the resort, nitrox, and 26 daytime boat dives. This resort offers a 2:1 diver to guide ratio + Reef Photo staff will be there too for photo support and expert guidance. Don't miss your chance to come along, so reserve your spot by putting down \$1000 deposit today.

Dive packages include full board (3 meals per day), hot drinks and water, evening dinner on the day of arrival, and breakfast on the day

of departure. The dives stated in the package are day boat dives only. Dives are non-transferrable and unused dives non-refundable.

The resort does offer specialty dives for those that are interested: night dives, mandarin fish dives, and black-water dives for an additional fee. Minimum of 2 divers to book.

The Lembah Strait region offers more than just face to face encounters with weird and wonderful muck critters. We also have wall diving, technical diving, big fish dives but most importantly – a lot of muck and sand.

www.reefphoto.com

Lembeh vs Anilao Shootout 2020



Wetpixel is proud to announce that two macro photography heavyweights will be slugging it out live to discover which will be champion in December 2020.

In Lembeh's corner, we have NAD's team captained by Serge Abourjeily with Marcello Di Francesco's from Solitude Lembeh Resort while in Anilao's corner is Tim Ho's team at Aiyanar Beach and William Tan's at Solitude Acacia Resort. The bout will be the ultimate live photography shootouts and the most momentous event in the underwater imaging calendar for 2020.

All the resorts are seeking

photographers NOW to join their teams and help Anilao or Lembeh win the coveted title. The photographers will also be competing for individual glory and a fantastic array of prizes.

The fight is scheduled from 8 to 15 December 2020, and Wetpixel, along with the entire underwater imaging media, will be reporting throughout. If you can't be there, you can still be involved in the contest by casting your vote for your favorite image from each categories' online gallery.

Two Heavyweights - One Winner

www.wetpixel.com

Beneath the Sea March 27-29, 2020

Living in or traveling through the US northeast this March? Join Ikelite at the Meadowlands Expo Center in Seacaucus, NJ, for the 2020 Beneath the Sea dive show!

Come by booth 406-408 to chat with us and drool over all of the latest and greatest in underwater photography. Our team will be in the booth all weekend to answer all of your questions about cameras and underwater photography. This is a great opportunity to get face time with the experts and get the advice you need to take your photography to the next level.

Beneath the Sea is America's largest consumer dive and travel show and features a weekend of workshops and seminars in addition to exhibits by major equipment manufacturers and travel destinations from around the world.

Our Team

John Brigham is the Vice President & head of product development at Ikelite. He was born with a flair for design and an entrepreneurial spirit as son of Ikelite founder Ike Brigham. He worked his way up in the business and is a



natural fit in the R&D side of things. John dives the equipment as much as possible to test product and put himself in the "fins" of the user. You may also find him on the other end of an email or phone call when you reach out for product advice and support. .

Ambassador Steve Miller has been a passionate teacher of underwater photography since 1980. In addition to creating aspirational photos as an ambassador, he leads the Ikelite Photo School, conducts equipment testing, contributes content and photography, represents us at dive shows and events, provides one-on-one photo advice to customers, and participates in product research and development.

www.ikelite.com



Paul 'Duxy' Duxfield
in Lembeh and
Manado!

November
5th to 16th 2020

www.bunakenoasis.com
info@bunakenoasis.com



Set in the world-famous Bunaken National Marine Park, Bunaken Oasis offers a truly luxurious diving experience.

Exceptional air-conditioned cottages with sea-view balconies. Chill-out bar, and gourmet panoramic restaurant.
Custom-built spa with qualified therapists.

Panoramic freshwater infinity pool

From water-makers, with UV treatment, to black water treatment, Oasis was designed to minimise any impact on the environment.

5* PADI-affiliated dive centre, designed for photographers, and dive boats that are second to none, with freshwater deck showers, toilets and, above all, space.



2020 Two Fish Divers Underwater Photo Competition

Shoot And Win
A Free 7 Night Stay
And Diving At Any
Location!

To celebrate our amazing marine life and the diversity of our locations around Indonesia we are holding an underwater photo competition – it's free to enter and you could win a free 7 night stay including 6 days of diving at any of our Two Fish Divers locations in Indonesia!

Simply send us your favourite image underwater photos from your 2020 dives with us (max. 5 images per booking) and we'll upload the best 10 winning images each month to our FaceBook page for public voting. The top two images voted on by the public will go forward to the final round of voting in January 2021.



Whether you shoot marine life, divers, wrecks, reefs or muck send in your top 5 shots for judging. Winner will be notified by email before January 15th 2021.

www.twofishdivers.com/2020/01/underwater-photo-competition-2020

www.uwpmag.com

Baja Mexico Dive Safari including Magdalena Bay for Striped Marlin



In November 2020 Photographer Gregory Sweeney will be leading this photography trip to dive and photograph the best locations in Baja, Mexico.

We start in Port San Carlos where Magdalena Bay is host to the largest striped marlin migration in the world. We will be on our own boat from 7am to 4pm looking for sea birds who will point us to the epic hunting action going on underwater. The marlins hunt the sardines as do the sharks and seals. Under the surface will be a frenzy of action as marlin hunt in cooperation maneuvering the

bait balls until one by one they attack and take their meal. We often get a static bait ball and stay in the water for over half an hour.

We transfer to La Paz where we do a dive unique to La Paz: a night dive with mobula rays. Plankton are drawn like a magnet to our lights and schools of rays come swooping in to dive down to feed in the sand. It is non-stop swirling action at night. We also dive at a sealion colony where these friendly mammals swirl around us and interact.

We end in Cabo Pulmo National Park where protected marine habitat



and pristine coral draws an enormous amount of tropical fish, seals, turtles, and more. Large schools of jacks are an awesome sight as the formation pulses and morphs before us. We do dives specifically for bull sharks who lurk and patrol on the scattered remains of ship wrecks.

This unique and action packed trip showcases the best of Baja Mexico and has plenty of marine wildlife encounters and photo opportunities.

Contact Gregory Sweeney for more information

info@gregorysweeney.com

Shark-Cast Our New Podcast!



It's taken a while to get it all organised, recorded and uploaded to all the feeds, but we're now on the airwaves! We've started this as a outlet to keep in touch with all things Basking Shark Scotland, along with discussion of shark news, research and marine conservation. Have a listen to the first edition where we talk about the recent news on basking sharks IUCN classification, and hear how our trip to Norway went! Our 2nd programme will be out very soon! If you've got any ideas for topics, discussions or want to be part of it then give us a shout!

<https://anchor.fm/shark-cast>
www.baskingsharkscotland.co.uk



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- Evening Photography Dives
- Stunning Scenery
- One - Seven Day Tours
- Guided by Marine Biologists
- Scientific Research Programme



Sea Shepherd California Clean Up

Over the past six seasons of the campaign, more than 1000 pieces of illegal fishing gear have been removed from the Upper Gulf of California. This federally-protected and UNESCO recognized area is home to the vaquita, the most endangered marine mammal in the world.

Sea Shepherd crews have removed more than 650,000 feet (200,000 meters) of illegal gear from the vaquita habitat, equivalent to over 450 times the height of the Empire State Building.

Gillnets, which are prohibited in the area, are the primary threat to

the survival of the vaquita – a species whose numbers have seen a rapid decline over past decades. At present, it is estimated that only 6-19 vaquitas remain in existence.

“This highlights the importance of our work in the area,” says JP Geoffroy, Campaign Leader for Operation Milagro, continuing, “there are so many illegal nets in these waters, and every net we remove can mean the difference between survival and extinction for the vaquita. We are not going to stop, we are not going to back down. The survival of a species is at stake.”

<https://seashepherd.org/donation/>

www.uwpmag.com

European native oyster (*Ostrea edulis*) image competition

Wildlife photographers across the UK are being challenged to capture underwater images of the rare European native oyster (*Ostrea edulis*), as international conservation charity ZSL (Zoological Society of London) launches a national native oyster hunt to galvanise support for the species.

Suffering a 95% decline in population over the last 200 years due to historic overfishing, habitat loss, pollution and the introduction of diseases - images of the species in their natural habitat on the seabed are very rare.

Now ZSL, who run the National Native Oyster Network jointly with the University of Portsmouth (UoP) are calling on the British and Irish public to help them gather visuals of the iconic native species.

Project managers hope that images and video generated through the competition will help to answer questions around the oysters' recovery, including revealing if there are indeed any oyster reefs left and whether other endangered species like the spiny seahorse (*Hippocampus histrix*) or European eel (*Anguilla anguilla*) are associated with the habitat. The images will also be used by oyster conservationists to promote the importance of the humble mollusc.

Left undisturbed, oysters will

settle on top of one another forming a 3-dimensional reef structure. Much like coral reef ecosystems in tropical seas, or trees in a forest, oysters grow a habitat in which other species thrive - creating marine mega cities in the form of an oyster reef. However, none are currently known to still exist in the UK and Ireland.

Judged by a panel of professional photographers; Tom Gilks, Picture Editor at BBC Wildlife Magazine, Tom Mason, professional wildlife photographer and Nikon Europe Optics Ambassador and oyster expert Dr Philine zu Ermgassen of the European Native Oyster Restoration Alliance (NORA) - the competition will run from 1st March through to 31st of September with the winners announced on December 1st 2020.

The winner will win a one-day advanced photography workshop hosted at ZSL with professional photographer and National Geographic Explorer, Dave Stevenson and a BSAC (British Sub-Aqua Club) diving membership including access to UK-wide training, a monthly magazine, insurance cover and discounts on dive holidays, kindly donated by BSAC. Runner-up prizes include a BSAC membership and a £100 voucher towards completing any PADI training also generously donated



by the Oyster Diving Company, the UK's premier PADI scuba diving and travel company.

Applicants will need to send their photographs (with a maximum of three images and/or three videos per entrant) to NativeOyster@zsl.org with their full name, contact details and location the photograph was taken. More information can be found at the link below.

The oyster restoration work is part of ZSL's Mother Thames campaign, celebrating the incredible variety of life below the surface of the River Thames - which will culminate in the publication of the first-ever State of the Thames Report this summer. To learn more about the work please visit:

www.zsl.org/motherthames

www.nativeoysternetwork.org/nativeoysterquest

2020 Digital Shootout In Bonaire - June 6-20, 2020



Take it seriously or take it slow, the Digital Shootout is an underwater photography/videography vacation designed to take the shooter in the group to the next level. If you're a new or an intermediate shooter, the Digital Shootout is our fast-track to better underwater imaging. In six days of seminars and diving, the Digital Shootout team will help dial in your underwater system and shooting techniques. Enter your best images in the final contest to win trips, gear, and more from our great sponsors.

The Divi Flamingo Beach Resort & Casino is ideally located along the west coast of Bonaire just steps from the capital city of Kralendijk. Guests may enjoy an easy 10 minute walk to the restaurants, bars, and shops of Bonaire's charming capital.

Each afternoon we offer professionally produced seminars on basic and advanced photo and

video techniques. Just learning how to assemble your camera for the first time? Looking for the secrets of exposure and strobe placement? Our seminars are world renowned for their simple delivery of complex topics and will take you to the next level.

The workshops and experts assembled at this event will whisk you along the learning curve of underwater photography. By the end of the week, you will be shooting well enough to enter our friendly competition. The best images shot during the week will be awarded over \$30,000 in prizes.

www.backscatter.com

www.thedigitalshootout.com



Issue 113/12



DIVERS

a resort where diving is passion



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BEST MID-RANGE CAMERA SYSTEM

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- The best wide angle & macro lenses
- Optional magnifying viewfinders
- Over 1,000 shots per charge

[READ MORE](#)



New Products

Ikelite housing for Nikon D780 DSLR



This powerful full-frame camera has a lot to love about it, with a 24 megapixel BSI-CMOS sensor and Expeed 6 processor. Thought about low-light shooting? The camera's expanded ISO range tops out at an incredible 204,800. The D780 takes UHD 4K video at 30p and 1080 full HD video at 120p.

There's an improved 51-point autofocus system when shooting through the viewfinder plus a hybrid system for much faster performance when shooting in live view mode using the camera's rear 3.2" LCD screen. A CIPA battery rating of 2200 shots per charge make it well suited for a full day of diving and more.

200DL Underwater Housing
Features

- * 200ft (60m) depth rating
- * Extendable shutter release lever
- * Extendable AF-ON thumb lever for back button focus
- * Interchangeable Dry Lock (DL) port system including flat ports with 67mm threads and ultra-light 8" dome ports
- * Corrosion-proof ABS-PC construction is lighter than aluminum
- * Clear view back with laser engraved control markings
- * Ergonomic direct-drive controls with premium soft-touch knobs
- * Manual flash hotshoe with ICS-5 bulkhead
- * Optional DL1 DS Link TTL converter for fast and accurate strobe



exposure

- * Built-in vacuum valve
- * M16 accessory port for third party accessories
- * Optional right handle and top grips
- * Made in the USA

www.ikelite.com

Grip Base D5

Aluminum alloy, lightweight
durable handle/tray system.



Supports compact as well as
large DSLR housing.



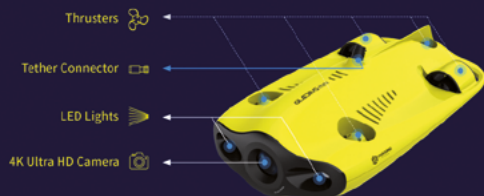
Compatible with INON's wide range of
accessories.

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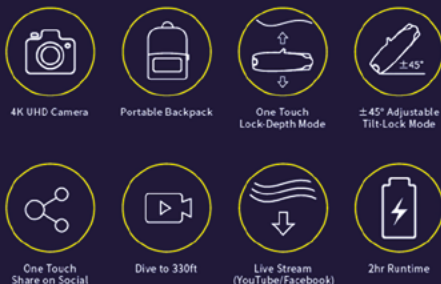
WE ARE UNDERWATER PHOTOGRAPHERS JUST LIKE YOU!

4K UNDERWATER DRONE WITH 100M CABLE



GLADIUS MINI

is the first five thruster minisize underwater drone in the world. Equipped with a 4K ultra HD camera, it can dive up to 330 feet deep and is perfect for underwater photography and exploring. The submarine-like five thruster design ensures stable underwater footage. Any underwater exciting moment can be recorded and ONE-STEP shared to your families and friends. With a backpack, you can start your trip right away. Whatever adventure you go on with friends or family, the GLADIUS MINI is a highly entertaining and unique underwater drone for everyone to enjoy.



Nauticam NA-G7XMKIII Housing for Canon PowerShot G7X Mark III



The G7X Mark III camera continues to live up to the incredibly high standard set by its predecessor the G7X Mark II. Thanks to its overall image quality, snappy autofocus, excellent manual white balance, and useful built-in macro mode, this little camera makes a big impression. This feature set, paired with the most ergonomic, rugged, and easy to use underwater housing available forms a perfect underwater imaging combination.

NA-G7XMKIII is the latest iteration in a lineup of advanced housings for very capable compact cameras. Many features found on professional DSLR systems have been integrated into this system, and the result is an underwater housing that allows the user to harness the full potential of this advanced compact camera in water.



The basic functions and ergonomic enhancements that Nauticam users have grown to know and love are incorporated in NA-G7XMKIII.

Technical Specifications

Dimensions 155mm(W) x 103mm(H) x 111mm(D)
Weight in Air 0.95 kg
Depth Rating 100m
Alarm Battery CR2032

www.nauticam.com



Nauticam NA-D850 for Nikon D850



"The Next Frontier"

Proving that speed and resolution can indeed coexist, the Nikon D850 is a multimedia DSLR that brings together robust stills capabilities along with apt movie and time-lapse recording. Revolving around a newly designed 45.7MP BSI CMOS sensor and proven EXPEED 5 image processor, the D850 is clearly distinguished by its high resolution for recording detailed imagery. Nauticam is the market leader in build quality, ergonomics, and reliability. Built on a foundation of innovative product design and modern manufacturing technology, NA-D850 is the ultimate accessory for the exciting new Nikon D850 camera.

www.reefphoto.com



New NANUK cases

Two new bigger cases from NANUK are in stock and ready to protect.



NANUK 968

At 21.5 inches long and nearly 11.8 inches deep, the NANUK 968 can store a whole lot of your essentials. The NANUK 968 hard case offers the maximum level of protection for all of your professional equipment. The protective case adds the convenience of wheels to make traveling much easier with your bigger drone, audio gear, video gear, photo gear, industrial equipment, outdoor gear and much more!

Three soft-grip handles make this wheeled case one of the most convenient on the market. The NANUK 968's polyurethane wheels withstand rough terrains while the one-handed retractable handle offers unparalleled usability. No matter where you go you're guaranteed a smooth ride.



NANUK 970

At 24 inches long and nearly 14.2 inches deep, the NANUK 970 can store a whole lot of your essentials. Three soft-grip handles make this wheeled case one of the most convenient on the market. The NANUK 970's polyurethane wheels withstand rough terrains while the one-handed retractable handle offers unparalleled usability. No matter where you go you're guaranteed a smooth ride.

For total equipment protection, look no further than the NANUK 968's indestructible waterproof resin shell and patented superior PowerClaw latches. Trust the world's best protective case to get your gear safely from point A to point B.

www.nanuk.com



Nauticam NA-A7RIV for Sony a7R IV

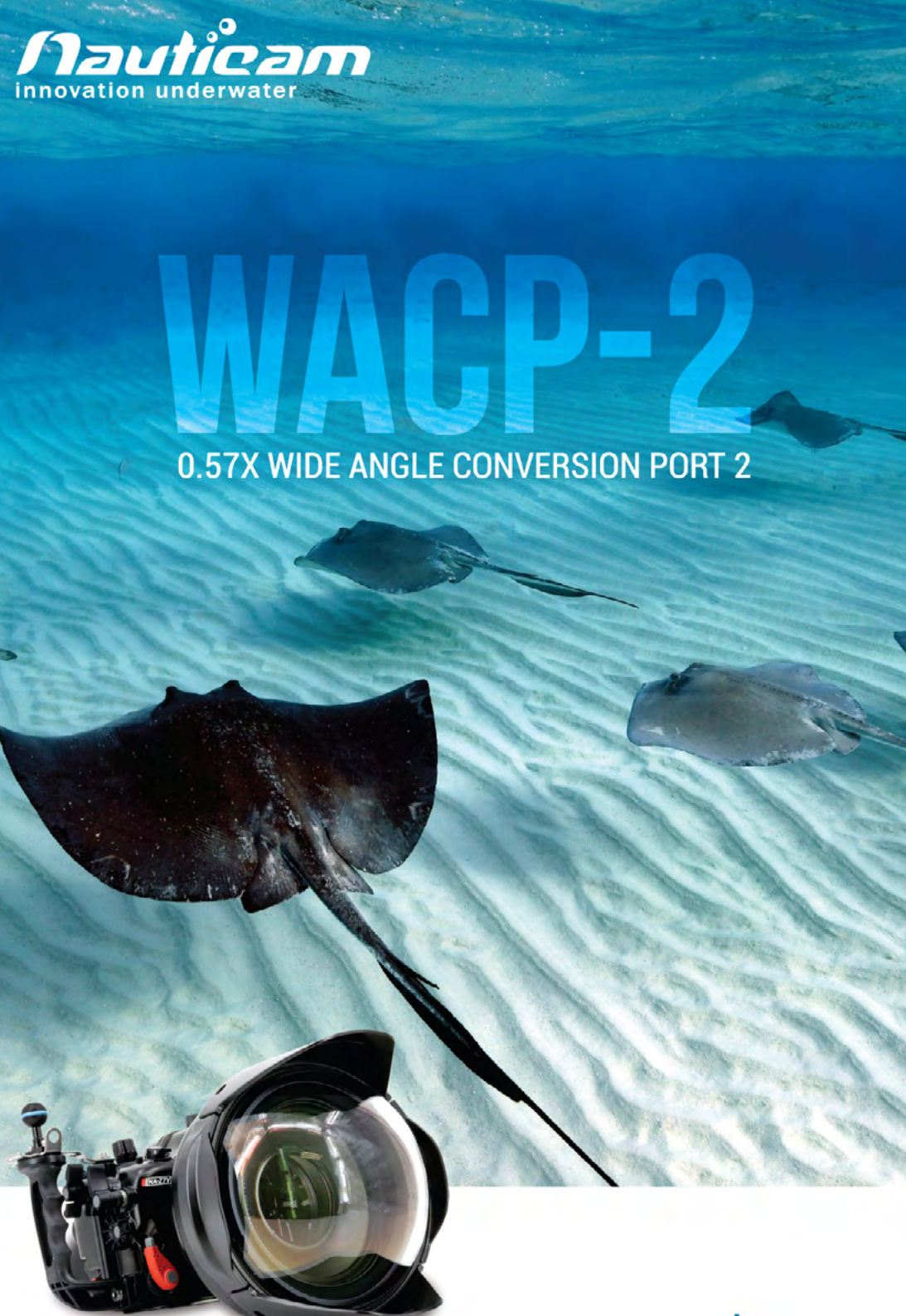


"Resolution Rethought"

Sony, has come up with yet another addition to their a7 line that is sure to impress. This fourth edition of the a7R sees the inclusion of an updated 61MP

Exmor R BSI CMOS sensor and enhanced BIONZ X image processor. Despite its high resolution, it can shoot at up to 10 frames per second with full autofocus and shoot 4K video either from the full width of its sensor or from a Super 35 crop. The NA-A7RIV underwater housing provides fingertip access to all key camera controls in a rugged and reliable aluminum underwater housing. Ergonomic camera control access is one of the defining strengths of a Nauticam housing, and the NA-A7RIV continues this tradition.

www.reefphoto.com



Nauticam
Innovation underwater

WACP-2

0.57X WIDE ANGLE CONVERSION PORT 2

X-2 Lanyard Plate R



INON INC. is pleased to announce official release of X-2 Lanyard Plate R to attach a carrying belt on INON X-2 for EOS80D VC and X-2 for EOS6D VC

Features: Enables to attach a carrying belt on INON X-2 for EOS80D VC and X-2 for EOS6D VC.

- Arc-like elongate slots allow to adjust orientation of eyelets.

- The plate can accommodate with wide range of housing adapters.

- Packaged grommets can contribute to avoid annoying rattle sounds when filming movie as well as not to damage on a housing by metal rings of a carrying belt.

Anti-Reflection Ring for Canon 18-55mm Lenses



A self-adhesive vinyl label covers the white lettering and ring details on the front of the lens to reduce reflections when used behind a dome port underwater.

Designed specifically for use with the following lenses:

Canon EF-S 18-55mm f/3.5-5.6 I/II/III

Canon EF-S 18-55mm f/3.5-5.6 IS II

Canon EF-S 18-55mm f/3.5-5.6 IS STM

Canon EF-S 18-55mm f/4-5.6 IS STM

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www.uwpmag.com

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Your partner in Europe for in-store full overhauls and repairs



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Nauticam NA-A7RIV housing
for Sony A7R IV camera



Nauticam NA-R housing
for Canon EOS R camera



Nauticam NA-Z7V housing
for Nikon Z7 and Z6 cameras



Nauticam NA-G7XIII PRO Package
for the Canon G7X III compact camera

WE ARE UNDERWATER PHOTOGRAPHERS... JUST LIKE YOU.

INON Reinforce Ring for UW Tripod



INON INC. is pleased to announce official release of Reinforce Ring Set (3 pcs) for INON Underwater Tripod Hub to use INON Carbon Telescopic Arms.

The Reinforce Ring Set will be standard package of INON UW Tripod Hub.

Connecting Carbon Telescopic Arms fitted with Reinforce Rings to UW Tripod Hub can hold heavier camera system.

www.inon.jp

SEALUX CD-Z7 for Nikon Z7,Z6



The new SEALUX CD-Z7 housing made for the lightweight Nikon Z7 allows both taking photos as well as shooting videos.

Now the fullframe mirrorless camera Nikon Z7 with its supreme ease of handling can fully show its capabilities under water, too.

The proven camera slide was made to facilitate the fitting of the camera inside the housing. The handgrip is mounted at the front and can be adjusted. The housing also supports the NIKON FTZ adapter.

www.sealux.de

www.uwpmag.com

BACKSCATTER
MINI FLASH



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We have added a new exciting product to the Hugyfot Vision Xs line; the same highly accredited Feelworld F5 4K professional field monitor can now be used in a compact and travel friendly aluminum monitor housing!

This standalone HDMI monitor can be used in combination with every housing that has a M15 Hugyfot or M16x1 port. The 5" HDMI monitor has a bright IPS display of 1920x1080pixels and is not only extremely helpful for videographers but also for photographers; for example to check the sharpness of their macro images.

Due to the 160° viewing angle (in all directions) it is now possible to make stunning wide-angle pictures from otherwise unreachable positions or angles. The Feelworld F5 monitor offers professional features like Peaking Focus Assist, Histogram, Zebra exposure, Zoom, ... amongst many other.



The monitor can easily be removed from the Vision Xs housing for land use and is powered by 1 Sony F series battery that guarantees 3 hours battery life.

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Nauticam WACP-2

Nauticam's innovation shows with the WACP-2's ability to focus in air, making it an even more capable imaging tool with the ability to capture over-under images and even filming topside in wet environments.

The WACP-2's zoom-through capabilities means the underwater filmmaker or photographer can capture establishing, medium and close-up shots all with one lens while maintaining optimum optical and close-focus performance. Take for instance the Nikkor Z 14-30mm F/4 S lens which receives a field-of-view range of 81° to 140° with the WACP-2. This lens allows for more dynamic content on each and every dive without the need for a second camera.

The new shade design allows for easier travel and more protection. By rotating the shade so that it extends further past the front element you can create a larger buffer to protect the dome. While shooting at wider focal lengths you can retract the shade to prevent vignetting.

The WACP-2 is sure to impress the uncompromising underwater image-maker when looking for maximum optical quality, flexibility, and performance.



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Nauticam NA-RX100VII for Sony DSC-RX100 VII



"The Pocket A9"

The Sony RX100 VII is the newest iteration of the popular compact rx100 series. It has a new stacked CMOS sensor created with the idea of faster, more accurate autofocus and high speed photographing without any blackout that, before now, was only offered on their high-end mirrorless cameras. The NA-RX100VII has an interchangeable m50 port system that provides the ability to utilize the RX100 VII's full 24-200mm zoom range with the standard port and various m67 accessories with the N50 short port.

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Nauticam NA-S1R housing for Panasonic Lumix S1/S1R



Panasonic has thrown its hat into the full-frame mirrorless camera ring with the much-anticipated release of the LUMIX S1 and S1 R cameras. While the S1 and S1R may be physically identical, sharing a DSLR-style body, their capabilities are quite different. The S1's 24MP CMOS sensor is spec'd to appeal to the videographer while the S1R's 47MP CMOS sensor is clearly aimed at the photographer. While both can capture stills and 4K video, each one has its strong suit.

Nauticam engineers are obsessed with usability and the Mission Control philosophy means placing essential controls where they are needed, unrestricted by where they are located on the camera body. Placing the controls as close to the handles as possible and within easy and natural reach, the user can focus on composition and timing their shot

while adjusting exposure or focus without taking their eye off the EVF or LCD.

The NA-S1R has a double thumb lever on the rear left side of the housing that accesses DISP and Playback while a double thumb lever on the left front activates the customizable Fn1 and Fn2 buttons. A rear double thumb lever on the right side is for AF-On and REC.

A lever on the right read of the NA-S1R allows for focus mode switching between C/S/MF and a multi-directional pad gives the ability to navigate the menu or move the focus point.

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Issue 113/24

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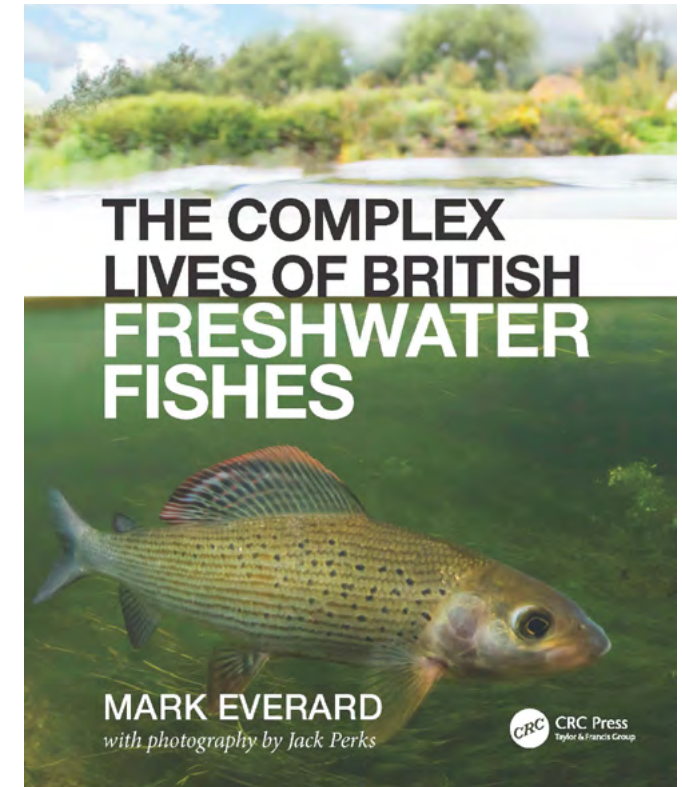
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The Complex Lives of British Freshwater Fishes

This book explores the fascinating life histories of Britain's freshwater fishes, Everard showing how they provide food, ornamentation, sport and cultural identity, and highlighting their huge importance for conservation as part of the living ecosystems upon which we all depend.

He dives into the mysteries moving below the surface of our rivers and lakes, bringing the wonderful and fascinating world of the diversity of British freshwater fish species into plain sight and into mind.

The book features over 100 full-colour photographs by pioneering photographer and filmmaker Jack Perks, whose work has featured on BBC Springwatch, The One Show and Countryfile. It is filled with technical detail but also presented in an accessible, visually attractive and engaging manner that will appeal to anybody with an interest in the natural world: the conservation-minded public, the



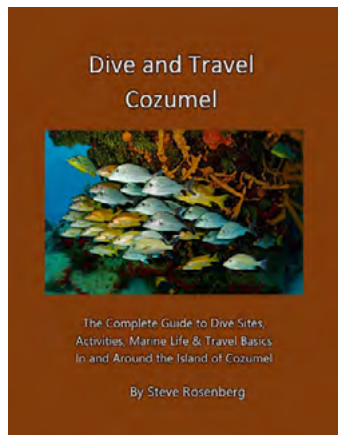
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“Behind the Lens” by Francesco Pacienza

After the great success of the version printed in Italian, was released in e-book format in English language “Behind the Lens” the new book by Francesco Pacienza.

This is not one of the usual underwater photography books but, as Francesco Pacienza writes in his premise “... this publication is not a course, it is not a manual, it is not a compendium but, it is probably a combination of all these things trying to create a distinct literary identity. “

The great acceleration given by the advent of digital technology, accentuated even more by the proliferation of the various social networks, has contributed to the production of many images which, often, remain so without becoming real photographs.

The history of photography is full of talented people who have become Masters thanks to the education of this innate talent through the knowledge and mastery of photographic technique, also managing to create new techniques.

If the talent cannot be learned, the photographic technique can be learned and is necessary to be able to create photographic images capable of “speaking” to those who observe

them.

The only technique is not enough if you do not have the ability to insert your emotions into the visual element to be photographed.

Only an excellent technical knowledge with an emotional sensitivity allows the photographer to create a communicative code with the subject to be photographed, thus managing to transmit their feelings to the final observer.

In this publication I wanted to summarize all my knowledge on the various photographic techniques, on the possibilities of intervention on the photos taken directly on the camera and on the special techniques in macro photography. A publication where philosophy meets and combines with photography and vice versa: on the other hand one of the definitions of philosophy is that of “Autonomous spiritual activity that interprets and defines the ways of thinking, knowing ...”, “... analysis, systematic reflection on the reality that surrounds us, or on some aspects of it ... “and photography is certainly one of the activities through which we interpret what is revealed before our eyes in a continuous evolution of moments.

A new abstract, in the language used which, albeit technical, can be used by newbies to experts, as well as being updated on some techniques that are “trendy” in the overseas



World.

In short, technical knowledge must become an integral part of the photographer, so much so that it can be used in a natural and unforced way because it is the constitutive essence of every photograph taken.

The volume is made up of 238 pages, 35 drawings with light schemes, over 160 photographs accompanied by biological and technical captions.

This version, compared to the paper version, has one more chapter on a new technique created by the author.

<https://payhip.com/b/3k4G>



WINNER Wide angle

'Frozen Mobile Home'

Greg Lecoeur (France)

Massive and mysterious habitats, icebergs are dynamic kingdoms that support marine life. As they swing and rotate slowly through polar currents, icebergs fertilize the oceans by carrying nutrients from land that spark blooms of phytoplankton, fundamental to the carbon cycle. During an expedition in Antarctica Peninsula with filmmaker Florian Fisher and freediver Guillaume Nery, we explored and documented the hidden face of this iceberg where crab-eater seals have taken up residence on icebergs that drift at the whim of polar currents.

Antarctica Peninsula, Antarctica

Nikon, D500, Nauticam NA D500,
Tokina 10-17mm, iso 250, f/9, 1/250,
x2 Ikelite DS 161

Judge's comments:

The balletic rhythm of these crab-eater seals and the ethereal landscape of the pitted iceberg creates a composition that draws you into a corner of the world that few people have witnessed. The multiple subjects take my eyes on a journey through the frame and into the icy ocean of Antarctica.

Alex Mustard

A deserved and unanimous winner which combines photographic beauty, composition, exquisite light and delicate colours. Perfect poses from the seals make this a celebration of natural life and a most enduring image.

Peter Rowlands

A stand out winner from the very first time I viewed it. The positioning of the seals could not be surpassed. Each of the four compositions are superb in relation to the image frame. 'Peak of the Action' at it's very best.

Martin Edge



British Underwater Photographer of the Year 2020

Highly Commended Wide angle

'Rabbit Fish Zoom Blur'

Nicholas More (United Kingdom)

I have been taking motion blur pictures for a few years now. I like how the technique adds dynamism to pictures. The picture was taken in Raja Ampat, Indonesia in November 2019 and I spent the morning taking fish portrait images. I came across a school of very friendly Rabbit fish under a jetty and took lots of schooling shots. I started using the extensive zoom range of my Sigma 17-70 combined with a slow shutter speed to create zoom blur images. The picture came together when the school bunched tightly together in a vertical tower with them all facing onto the camera. I hit the shutter and zoomed in at the same time, the flash freezing the central fish with the ambient light creating a Pop-Art like effect.

Raja Ampat, Indonesia

Nikon , D500, Nauticam, Sigma Zoom 17 - 70mm F/2.8-4.0, iso 200, f/20, 1/8th, Inon Z330

Judge's comments:

I would like to thank Nicholas More for the in-depth narrative regarding how this particular shot was taken. He has explained in detail from start to finish. For those viewers who are interested in the camera settings, they were 200 ISO, f20, 1/8th sec. Superb underwater imagery.

Martin Edge

www.underwaterphotographeroftheyear.com

Up and Coming Underwater Photographer of the Year 2020



'Shark nursery.'
Anita Kainrath (Austria)

The Bahamas has been a shark sanctuary since 2011 but Mangroves aren't protected yet and that's where these lemon shark pups spend the first 5-8 years of their lives.

I was standing in knee-high water, trying to hold my camera still, waiting for the sharks. Trying not to move when you have mosquitoes and sand-flies buzzing around you was probably the part I struggled with the most at this moment.

After less than one hour the little predators came closer and finally swam around my feet and my camera, bumping against me and trying to taste my strobes. They are curious little fellas but you need time to gain their trust and I love observing them in their natural habitat and that's what I wanted to capture.

They are such characters and we need to protect their nurseries in order to make sure their population is not declining.

Eleuthera, The Bahamas

Nikon, D300s, Nauticam NA D300s, Tokina 10-17, iso 200, f/13, 1/200, Sea & Sea YS-D2

Judge's comments:

As someone who is adored by mosquitoes and sand-flies I have to applaud Anita's tenacity first and then her imagery in equal measures. Her perseverance has definitely paid off with a beautifully balanced and observed image. It's an image we dwelt on for quite a while; not because we were unsure about it but just because we liked looking at it.

www.underwaterphotographeroftheyear.com

Peter Rowlands

Most Promising British Underwater Photographer of the Year 2020



‘Commotion in the Ocean’
Nur Tucker (United Kingdom)

This image shows my very favourite of the species, the thorny sea horse. Over time, I have tried many different techniques, with varying degrees of success, including backlighting, side lighting, snooting, panning, double exposure and silhouette shots. I love experimenting even if this comes at the expense of a wasted dive. On this particular dive, in Dumaguete (Philippines), I was keen to aim for something different and potentially offbeat. I began with a panning shot of the sea horse, captured with a 1/4 second shutter speed and a small, f/25 aperture. Then, I used the same settings to capture a panning shot of a shiny scouring pad, carried in my pocket. Both images were merged, in-camera, for the resulting double exposure shot. I must have repeated this sequence 50 times before eventually achieving this one when he made eye contact, which pleased me.

Dumaguete, Philippines, Philippines

Nikon, Nikon D500, Subal for Nikon D500, Nikon 60mm AF-S Micro Nikkor f2.8 G ED, iso 80, F25, 1/4, Inon Z240 at full power

Judge's comments:

An arresting image that draws you in with its mix of shapes and textures. The effect in the background elevates this image far beyond a standard portrait, creating a feeling of movement and for me makes me want to savour the eye contact before the moment is passed. I love the texture and muted colours that blend perfectly in the frame.

Alex Mustard

Marine Conservation Photographer of the Year 2020



WINNER

'Last Dawn, Last Breath'
Pasquale Vassallo (Italy)

*This winter, I went diving with some local fishermen. At 6 in the morning I was already in the water, as the nets were raised at first light. During the dive I followed the path of the fishing nets from the bottom to the surface. As the fishermen quickly hauled on the nets, I tried to take some shots of trapped fish still suffering in the mesh, such as this tuna (*Euthynnus alletteratus*).*

Tyrrhenian Sea, Bacoli, Naples, Italy

Canon, Canon 5d sr, Seacam Canon 5dsr, Canon 8/15, iso 200, f/14, 1/320, Inon z240

Judge's comments:

If a picture paints a thousand words then a great one asks a thousand questions. You know those questions; so do I. All we can do is show the truth to those who live above but can't envisage the world below and hope that they too start asking questions.

Peter Rowlands

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FOR SALE – Nauticam Na-d800 Housing for Nikon D800

Nauticam Na-d800 Housing for Nikon D800 Excellent condition. Full overall by Nauticam in December 2017, not in the water since. Vacuum check; electronic monitoring circuit installed, no vacuum system. 2000 euros + shipping ... [More >](#)



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FOR SALE – Nikon D500 + Hugaft D500 setup

This one year old set of equipment is in excellent working condition and will serve great to a new owner. The reason for sale is a switch to a new equipment. Nikon D500 (19k clicks). Sigma 10mm F2.8 Fish Eye. 128Gb XQD Lexar ... [More >](#)

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2019 Ocean Art Contest Winners

First of all, we would like to congratulate everyone who joined the 2019 Ocean Art Underwater Photo Competition! This competition is one of the most prestigious nature photo contests in the world, and the winning images represent some of the best underwater photographs of the year.

Photographers from 78 countries entered images, and over \$85,000 in sponsor prizes have been awarded, making the Ocean Art prize value among the highest in the world. Our two new categories, conservation and blackwater diving, had an overwhelming response of incredible photos and were two of the highlights of the competition. In addition to the “Best of Show”, we added a new award “Rising Star Photographer” won by Jules Casey who took an amazing photo of six juvenile seahorses.

1st Place Coldwater and Best in Show

Greg Lecoeur

“Crab-Eater Seal”

Greg won a 7 nights liveaboard diving package in Palau with Solitude Liveaboards!

During an expedition on a small sailboat, we explored the Antarctica Peninsula by diving below the surface. Although the conditions were extreme with a temperature of -1°C, we documented extraordinary marine fauna at home in a fragile ecosystem, such as on this image: crabeater seal.

We also saw leopard seals, gentoo penguins, Antarctica fur seals, and weddell seals. All these marine animals are affected by global warming with



the melting of the ice.

Despite the name, Crabeater Seals don't eat Crabs. Krill make up to 95% of a Crabeater Seal's diet. Crabeater seals have developed a sieve-shaped tooth structure that filters krill, much like whale baleen. They suck up water containing krill, close their jaws, and push the water between their

specialized teeth, trapping the krill inside.

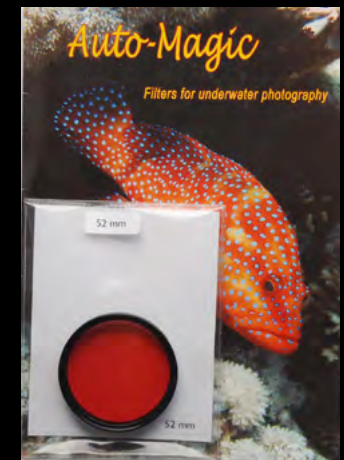
Location: Antarctica Peninsula

Equipment Used: Nikon D500 Camera, Tokina 10-17mm Lens, Nauticam NA-D500 Housing, Dual Ikelite DS-161 Strobest

Camera Settings: 1/250 sec, F9, ISO 250

www.uwphotographyguide.com/ocean-art-contest-winners-2019

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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

Nikon Z6 And Ikelite 200DL housing

by Phil Rudin

One of the most interesting new stories for 2019 has been the competition in what has been broadly referred to as the “Mirrorless Wars”. Sony has owned the mirrorless “full frame” camera market for over five years now gaining higher levels of market share and product credibility each year. Sony now occupies the number one spot in the 35mm full frame mirrorless market out selling all of the other camera brands.

For over a year now many other established manufacturers have taken the full frame mirrorless plunge creating the largest transformation in the camera industry since post World War II excluding cell phones.

This leap into the full frame mirrorless market with the announcement of the Canon R-mount, Nikon-Z mount and Panasonic-L mount cameras has produced quite a ripple effect across the entire photography community. All three camera systems use new lens mount designs which require all new native lenses and only a limited number of these new lenses are suited to underwater photography.

A prime example of native lens rollouts is that after six years Sony still doesn't offer a full frame FE Fisheye lens or Fisheye zoom. Like the first Sony FF mirrorless cameras when they were introduced Canon and Nikon have launched a verity of lens adapters for use with current full frame DSLR lenses.

One of the advantages of these new camera systems is that current Canon and Nikon DSLR users can move DSLR glass, ports, extensions,

gears and move over to a new mirrorless housing system.

Canon and Nikon have each taken a different approach to the rollout of their new full frame mirrorless systems. Nikon was first to announce two new mirrorless bodies; the 24.5MP Z6 for \$2000.00/£2100.00 and the 45.7MP Z7 for \$3400.00/£3400.00. Within weeks Canon introduced the EOS R a 30.3MP mirrorless body for \$2300.00/£2350.00. Since the initial rollout Canon and Nikon have added more bodies and lenses to their systems with yet more rollouts in the pipeline.

Panasonic has taken yet a different full frame approach entering into a lens mount alliance with Leica and Sigma which extends the current Leica-L lens line rather than introducing a completely new lens mount. This is an approach much like the one taken by Olympus and Panasonic when they first introduced the M4/3 open lens alliance. The open M43 lens platform has allowed dozens of lens manufactures to compete in the M43 space and now hundreds of different lenses are offered.

Nikon Z6

Nikon's Z6 is a midrange 24.5 megapixel camera with a BSI-CMOS full frame sensor. This camera has been widely reviewed as excellent for a FF camera at this price point.

Several of the Z6 features that make it suitable for underwater photography include a new hybrid autofocus system which has been much improved



through firmware updates over the past year. A robust 3.69M-dot OLED viewfinder, five-axis image stabilization, 2.1M-dot tilting touchscreen, UHD full sensor 4K up to 30p video with 10-bit 4:2:2 N-Log output over HDMI and up to 100Mbps H 264 8-bit internal video capture, hybrid autofocus system with 273 phase-detect points, 12 FPS with limited buffer and more.

Battery life for the Z6 is on the low side and the body has a single XQD card slot. Like all Nikon full frame cameras the body has robust weather-sealing and top-draw build quality.

The very customizable control layouts on the Z6 and Z7 are identical allowing the cameras to be used with the same Ikelite housing. This is a huge upside if you decide to move up to the Z7 or use the Z6 as a backup camera body.

Z6 image quality and high ISO performance are excellent for its class. The Nikon Z6 has been on sale in the US for as low as \$1697.00 including the FTZ lens mount adapter, 32gb XQD memory card and camera bag for a discount of \$547.00.

The current Nikon Z lens lineup only has two

lenses which are well suited to U/W photography the 14-30 F/4 S lens retailing for \$1279.00 and a Z 24mm F/1.8 S retailing for \$997.00. Nikon plans to release a Z 20mm F1.8 S at the end of March 2020 retailing for \$1047.00 which should also be an excellent U/W lens.

Currently all of the after market Z mount lenses are manual focus but I am sure we will see AF versions soon. Nikon offers the FTZ mount adapter that allows Nikon F lenses to be adapted to Z-bodies for a retail price of \$247.00 in the US. With this adapter you can use most of Nikons excellent full frame lenses like the Nikon AF-S 8-15mm Fisheye zoom, 16mm F/2.8D fisheye, AF-S 60mm and 105mm F/2.8 macro lenses plus the AF-S 16-35 F/4, AF-S 17-35 F/2.8 and many more. Some APS-C lenses can also be used but at a cost in overall resolution.

Ikelite 200DL Housing for Nikon Z6 & Z7 & DL Port System

Ikelite is a U.S. company which has been making underwater photography equipment for over fifty years. The company has an outstanding reputation for customer service both with new and aging equipment, offering upgrades and fast service turnarounds to their many

loyal customers.

The Nikon 200DL Z6 housing has four main components, the front “box” where the camera sits, a flat rear door, the removable front port and the camera tray which attaches to two tripod mounting points on the bottom of the camera. The camera tray attaches to the tripod thread on the bottom of the camera and then slides into the front part of the housing. Once the camera is aligned in the housing the flash sync cord slides into the hotshoe on top of the camera and the housing is ready seal.

The rear door of the housing is then secured by facing the housing down and making sure that the rear door O-ring has properly seated in the front half of the housing. The three heavy duty lid snaps are then secured by pushing down, you should hear the lid snaps click into the locked position and you should not be able to lift the snaps without pushing in the snap locking device. I like to use equal pressure on the two side lid snaps so that they lock simultaneously followed by the top lid snap.

Once the camera is secured inside the housing you can see the controls on the camera and align them with the housing controls. You can also see that the O-ring is aligned properly in the O-ring groove.

The right hand side of the housing has the shutter release, back



button control lever and aperture control dial. The left hand side has the lens release control which allows you to change lenses by removing the port and not the camera from the housing. The left side also has the zoom/focus control dial and the vacuum port.

The bottom of the housing has two mounting threads for mounting the included tray to the housing. The top of the housing has the sync port for an external strobe cord, controls for on/off, video, ISO settings, LCD/EVF push control, mode control and

an extra threaded bulkhead for adding things like an HDMI monitor. Also on top is a nifty mounting device for your



Large Mouth Bass, Ginnie Springs, Florida, Nikon Z6, Z 14-30mm F/4 S, at 17.5mm, ISO-640, F/13, 1/125th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

Go Pro so that you can shoot stills with the housing while running Go Pro video at the same time (Go Pro not included). The mounting point can also be used for video lights, focus lights, flash and other accessories.

The rear door for the housing has controls for menu, shutter speed, LCD view, AF point/magnify button, AE/AF lock button, up/down/left/right arrows, set/OK button, playback button and erase button. The rear door also has an optical pickup finder which helps you view into the rather large viewfinder on the Z6 camera.

Ikelite also offers optional 45 degree and 180 degree optical viewfinders which I highly recommend.

If you prefer using the LCD screen for composition it can be tilted up about 15 degrees inside the housing to give a better view of the screen underwater. You can also see the small information LCD panel on the top right side of the camera body an advantage over an aluminum housing.

One of the nice advantages of the Ikelite Nikon Z6 & Z7 lineup is that both of the camera bodies use the



Kayakers, Ginnie Springs, Florida, Nikon Z6, Z 14-30mm F/4 S, at 30mm, ISO-640, F/14, 1/125th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

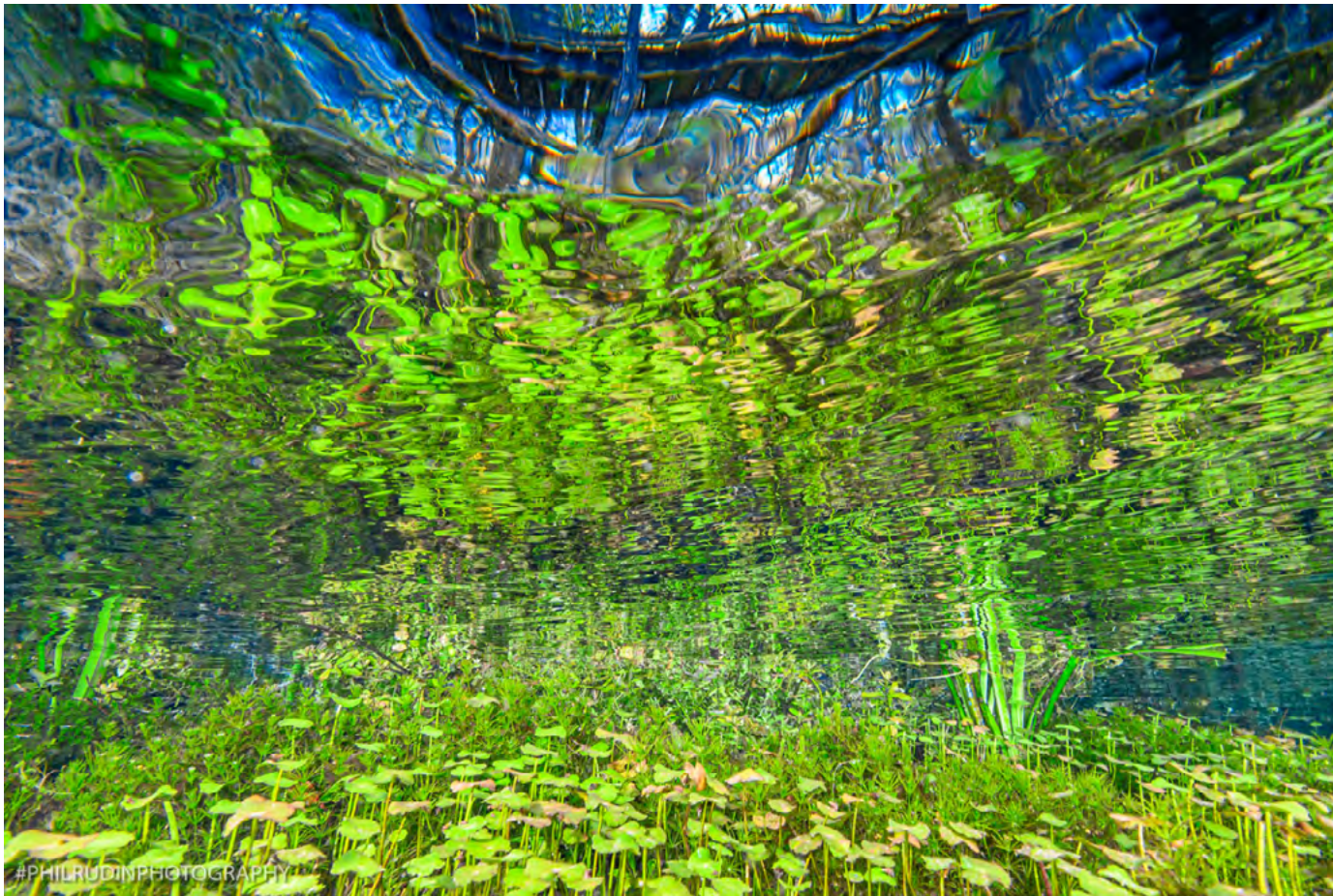
same magnesium alloy frame with near identical button placement so one Ikelite housing can be used with both cameras.

The Ikelite Nikon Z6 housing design features the opaque light gray ABS-PC polycarbonate material for the front section of the housing with a transparent polycarbonate housing back. This attractive gray housing color matches the Ikelite DS strobe line and always drew lots of attention from other photographers when I was on location. The light gray housing color also shades the camera and

provides extra protection from the sun during long boat rides.

The Nikon Z6 housing has Nikon TTL support using the optional DL1 DS Link with the NT3 Hotshoe kit. The \$375.00 optional kit allows all current Ikelite DS flashes to be used in TTL mode. The DL1 DS is a bulkhead plug-in which does not require any batteries. The housing can also be purchased with a manual sync adapter.

Exposure compensation in TTL mode is supported using the cameras built-in controls which can be accessed in several ways and assigned



Blue Springs, Florida, Water plant reflections, Nikon Z6, Z 14-30mm F/4 S, at 14mm, ISO-640, F/10, 1/60th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

to different function buttons to suit the users' needs.

Other TTL flashes from Inon, Nikonos and Sea & Sea can also be used with Ikelite electronic sync connections but only in manual exposure modes.

The Nikon Z6 housing features the very robust Dry Lock (DL) port system. "Dry Lock" refers to the placement of a single o-ring on the outside of the port mount rather than on the port. This system improves visibility and reduces the chances of water dropping onto the image sensor. DL & DLM (for

smaller housings) ports are the lightest in the market at this time.

I have reviewed several Ikelite housings using this port system over the past three years in all conditions including rough seas and surf, jumping and bankrolling from boats, dragged through sand and more without any concern for failure. Attaching the ports is quick and secure using just three retaining screws to center and hold the ports secure. A system of optional Ikelite extensions and gears

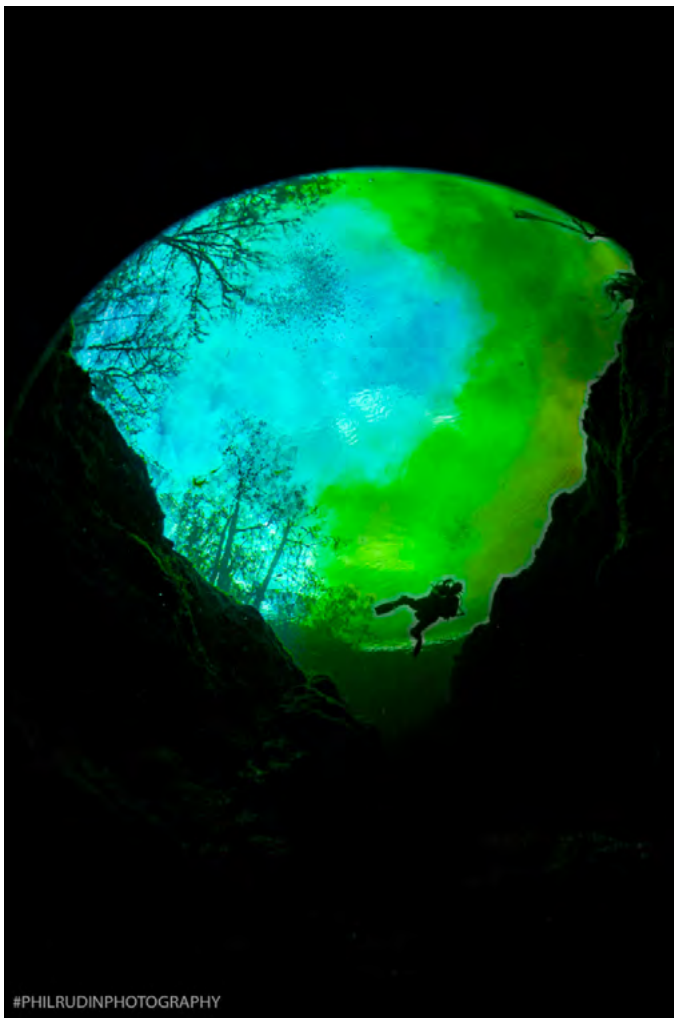


Cypress Tree Roots, Little Devil Run, Florida, Nikon Z6, Nikon 8-15mm Fisheye, at 8mm, ISO-320, F/10, 1/60th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

can accommodate a huge variety of lenses with ease.

The 200DL Z6 housing includes a base tray with a left-hand quick release handle and rubberized grip, mounting threads for an optional right grip, port opening cover which locks in place using the three threaded port locking screws, a waterproof bulkhead cap to protect the flash cord socket when not in use, silicone O-ring lube and a one year warranty.

A verity of optional zoom/focus gears are available which cover a wide range of Nikon Z, AF-S lenses and AF DX lenses using the FTZ mount adapter. I recommend Nikon's Full Frame lenses



70% crop, Florida Red-Bellied Turtle, Little Devil Run, Florida, Nikon Z6, Z 14-30mm F/4 S, at 26.5mm, ISO-640, F/13, 1/100th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

Diver Silhouette, Devil's Ear Spring, Tannic water color from Santa Fe River, Florida, Nikon Z6, Nikon 8-15mm Fisheye, at 8mm, ISO-320, F/20, 1/320th sec, Ikelite housing, 8 inch compact dome port

vacuum, Ikelite recommends pumping until the pump gauge reaches 5 to 10 inches of mercury. I have found the vacuum system to be flawless but I always travel to the dive site with the pump in the event I need to release pressure and open the housing. The vacuum gauge and pump sell for \$60.00 The valve can also be retro fitted by the user into current and many discontinued housings, check with Ikelite for compatibility with the housing you own.

The Ikelite zoom and focus gears simply push onto the lens from the rear being held in place with springs and the lens is then mounted to the camera from the front of the housing before the port is installed. The gears are driven by the zoom wheel on the left side of the housing. Like many of the

recent wide zoom lens designs the Z 14-30mm lens is at its widest (14mm) end when it is close to the dome and at the 30mm end when it is retracted back into the dome extension.

Field testing the Ikelite 200DL housing and Nikon Z6

For this review I used two wide angle Full Frame Nikon zoom lenses and the Ikelite DL compact 8 inch dome port. This port is a cross section of the larger DL 8 inch dome port. I have used this port on several Ikelite housings in the past and found it has several upsides.

First it is very small and light compared to the full size 8 inch port, second it is much less buoyant making it more well balanced with both of the lenses tested, third it is easier to install in some cases, fourth it works well for split (over/under) shots and fifth it cost \$100.00 less than the full size 8 inch port.

The larger 8 inch port is better overall for splits because of the greater surface area but the compact port is still quite good for the price. The compact port also has a removable dome shade for using circular fisheye lenses.

I used the Nikon AF-S 8-15mm F3.5-4.5 ED fisheye with the FTZ mount adapter which needs to be mounted to the camera and installed from the rear of the housing, port extension 75028 (28mm) and zoom gear 5509.28.

I also used the exciting new rectilinear Nikon Z 14-30mm F/4 S with the 75050 (50mm) port extension and the same 5509.28 zoom gear. This is my first review with both of these newer lenses and they are both well worth the investment. If you are a fan of the 8mm circular fisheye and full frame

over the APS-C lenses because of the reduced pixel count in APS-C. The ikelite.com web site has a complete lens chart which is continually being updated as new lenses are released.

The housing also comes with the vacuum valve for the optional and recommended vacuum system. Pushing a button pops the valve plug out of the valve and allows the vacuum pump to snap into place. The snap means the seal has been made. Several squeezes on the pump handle draws the



Florida Red-Bellied Turtle, Little Devil Run, Florida, Nikon Z6, Nikon 8-15mm Fisheye, at 8mm, ISO-320, F/13, 1/125th sec, Ikelite housing, 8 inch compact dome port, Two Ikelite DS-161 flashes

fish-eye you will love this professional quality weather-sealed lens.

Focus is fast and accurate and I very much liked using it with the small compact Ikelite dome. The Z 14-30mm is also weather sealed and focuses to about 28cm (11 inches) working very well behind the compact dome as well.

As I have stated in many past

reviews of full frame cameras I try to shoot at F/13 or higher and adjust ISO and shutter speed to get proper exposure. This was the case again as I tested the limits of both of these lenses.

For those of you thinking about moving from a sub-full frame system to a full frame system remember the reduced depth of field at any given F/

stop over sub-full frame can present a few issues. The shallower DOF associated with full frame cameras requires more critical focus so taking a machine-gun approach to shooting may result in high numbers of poorly focused images. Also high megapixel cameras like the 45.7MP Nikon Z7 and rumored Z8 60MP tend to highlight the flaws associated with many lenses of inferior quality so choose wisely when investing in lenses you may be using for years.

Both lenses mount to the front of the camera once it is installed in the housing then the dome is installed over the lens. This is a very easy process if you follow the installation steps correctly. Once the dome is mounted you can test fire the flashes and then pull the vacuum as the final step before going in the water.

For this review I was using two Ikelite DS-161 flashes with the DL1 DS TTL link and Ikelite dual flash arms. In the water I found the system to be very well balanced with both lenses. It was easy to keep the system level holding it with one hand underwater and while doing splits.

My review housing shipped with the optional 45 degree optical viewfinder which I find

very useful when shooting split images and macro. For many of the wide underwater shots I switched between the viewfinder and the LCD depending on the situation.

Because the Z6 is a new camera to me it took several dives to fully understand the proper settings which worked best for me. I set the camera to manual and adjusted ISO, shutter speed and F/numbers on the fly. I used the excellent Ikelite TTL flash system rather than my usual manual strobe settings also with excellent results.

I did not need to use much exposure compensation with the meter set to center weighted metering. Other settings included A1 white balance, single-point AF, AF-S, RAW-L and JPEG-L. I used settings from 100 to 640 ISO, At 1/30th to 1/200th sec and F/ 7.1 to F/22.

My biggest gripe with the camera is that I found the battery life to be less than I would expect from an all new camera line. Auto focus was much improved with the Z6 V2.0 firmware I was using over the first generation firmware for the Nikon Z7 I reviewed back in November of 2018. A version 3.0 firmware has just been released for the Z 6 and Z7 which should further improve overall auto

focus, tracking and eye AF.

The Z6 build quality and weather-sealing are superb. The camera has excellent image quality and high ISO performance.

If you are looking to make the switch from an ageing full frame DSLR or moving up from APS-C I am sure you would not be disappointed with the Z6. For those few who need or just want a much higher megapixel FF mirrorless body the Nikon Z7 will fit the bill and the same Ikelite housing.

The Ikelite 200DL Nikon Z6 housings retail in the US for \$1695.00/£1650.00, the DL

eight inch compact dome port is \$350.00/£360.00 port extensions are in the \$200.00/£210.00 to \$250.00/£285.00 range, with gears in the \$25.00/£28.00 to \$35.00/£33.00 range depending on the lens being used. The Ikelite system and Z6 camera are attractively priced and an excellent value.

Thanks again to the outstanding Ikelite team for their assistance and support with the underwater equipment used for this review.

Phil Rudin

www.ikelite.com

www.instagram.com/philrudinphotography/



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THE SOURCE



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WETPIXEL

Laowa Venus 24mm F/14 Macro Probe Lens

by Jim Decker

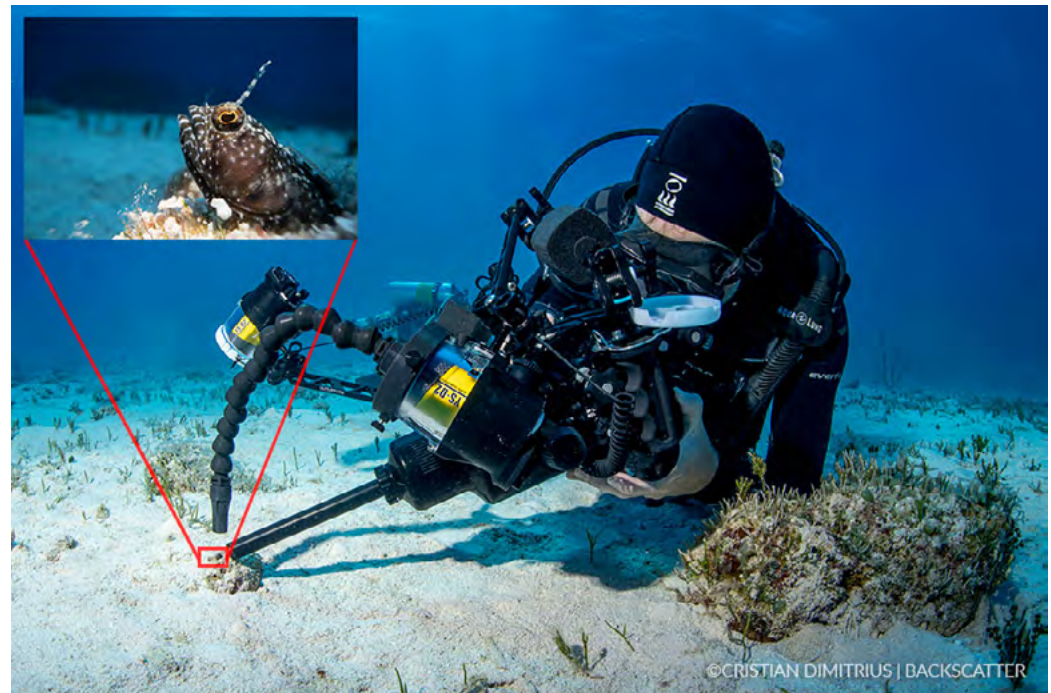
“Whoa! What is that thing?!?” is the most common question I get when people see the Laowa Venus 24mm f14 Macro Probe Lens on my underwater camera rig. The best way to describe it is a super macro lens with a wide field of view. It has a minimum working distance of less than an inch with a 24mm lens field of view. At minimum focus, the reproduction ratio is twice life-size at 2:1, which is equivalent to using an SLR macro lens with a +10 to +12 diopter. This lens is about serious macro capability, but with a much wider field of view. Referred to as a “bug-eye” effect, it can lead to some very interesting shots.

The lens has an LED ring light surrounding the lens element that requires a battery pack to operate. While the battery pack fits inside the housing I used, there is no way to control the light output — I would have had to turn on the light before sealing up the housing with no option to turn it off underwater. Due to this lack of control, I decided not to use the light for the limited amount of time I had to shoot this lens.

Big and small subjects in the same shot

Backgrounds are what this lens is all about. With a traditional macro lens, there is a severe limit on the background that can be shot. We really like using the Laowa Probe Lens for capturing both small and large subjects in the same shot, which is basically impossible to do with traditional macro lenses. The wide angle field of view that the lens produces allows us to utilize the perspective distortion that comes along with wide angle photography. By getting close to an object it can appear much larger in the frame relative to any background elements. The closer it gets, the larger it can appear.

Because the Laowa Probe Lens can focus super close, combined with the 2:1 reproduction ratio and the wide angle perspective, creates an image that focuses attention on the foreground macro subject while also leaving room for something larger in the background. It can create a very unique perspective where 2 very different subjects that would not be



With a normal macro lens and a +10 diopter, this blenny would take up the whole frame. Being able to capture tiny macro subjects while still showing their surroundings makes for a whole new perspective with the Laowa Probe Lens.



The perspective distortion of a wide angle lens makes objects that are closer to the lens appear larger than objects further away. This effect becomes extremely exaggerated at super close distances, allowing for an interesting composition that makes the head of the snake eel appear larger than the diver.

possible to have in the same frame can now both be captured. I wish the lens had a larger field of view, as a 24mm lens underwater isn't exceptionally wide. When I was shooting with a diver in the background, it was hard to get the diver completely in the shot.

How I shot it

The Laowa Probe Lens only has manual focus and manual aperture controls that are operated directly on the lens. This requires a special underwater lens port with gearing to

allow for controlling both the focus and aperture manually. Since this is operated directly on the lens and it's impossible to see this when it is in the housing, there is no way to know for sure what aperture the lens is set to unless it is set to wide open at $f14$ or fully closed at $f40$. For some shots, I preset it to around $f22$ and left it for the whole dive.

The Laowa Probe Lens has a bit more depth of field than a regular macro lens and doesn't have the super fuzzy out of focus bokeh of a macro



Tracking a subject on the move with manual focus, lighting with a snoot, and with a secondary subject in the background made for a very challenging shot with this cuttlefish. Over 90 shots later, the effort was worth the end result.

lens. This makes it hard to see critical focus looking through a viewfinder of an SLR when compared to a regular macro lens. Also with the manual aperture, it makes looking through an SLR viewfinder very dark. For this reason, I decided to use it with two mirrorless cameras, the Canon EOS R, and the Sony a7R III because of the availability of focus peaking to make the manual focusing task easier. Don't take that to mean it's easy! Focus on this lens, especially when trying to track moving subjects while turning

a manual focus knob, is a skill that needs practice and patience.

For lighting, I only wanted to light the foreground subject and nothing else so I could draw attention to it. If I lit any more than that, the subject would get lost in the big cone of the strobe light. I decided to use a snoot for the foreground subject so I could isolate just that subject and not light anything else. For the particular subject, I was getting set up on, I set the snoot for the distance I wanted to shoot the subject, which also allowed



The Laowa Probe Lens allows for a macro critter that would normally take up the whole frame to be shown in its surrounding environment.

me to set the focus for the distance to the subject. When that was all lined up I could move the camera in and out until the subject was in focus, which then also was the same distance at which the snoot was set for. Setting up for one distance to the subject for both focus and snoot position like this made it much easier than constantly trying to chase my tail shooting different distances.

The Laowa Probe Lens is one of the most unique lenses that can be shot underwater. With a 2:1 macro

reproduction with a 24mm lens field of view, it can produce a very distinct look that combines both macro and wide angle into a single shot.

The manual focus and manual aperture definitely doesn't make it an easy lens to shoot. It takes practice and patience when working with this lens, but if you dedicate yourself a couple of days to it, the rewards are worth it. A little bit more field of view would make framing some larger objects in the background easier.

I'll definitely be taking this lens



When used close up on super macro subjects, the Laowa Probe Lens can almost look like a regular macro lens. Backing up a little bit and/or finding a slightly larger subject can reveal more background, which is what this lens is all about.

on every macro trip I do. Once you start shooting with this lens, it's very addictive!

Jim Decker
www.backscatter.com



Olympus Tough TG-6 and Ikelite housing

by Phil Rudin

Ikelite Underwater Systems is a USA based company and during its fifty plus years in business Ikelite has expanded its distribution network to cover most areas of the world. Ikelite has a large and loyal customer base founded on excellent customer support and product reliability.

At DEMA 2019 Ikelite debuted a new housing for the Olympus Tough TG-6. Ikelite currently has a line of over fifty housings for compact digital cameras (also called point-and-shoot cameras) for Canon, Leica, Nikon, Olympus, Panasonic and Sony compacts.

The Olympus TG-6 is also sold as a kit including the camera and housing or camera, housing, tray and Strobe deluxe kit which includes DS 51 strobe, fiber optic adapter with cord and an arm, clamp and mount.

Olympus Tough TG-6 Camera

If you are looking for a camera and housing system for well under \$1000.00 you should look no further. The Olympus Tough TG-6 is arguably the best value you will find in today's market.

The TG-6 has a 25-100mm F/2-4.9 zoom (35mm equivalent) 4X optical zoom lens which focuses in macro mode to 1cm. It has a new 12 megapixel 1/2.3" CMOS back illuminated sensor, ISO 100-12800, and the new TruePic VIII image processor for better low light performance and excellent image quality for its size.

Some of the key features include Raw and JPEG stills, 4k 30p and 1080 120p video, a faster

and more accurate auto focus system even in the macro modes, built-in Wi-Fi, GPS, a three inch 460,000 pixel 100% LCD screen, image stabilization, manual flash options with high flash sync speeds to go along with the up to 20 frames burst speed rate and the camera alone has a depth rating of 15 meters (50 feet).

The TG-6 is also freezeproof to temperatures as low as 10° C / 14° F and shockproof for falls from 2.1m/7 feet high. The camera is also dustproof and crushproof making this an ideal all environments camera for many outdoor activities.

The TG-6 also has manual focus with focus peeking which is great for those hard to focus super macro subjects. The TG-6 still lacks a full manual exposure control mode, no manual control mode and custom white balance in movie mode. For advanced shooters full manual mode is the norm and I missed that feature during my review. The TG-6 retails for around \$449.00 in the US and now on sale for \$379.00 still in black or red.

Ikelite TG-6 Housing

The Ikelite housing for the Olympus TG-6 uses the same housing as the TG5 and the same housing design features used in Ikelite's DSLR and Mirrorless housings.

It features an opaque gray ABS-PC polycarbonate material for the front section of the housing with a transparent DSLR/Mirrorless style polycarbonate housing back. This attractive gray housing color matches the current Ikelite DS strobe



line and always attracts the attention of other divers and photographers when I am in the field.

The new housing color shades the camera to provide extra protection from the sun during long boat rides. The housing is designed with a robust depth rating of 60 meters (200 ft) and is positively buoyant in fresh water without any accessories added. The bottom of the housing has two 1/4-20 mounting points for camera trays, tripod and other accessories.

The TG6 housing has a threaded port mounting system for the new FCON-T02 Fisheye Kit for the TG 5 & TG6 cameras. This kit sells for around \$575.00 and includes the Olympus FCON-T02 Fisheye Converter and the Ikelite threaded wide angle dome port which I used during this review.

This new port and Fisheye lens system also features a dome shade which can be removed when zooming to the circular fisheye end of the range. Removing the shade prevents vignetting in the corners of the image.

The housing can also be used with the glass lens port which has the standard 67mm (3 inch)

Diver at the bottom of Ginnie Ball Room, Florida, Olympus TG6, Ikelite housing, Two Ikelite DS-51 Flash's, 4.5mm Circular Fisheye end of lens, ISO-320, F/8, 1/30th sec



mounting threads for accessories like close-up lenses and wide angle adapters. This system allows you to just push the accessory dome port over the front of the lens mount and then secure it in place with three small screws.

The WD-3 dome has a 0.75X conversion factor to correct for the refractive magnification of the housings flat glass port. The port is made from optical grade acrylic and is also depth rated to 60 meters. This dome can be removed and installed underwater to allow for a full range of use during any dive.

The WD-3 dome ships with a neoprene cover and a lanyard with cord lock. Wide angle lenses like the Inon UWL-H100 and others will also work threaded to the 67mm mounting threads on the front of the housing or by using a bayonet adapter.

The Ikelite TG-6 housing is a clam-shell style with the robust locking system on the left-hand side of the housing and the hinge on the right. Push controls on the top and bottom of the locking buckle must be depressed before the lock will disengage allowing the housing to be opened.



Diver in the entrance to Ginnie Ball Room, Florida, Olympus TG6, Ikelite housing, Two Ikelite DS-51 Flash's, 9.1mm full frame fisheye, ISO-100, F/4.5, 1/50th sec. RGBBlue off camera blue lighting

The camera does not require a tray and simply pushes into the housing where it is held firmly in place. All of the useful push buttons and control wheels on the camera can be accessed from the housing controls. Since the housing is quite small the controls on the right rear of the housing are very close to each other. Each push button has the function it is assigned on the top of the button but they are difficult to see in many conditions so you should familiarize

yourself with the controls you expect to use before entering the water.

The video start/stop button is placed above the mode control dial and has a red dot so it is out of the way and unlikely to be activated by accident.

Most of Ikelite's compact housings support flashes that are fired using fiber optic cords. These ultra compact housings just don't have room for a sync cord port and the excellent Ikelite TTL converters.

The TG-6 housing has the two optical ports on the top left side of the housing. These can be used with a wide variety of flash brands that are fired by fiber optics or with the Ikelite DS-flash using the Ikelite fiber optic converter part #4401.1 and fiber optic cord #4501. The Ikelite converter inserts into the sync port on the flash and allows the fiber cords to be used.

The Ikelite converter does not allow TTL control of the strobes so remember to set the strobes to one of the manual power settings on your particular DS-flash. In the unlikely event that water enters the housing the chance of any damage to the camera is remote because of its excellent weather sealing and 15 meter depth rating. I have witnessed two floods of TG-Tough cameras housings (both pilot error) during my workshops in Cozumel with no damage to the camera.

The TG-6 housing ships with a wrist strap, port cover, o-ring, silicone lube and in the US a one year warranty. With the kit in addition to the housing you also get the Red Olympus TG-6 camera and all it is equipped with. The Ikelite instruction manual can be downloaded at ikelite.com.

The Ikelite TG-6 housings retails for \$299.00 and as a kit for \$749.00 in the US. The fiber optic converter retails for \$125.00 and the fiber cord retails for \$80.00 US.

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Field testing the Ikelite TG-6 Housing

For my review I used the Ikelite TG-6 kit with the red camera, Ikelite action tray II with action tray II extension and right handle, four inch flash arms and clamps, along with two Ikelite DS-51 flash's with fiber optic converters and the flash defusers which are included with each flash.

I used a two flash configuration and a single flash over the top of the lens port during the review. With the Fisheye wide angle dome I had full coverage of the frame with one or two flashes and would be hard pressed to recommend larger strobes as the DS-51 sized strobe is quite adequate to cover most any scene.

Once assembled the system was slightly negative in both



Diver Silhouette, Devil's Ear Spring, Tannic water color from Santa Fe River, Florida, Olympus TG6, Ikelite housing, Two Ikelite DS-51 Flashes, 10.35mm full frame, ISO-100, F/14, 1/60th sec
Snorkler at Ginnie Springs, Florida, Olympus TG6, Ikelite housing, Two Ikelite DS-51 Flashes, 4.5mm Circular Fisheye end of lens, ISO-100, F/8, 1/30th sec

fresh water and salt water allowing excellent balance for single handed operation. In the water the auto focus worked very well for both wide angle and fisheye shots.

If you are diving in dark turbid water, low light or night diving a focus light is required to maximize auto focus.

I was very impressed with the closeup/macro feature of the Olympus lens converter which allows you to cover a wide range of subjects from small to midsize fish. The wide and fisheye ends of the lens allow you to cover most wide scenes and diver photos. CFWA and larger scenes like wrecks or reefs would also be easily covered.

The fisheye lens and port are also useful for shooting split shots in fairly calm water.





#PHILRUDINPHOTOGRAPHY

Split image near the Santa Fe River, Florida, Olympus TG6, Ikelite housing, Two Ikelite DS-51 Flashes, 4.5mm Circular Fisheye end of lens, ISO-200, F/8, 1/200th sec

The DS-51 flash's in manual mode at around half power or less was adequate to properly expose most subjects. Keep in mind that consumer compacts have small sensors and as a result greater depth of field even at wider f/stops.

Image quality from the TG-6 is excellent for a camera at this price point and size. My images have excellent color and sharpness, I was also impressed at the amount of detail that could be recovered from under exposed captures.

If you are just getting started with underwater photography or looking for a backup camera, teaching tool or an all weather camera the Olympus TG-6 and Ikelite housing are a great place to start.



Thanks again to the outstanding Ikelite team for their assistance and support with the underwater equipment used for this review.

Phil Rudin

www.instagram.com/philrudinphotography/
www.ikelite.com

www.uwpmag.com



Issue 113/49

My housing history

by Pete Atkinson

My effervescent enthusiasm for Jacques Cousteau inspired me to build my first underwater housing in 1974 for a Kodak Instamatic camera. I was 16 years old.

It had novel features. The back was held on with 14 brass wing-nuts on an expanded polyethylene gasket. It only leaked a bit!

The front was also a flat plate, but the four sides were made from a single strip, bent into a square with a hot air gun. My Dad was a polymer physicist and had access to such things. This strip was held together with 4BA machine screws and epoxy and the front was attached in the same manner.

The shutter release was triggered by a metal rod, pushed through a piece of vacuum tubing, in turn pushed through a larger hole in the housing. You had to push up on the release to depress the shutter. The film advance was a silicone pad which was pressed down and rotated.

I was young, short of cash and to my great regret I was convinced that the film I had shot of the wreck in Oxwich Bay in South Wales would be black, from insufficient light. I never had it processed. This haunts me still.

The next obsession was a

Nikonos II, which from memory was £210 at the time. In retrospect I should have borrowed money, sold my sister, anything, to get a Nikonos II and a 15mm lens which cost much more. I did get one eventually; about 30 years too late. I imagine my stock photography income over the years would have been higher, a lot higher! But this was more money than I wanted to spend (or had) and I wanted reflex viewing. And I wanted TTL flash control and other features offered by a custom housing.

This housing was built 43 years ago, around a small Fujica SLR, the ST801. The camera was mounted on the bottom of the 1/2" acrylic housing with a 28mm lens. Four wires ran from the camera, through the housing base, and emerged from the top of the handle at a socket. Two of these wires would connect the X-synch of the flash and camera, the other two would connect the flash gun's removable TTL sensor in a socket which I embedded in the floor of the housing with the contacts for that sensor in the flash housing.. So I had TTL flash control with the sensor in the housing. I think this preceded commercial remote sensing underwater by some



Tinkering with my tiny housing for the Fujica ST801 and 17mm lens aboard Eila, my home for 17 years

Here you can see the first 28mm housing, the base with the flash behind and the box top in the foreground, upside down. I'm holding the tibia of an alleged medicine man found in an underground lake in Fatu Hiva.



years.

Into this handle could be screwed either a blank plug or a microphone gooseneck which was covered with heat shrink tubing. One without adhesive inside worked best, glued only at each end.

The flash was mounted at the end of the gooseneck. This preceded commercial bendy-arms by many years. The focus control was a silicone rubber disk driven through a 90 degree gear extracted from a fishing reel.

I wasn't using dedicated O-rings at this time but modified pillar valve tops, tapped into the housing. Aperture was controlled by a flat loop of fret wire silver soldered to a metal loop around the aperture ring with a 90 degree shaft penetrating the loop. Silver solder was my friend!

I had two ST801 cameras so I then built housing for a 50mm macro lens and later a 17mm lens. For the macro port I used cast acrylic tube as used by early BSOP members and for the dome, I used a cast acrylic dome as used by Ikelite on their housings. Steve Greenaway helped me set it up correctly. For glue I was using Tensol 70.

For O-ring controls on the macro housing I used 1/8" stainless rod with simple captive o-rings in 3/8th counterbores, a technique borrowed from Geoff Tompkinson and David

Nardini. It was cheap, cheerful and it worked!

I guess some of this was rushed. The macro housing needed additional weight to make it sink. At night, in St Agnes Bay in the Scilly Isles, I inadvertently removed the weight, and now being slightly buoyant, when I placed it on the bottom, as I did when I had two housings in tow, it floated off cheerfully into the darkness.

We swam mad circles in the pitch black and miraculously my buddy Matt Ruglys bumped into it. It was fortunate that I had a buddy at all.

Geoff's pictures shot in the Red Sea with a Canon FTB were a revelation and did well at the Image 79 festival in Brighton. So I found an FTB and bought an Ikelite housing. The handle was at 45 degrees to the body and I didn't like the way it handled, so I part-exchanged it for a small sailing dinghy. That should have been sufficient warning to avoid boats, but I'm a slow learner. So I bought a bigger boat and sailed off to the South Pacific. I had read lots of books.

Somewhere in the Pacific I learned about enlarged viewfinders, so on a trip home I flew via Hong Kong where I bought a Canon F1n and a speedfinder, and some lenses.

I had a lathe in my Dad's garage in Suffolk for making the port flanges and cutting O-ring grooves and I could source bigger domes



The housing for the Canon F1n and Speedfinder, here with a macro lens

The Nikon F4 housing aboard Vigia, my second yacht

from a nautical compass technician in Auckland. Tensol 70 glued the 1/2" acrylic sheet together. The flash goosenecks were rapidly removable from the housing by removing the retaining fast-pins. I made two different backs, one with flash wiring, the other without. It was big and heavy, but then I was younger.

This was a good rig until I learned about 1/250th flash synch which the Nikon F4 offered. I was





Housings for the SB-24 flash, Nikon F90 and the Nikon F4 and miscellaneous ports



The Subeye reflex with the RS 13mm RW-AF fisheye lens at Ile de Pins, New Caledonia



The 14" (36cm) dome made for an 18mm lens on the Subeye Reflex then converted to the Seacam D200 housing

shooting sharks at Beveridge Reef in great light and very clear water and the ghost images at 1/125th bothered me. So I sold the Canon gear to a friend in Fiji and bought a Nikon F4, actionfider and some lenses and spent several weeks of 1990 in my Dad's garage building another camera housing, and two flash housings for SB-24 flashguns.

This housing made my career, and none too soon, since the digital age was fast approaching and destined to clear all in its path. I recall meeting a guy at a Visions conference in London, the owner of Wetpixel... I trotted out the usual story, 'film was better' I'll wait until digital is as good etc. My head was buried deep in the mud.

Eric Cheng was right; digital would transform everything and I was late to the party. But I had now bought a Nikonos and 15mm, only 30 years too late...

One thing about a garage, it doesn't have more than a heavy dew for testing a housing at depth. I

was experimenting with a new mini-dome which was not glued, but just held in place with a captive O-ring. Unusually, I took the housing without the camera down to test it. At 35m off Moorea, there was an almighty bang and I came up with 26 pieces of miscellaneous acrylic stuffed into my wetsuit.

Here is the joy of acrylic: I had glue, I could buy acrylic sheet in Papeete and in a week the housing was repaired and operational.

Having a single camera was never much use so on another trip to the UK I built a housing for a Nikon F90. I managed to flood this at Beveridge Reef because the main O-ring was not in a groove, nor captive enough. A credit to the camera, I rinsed it thoroughly with fresh water then alcohol and dried it in the sun and trade winds. It worked! I knew it had a limited life but the important part of its life was now

I think that a trip to the Antibes Festival inspired both Darryl Torcker and I to buy Subeye

Reflex cameras built by Jean-Claude Protta. These cameras could take Nikon lenses behind ports or the new Nikonos RS underwater lenses with an adapter. With the RS 13mm fisheye lens these cameras were a joy to behold! The cameras were prone to problems, but they were usually problems I could fix. I built a 14" dome for this for shooting half and half pictures which I later converted to fit my first digital camera housing.

At dive shows I had long admired Seacam housings, the beautiful engineering and immaculate finish. I was waiting for Nikon to come out with a small format digital camera which was acceptable to Getty Images. The Nikon D200 fitted the bill. I had got a 'Distinguished Talent Visa' for Australia and was living in Cairns. I bought a housing from the agent in Sydney. I had a pool in the garden of my house and was disappointed with the wide-angle rectilinear results I was getting.

My next housing was a Nauticam for a Nikon



D7000 which was a joy with the wonderful Tokina 10-17mm lens.

Shortly after we moved to Thailand we bought Nikon D800 cameras (my wife, Darin, is a wedding photographer) and I housed one in another Nauticam housing.

New housings I am inclined to tinker with to get them the way I like them. So away with the balls sticking out the top (which I think are ugly, apart from the practical drawbacks) and on with dovetails, which can be assembled and disassembled quickly. Optical cables are great in this regard too. The right handle was spaced too far from the housing for my small hands, so I had one made from aluminium. The 1/4" screw for securing the camera in the housing just needed a piece of 3mm TIG rod silver soldered to it, in case I had no coins left. This housing was

wonderful while I was fit and healthy, but I felt its weight as I aged and my health declined.

So the time has come to upgrade/downgrade/sidegrade to something lighter. And to get fitter of course! I am tempted to make amends for neglecting the Nikonos 15 for so long, either with a Sony mirrorless in a Nauticam and adaptor, or Pawel Achtel's new Vaquita titanium housing for the Sigma fp and 15mm, which will probably be as close as we'll get to the joy of a Nikonos 3 body and a 15mm for impromptu sliding over the side into the endless blue.

Pete Atkinson

<https://peteatkinson.com>

The leading online resource for underwater photographers and videographers



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Issue 113/53

Maldives Paradise

by Michel Braunstein

Everything that had to be written has already been written about the Maldives. Every superlative has been used to describe the local “wallpaper” filled with enchanting islands and atolls, beautiful reefs, white sand beaches with deep green palm trees and the turquoise sea in the background. Let’s not forget the dream resorts which can’t leave anyone unmoved. Maldives is a paradise for every visitor, especially divers.

The Maldives Archipelago is in the Indian Ocean, south west of India and Sri Lanka. It contains 26 atolls with almost 1200 islands. Some Islands are simply beaches in the middle of the ocean. Tourists can stay on approximately 100 islands; the rest is occupied by the Maldivian people or it is unpopulated.

Male is the overcrowded capital island of the Islamic Republic of Maldives. Male and Ari are probably the most popular atolls of all and closest to the international airport. The Baa atoll is also well known for having the largest manta rays aggregations worldwide. Sometimes, 30-40 manta rays can be spotted swimming together.

The country is very appreciated

by the divers, particularly because of its high-quality tropical dives and for very fair travel and live-aboard prices. The dive spots are sometimes overcrowded, but you can always find enough room for everyone.

The sea life is so rich; it includes of course manta rays, several kinds of sharks, not to mention the beautiful whale shark, dolphins, huge shoals of fishes, and an amazing macro life.

Lately, the Maldives has also become very popular for hosting tiger sharks in Fuvahmulah, in the deep south of the country. The southern atolls are mainly reached by local seaplanes. Some local resorts with dive centers and live-aboard boats take divers to meet with the impressive sharks, just like in the Bahamas Tiger Beach.

We travelled on a luxury live-aboard owned by an Italian company, the M/Y Princess Dhonkamana. The team was really great and offered a very high quality scuba diving vacations to all the visitors in the pristine waters of the Maldives. The boat is usually doing the “standard” circuit, which means between Male and Ari Atolls, both located in the center of the country. In November/December, the boat is usually going

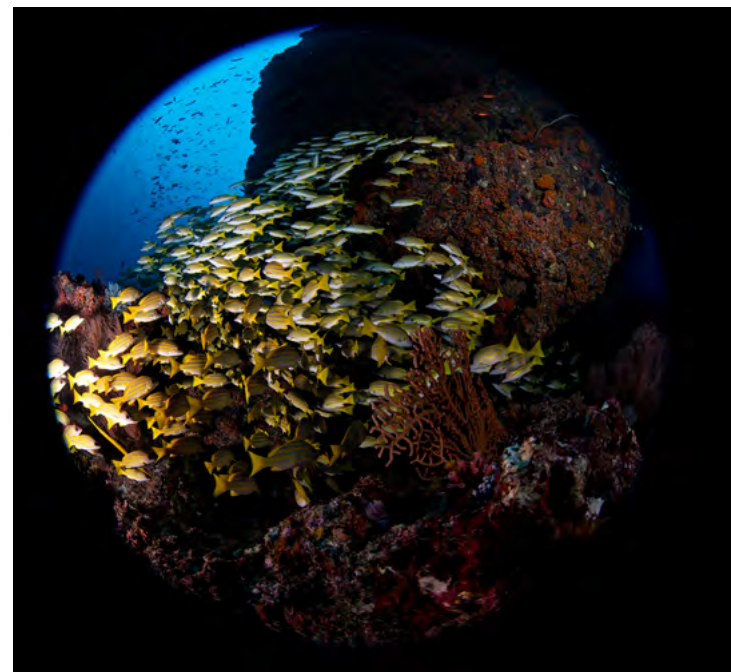


deep South for tiger sharks and other big animals encounters.

The very first dive to check our weights was in a quite cool place named Fish Tank, in the North Male Atoll. As the name tells, there are many many fishes in that location, but especially a huge quantity of large moray eels.

After that check dive, the boat aimed to Ari Atoll.

Many of the Maldives dive sites are called “Thila”, which mean underwater pinnacle. When diving the thilas, you can see such a lot of kind of fishes, many times in huge shoals. You will often see stingrays passing



by and also turtles at the top of the thila.

The currents bring food and are propice to a healthy underwater ecosystem.

You can’t go to dive in the



Maldives without having an amazing Manta experience. Many manta cleaning stations are located all over the Maldives. A beautiful and famous one called “Paradise” in North Male Atoll. It’s all a question of luck, the first dive we did at a manta cleaning station spot, was quite unfortunate, there was no action. We saw only one manta from far away.

Fortunately, the day after, we had the chance to dive Mahibadhoo Rock in South Ari Atoll, where we could spot to an amazing manta action. They were turning around above our heads and above the rock block in front of us.

It’s also really fun to dive with a whale shark, but again you have to be lucky. They are not always there. We saw one in “Lux Beyru”, in the very South of Ari Atoll. As soon one boat identifies a whale shark, all snorkelers and diver boats which



are around, approach quickly and all the tourists swim with it. Watching all snorkelers swimming at the surface from deep under the water, while they try to catch the huge shark, looks a bit like a sperm race.

Whale sharks in that region are quite “small”. They can be up to 5-6 meters (large whalesharks size can be 15-17 meters).

After approximately 35 years of dives all over the blue planet, I had the chance to live many exciting and funny experiences under and above the seas. I think that one of the funniest, if not the funniest, was probably during this recent trip in the Maldives, when we arrived for a night dive at the Alimathaa dive spot, in the South Male atoll. We first saw 4-5 nurse sharks swimming in the back of the boat. That was a nice hint for what was coming next, during the dive itself.



When we got into the water for the night dive, we saw such a huge aggregation of nurse sharks; they were all over. Sometimes they were swimming very closely in front of me, sometimes next to me, some even touched me. One even swam between my legs and suddenly, I noticed its head under me. That was so funny. The sharks were not intimidated or afraid of us at all. They just proceeded with their regular life, as if we were not existing. There were dozens of sharks all over, some were swimming while others were resting on the ground.



That was such an amazing and funny experience, like I have rarely had the chance to live.

The Maldives has so many surprises below the sea level! That experience is really worth living and re-living!

Some practical info about diving

- The sea in the Maldives is not too salty and you will need only a very few weights. I didn't take no weights at all.
- A shorty wetsuit or only a lycra t-shirt is enough, because the water are not cold at all. Sometimes currents/surge may be rough, in that case, it can be nice to protect your knees.

- Reef hooks may be useful at some dives to remain still while looking at mantas or whatever else.

- Diving knives are forbidden

- Visibility is usually very good.

Depending of the location, between 20 to over 40 meters.

- Most of the boats offer 3 dives per day with 2 or 3 night dives during the week.

The Maldives provide a very high standard dive quality for very affordable prices. We chosed to complete our live-aboard week with a three days stay in a beautiful resort located in a South Male island. We could rest from our dive week

Getting there: Many airlines

are flying to the Maldives, either from Istanbul, Moscow, Colombo, Beijing...

Visa: No pre-arrival visa is required. A thirty day free visa is issued on arrival for all Nationalities.

Language: The official language is Dhivehi, and whether English can be talked all over.

Currency: The local currency is the Maldivian rufiyaa. 1USD exchange rate is approximately 15.5 rufiyaa. Many changes are available locally but US dollars may also be used.

Electricity Most of the boats in the Maldives have UK electrical plug and 110V. Usually there are also

options for 220V

Consider bringing adaptors with you, although they can lend you one on boat.

One more piece of advice

In the 21st century we need to remain connected. Our boat offered a wifi connection for \$10 for the week. Not all the boats do offer that service and if they do, their wifi is not always efficient. I would recommend to by a local SIM in a shop at the airport (Dhiraagu for example). You will have quite a good connection all over the Maldives, except during the crossings between atolls or islands.

Michel Braunstein

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

Hidden Halmahera

by Anita Verde

Enviously located between Raja Ampat and the Lembah Strait lies a challenging diving destination that's surprisingly still off the radar, even for the most adventurous divers.

We divers are an opinionated lot, and although we don't often agree, there's generally a consensus amongst us that the Asia Pacific region takes first prize when it comes to top notch diving. So when we were deciding where to spend our Christmas and New Year break, we thought where could be better than somewhere half way between Raja Ampat and the Lembah Strait?

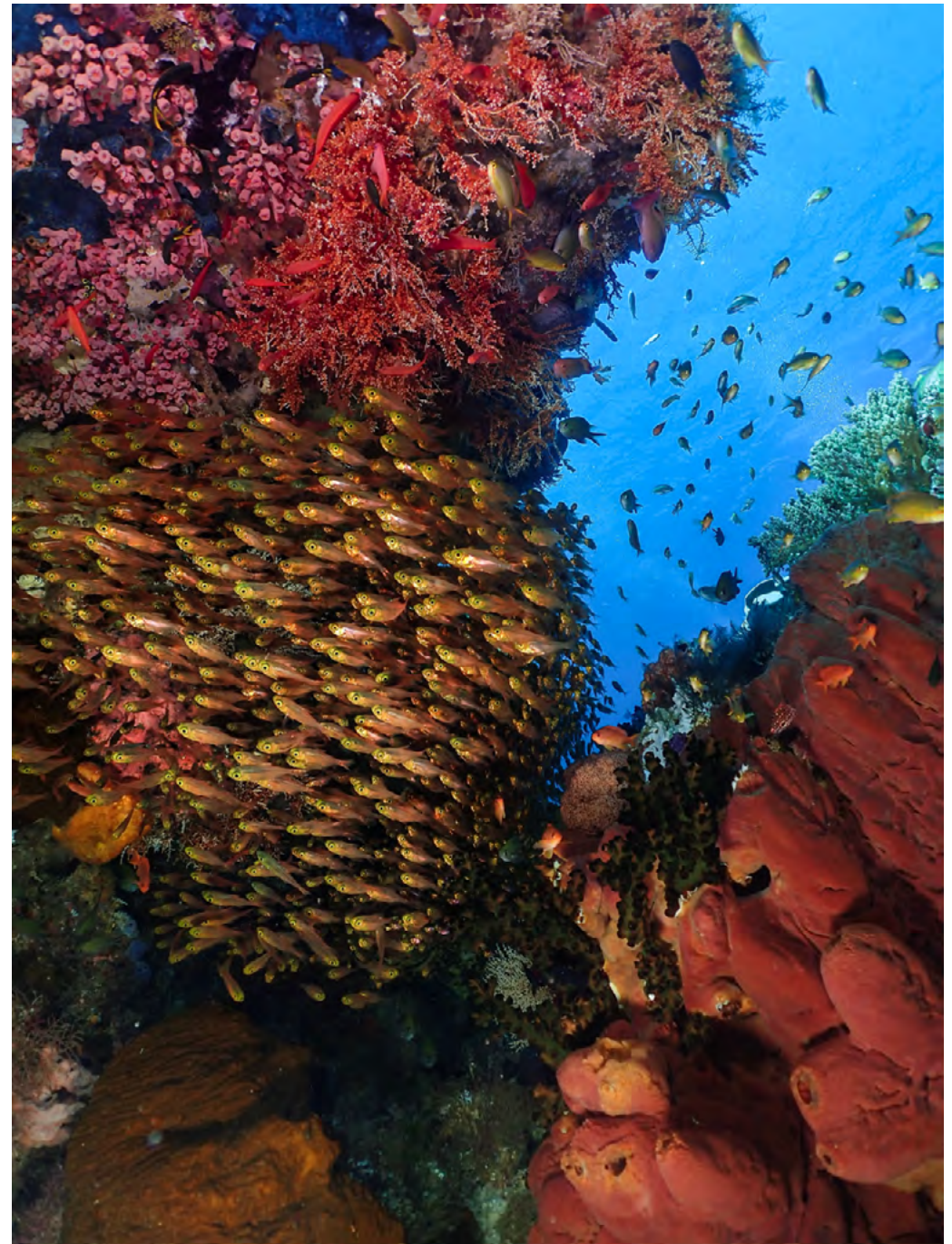
Ok, see if you can guess. Lush volcanic peaks framed by swaying coconut palms, coarse sandy beaches extending to submerged coral gardens, and a mysterious atmosphere like no where else. Where you mistake the sound of a flock of Hornbills for that of a helicopter, and you'd almost swear the water was Gin, it's that clear. We're talking about Sali Kecil, a tiny island located in the Strait of Bacan. Ok, be honest, you've probably never heard of it, and even if you have you've only got a vague idea of where it is.

We bump our way along a

meandering jungle road from Bacan's Labhua Airport down to the waters edge, it's prayer time and the call from the local mosque fills the warm humid air. Tired and with the evening upon us, we board a boat for our final leg to the only dive resort in the area - Sali Bay Resort on Sali Kecil. As evening falls the sky and sea are awash with diamonds as the starry night sky and bioluminescence rewards us for the long journey we've endured.

Located in the rarely visited waters of the southern reaches of the Indonesian island of Halmahera, and enviously located between the Lembah Strait and Raja Ampat, the waters around this sparsely populated island are amongst the most impressive of all marine biodiversity hot spots. The waters here are uncharted, and despite its location amidst the richest seas on earth, the almost non existence of resorts and liveaboards in the area means it has remarkably remained off the radar, even for the most adventurous divers.

With the sea full of promise we are fuelled with anticipation as to what the diving here will bring. Upon submersion, we find ourselves amidst pristine coral gardens, complete





with the unpredictable currents that characterise the region.

The islands of Sali Kecil (the small one) where the resort is located, and Sali Besar (the big one) are smack bang in the middle of the strait between Bacan and the main island of Halmahera. This location means that careful planning and selection of dive sites is required for safe diving. If you get it wrong, it's all 'washing machines' and 'mission impossible' photography.

But the currents also mean the corals here are colossal. On each dive, we are dwarfed by gigantic

gorgonians, elephant ear and barrel sponges, table corals and large gardens of cabbage coral. Delicate soft corals in a fury of pink and orange also star on every dive, providing a safe haven for numerous species of juvenile fish.

The resort's remote location means total exclusivity to 60 known dive sites, and given much of the area is yet to be explored there is also the opportunity to add to this list with additional exploratory diving. We managed to visit 25 sites during our stay, all of which were uniquely breathtaking. It would take a lifetime

to discover all of the dive sites in the area, a challenge we hope to undertake.

Whether you're exploring the area's many sloping reefs, drop-offs or delicate coral gardens, wandering in the blue or getting down in the muck, you'll find healthy populations of reef sharks, turtles, batfish, rays, bumphead parrotfish, napoleon wrasse (one was the size of a Fiat 500!), and more strange critters than you can begin to identify, many of which are new discoveries to the resort owners, and absent from marine life identification books. On one dive we

came across what appeared to be a tiny white dragonet not much bigger than a pea!

Given its envious location, it's not surprising that the biodiversity of marine life here is outstanding, yet its remoteness combined with a lack of marine survey data means the region is literally a 'black box', with very little understood. The only significant indicator of the region's potential are the impressive results from a survey undertaken in 2005 in the south-western part of Halmahera, where renowned ichthyologist and marine zoologist Dr Gerald Allen recorded



a total of 803 species of reef fish over 37 hours underwater at 28 locations. This is impressive given he recorded 828 species in Raja Ampat during a similar survey conducted over 60 hours in 2001. So maybe it's not difficult to suggest that the region's biodiversity could be comparable to that of Raja Ampat.

You'll see almost every species of pygmy seahorse here, they star on every dive, and in 2013 a new species of walking shark was also discovered, *Hemiscyllium Halmahera*. Also known as the bamboo shark or long tail carpet shark, these sharks prefer to walk rather than swim by wriggling their



bodies and pushing with their pectoral and pelvic fins. Relatively small, the species here is believed to reach a maximum of 70 cm in length. Seeing this shy creature is easy as it's made a home in the shallow waters just off the resort's jetty. A dive in the late evening will give you the best chance for an encounter. We were lucky to see one during a night dive on the resort's stunning house reef. Shy but curiously it peaked out at us from under a coral boulder before slowly shuffling backwards into the darkness. While we managed to get a quick photograph, no photograph could ever hope to capture the intimacy of the encounter.

All of this, alongside the chance of seeing of dolphins and numerous species of whale makes the region a very enticing dive destination. During a surface interval, we were lucky to encounter a pod of 20 pilot whales, including a calf who leisurely sojourned at the surface. Not in the slightest concerned about our presence, we marvelled at their majesty for almost 20 minutes before they finally slipped into the deep. The topside scenery didn't disappoint either, with lush volcanic peaks and



dense jungle vegetation, free from deforestation and inhabited by numerous species of bird and monkey.

The owners of the resort, a consortium from Italy and Switzerland are committed to protecting the marine environment and are currently working with the Indonesian government to protect the region's unique biodiversity through the ambitious establishment of a marine park. To date, talks have been lengthy and are ongoing, but something tells me their passion for the region will help them succeed.

Want to dive here? Sali Bay Resort is located on the island of Sali Kecil in a protected bay in the Southern reaches of the island of Halmahera (North Maluku) Indonesia.

The resort caters to guests in twelve beach front deluxe villa accommodations nestled delicately on the shoreline with direct access to the sea. Larger groups can also book the Diver's Lodge, located at the end of the bay and consisting of four rooms with private bathrooms and a wide veranda facing the sea.

Custom built dive boats and experienced



guides take divers on challenging exploratory dive trips in the remote Halmahera sea, and underwater photographers are well catered for with a dedicated camera room and facilities. Twelve litre aluminium tanks with DIN and INT valves are provided and Nitrox is available.

The resort is also a paradise for snorkelers, and has the most beautifully intact and healthy house reef we've seen. A fresh water pool, intimate spa and fabulous food tops off the experience. Italian, German, English, Indonesian and French are fluently spoken.

Although the official wet season is considered to be November to March, Sali Kecil is protected by the islands of Ambon, Halmahera and Bacan, and therefore receives very

little rain. We visited in January and experienced clear sunny skies and calm seas.

Halmahera is not an easy travel destination, and a visit to these uncharted waters should be considered not only an adventure but a privilege.

Sali Bay Resort is a 20 minute overland trip followed by a 50 minute boat ride from Pulau Bacan's Labhua airport. Labhua airport is serviced daily from North Sulawesi's capital Manado with a stop over in Ternate. Singapore Airlines' subsidiary Silk Air runs flights from Singapore to Manado four times per week.

Anita Verde

www.summitstoseas.com

www.salibayresort.com

My Backyard: Blue Heron Bridge, Florida

By Bryant Turffs

Blue Heron Bridge in Riviera Beach, Florida is a dive site that has something for everyone. I have seen many superlatives attributed to the site over the years and I can assure you that it lives up to the hype. It is a site that is welcoming to divers of all skill levels and it can evolve with your interests.

The bridge appeals to novice divers for its shallow depths (not exceeding 25 feet), its ease of access, and reef-scapes that hold many colorful tropical fishes. It appeals to advanced divers, especially photographers, because of the abundant macro life and the opportunity to see rare species that seem to appear at the bridge with uncommon frequency.

Although Blue Heron Bridge makes for an easy and enjoyable experience, there are important factors that must be taken into account when planning your dive. The first challenge you may encounter is parking. The dive site is accessed from Phil Foster Park, which serves boaters, beachgoers, and divers alike. On holidays, weekends, and other

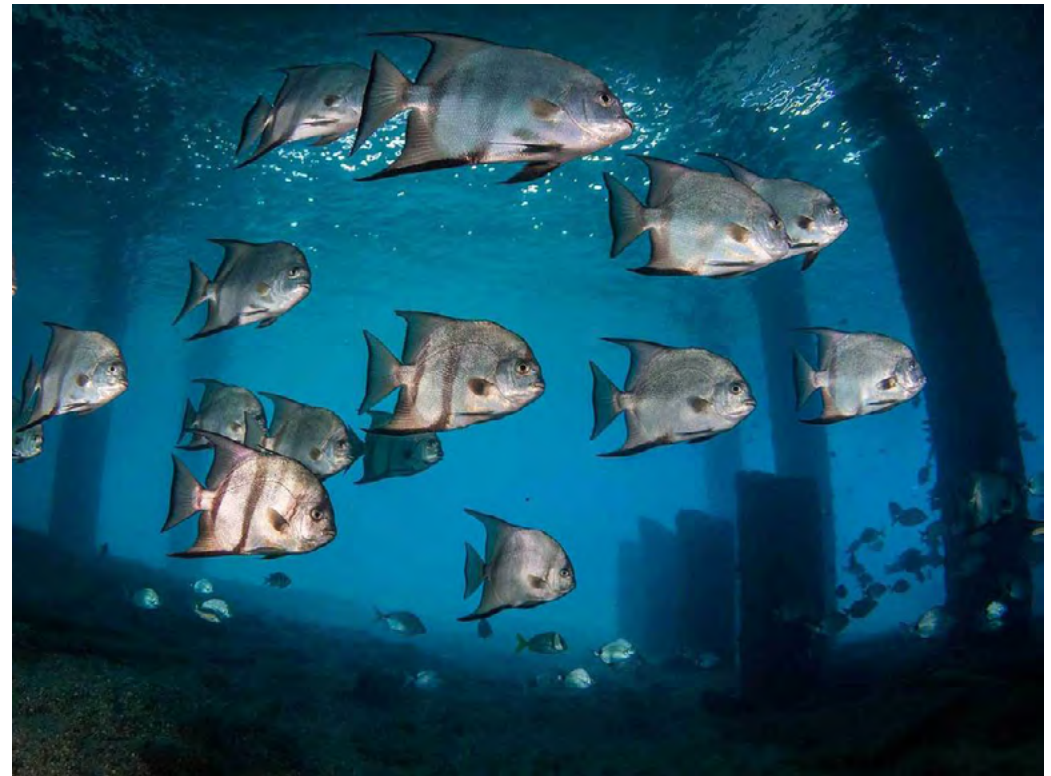
exceptionally beautiful days, the parking lot fills to capacity. Be sure to arrive early to find a good spot - up to two hours before your dive when the park is at its busiest.

Once on site one of the first things a diver will notice about the Blue Heron Bridge dive site is its unusual location. It lies within the Lake Worth Lagoon, part of the Intracoastal Waterway. For this reason, it is important to dive at high tide to ensure good visibility (20-40 feet is great visibility for this site).

Because of the tidal flow, currents must also be taken into account. The best time to dive is generally one hour before and up to one hour after a high tide when current is slowest and clean, clear ocean water has flooded the lagoon. Tide tables can be found online to use in planning your dive.

If you are new to diving and/or new to the site, it can be a good idea to hire a guide from one of the many

Batfish. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing - Tokina AT-X 107 AF DX 10-17mm f3.5-4.5 - 14mm ISO 200 f7.1 1/125





Bumblee shrimp can be found on echinoderms, like this one sheltered on a sea star, and can provide super-macro opportunities. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. ef-s 60mm f2.8 macro USM - ISO 100 f11 1/125

dive shops in the nearby area. A guide can show you the best features of the site and make you aware of safety considerations first hand. They also often know where the best creatures hide allowing you to make the most of your dive and photo opportunities.

If you choose to dive on your own it's important to keep a few safety matters in mind. Always carry a dive flag and stay within the bounds of the site as boats frequent the surrounding area. Do not descend in the swim area (demarcated by red

buoys) or the lifeguards will be mad!

While tides are predictable and currents manageable, the conditions vary from day to day. Visibility can be influenced by rainfall and rough weather offshore. Contact a local dive shop or check out the Blue Heron Bridge Dive Club Facebook page for up to date information on visibility. Also make a visual check before you enter the water. If it looks clear (ideal!) or brown (not ideal!) from shore, it probably is the same underwater too.



Look for juvenile highhats around debris, sometimes they are no bigger than a fingernail. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. ef-s 60mm f2.8 macro USM - ISO 200 f14 1/125

Pay attention to the current as you dive. I have experienced unexpected changes and stronger currents than anticipated. The site is bigger than you can explore in one dive, and it is easy to return, so do not wear yourself out swimming further than needed. Pick a small area to explore and if the conditions become uncomfortable, have an exit strategy. Rinse and repeat often for best results.

Three or More Sites in One

The Blue Heron Bridge dive site can be divided in three distinct areas. The first is the sand and the snorkel trail directly off of the beach entry area. Although sand may sound boring at first, I love this area because it is the home to many octopus and also to striated frogfish that hang around the scattered debris.

Have a look around when swimming out to the snorkel trail. The snorkel trail itself (which is equally good for scuba diving and snorkeling)



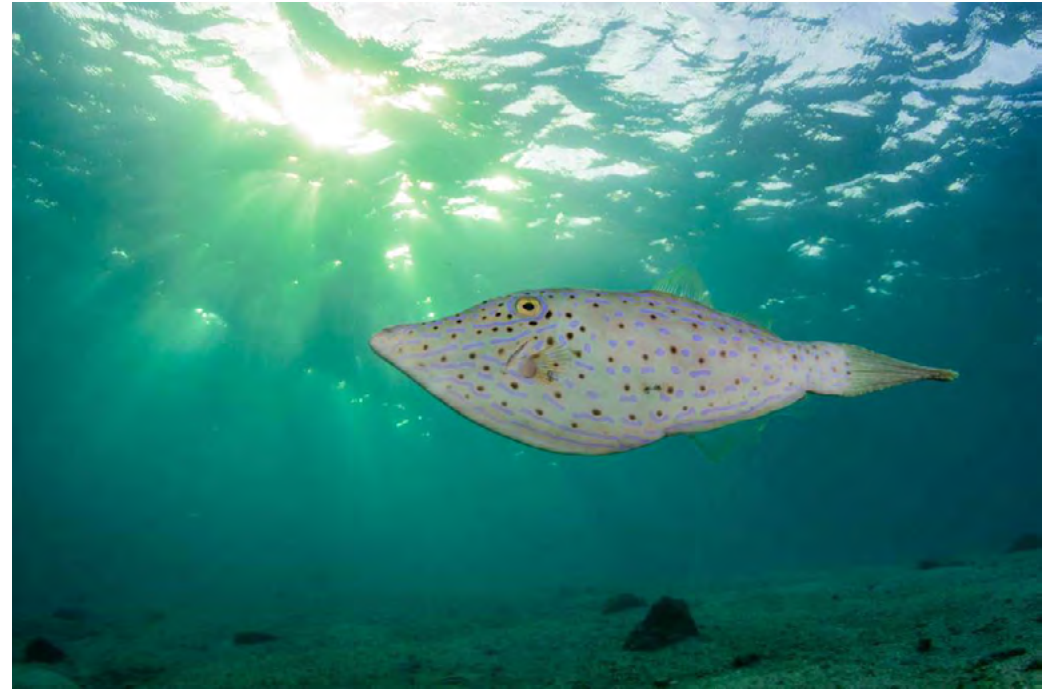
Octopus of two species, the common (pictured) and the Atlantic long arm, are commonly encountered at the bridge. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. Tokina AT-X 107 AF DX 10-17mm f3.5-4.5 - 14mm ISO 100 f8 1/125

is a long line of rocks, statues, and artificial reefs that lies in about 10 feet of water. This area is great for new divers because it is near the entry area, holds many tropical species like angel and butterfly fish and it is shallow. Keep the swim zone in mind when in this area. You may surface swim through it, but you may not dive within it.

A second area to explore is the west bridge. This area consists of a sand and rubble bottom 10-15 feet deep and the only structure is the

bridge itself. The bridge pilings are home to many fish species including the strange looking scrawled filefish and photogenic Atlantic spadefish. This affords opportunity for wide angle photography.

The rubble bottom below and south of the bridge is also great to explore for macro life. It may appear featureless at first, but do not be fooled and have a closure look. Countless cryptic species hide here. Nudibranchs can be found in the hydroids and associated shell bottom.



A scrawled filefish glides before the dappled light of the setting sun during a twilight dive. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. Tokina AT-X 107 AF DX 10-17mm f3.5-4.5 14mm iso 200 f8

Photogenic sail fin and pike blennies and even bizarre-looking batfish and seahorses may be found here as well.

Keep in mind that currents can be strong under the bridge when visiting this area. I usually plan to have the incoming tide carry me away from the entry area, for high tide to occur halfway through my dive, and for the outgoing tide to carry me back. Also, avoid the fishing pier to the north of the bridge due to the hazard that fishing lines present.

The final area is the east bridge.

This might be my favorite (though its hard to choose!) because it has a little bit of everything. There is a shell and rubble area below the bridge and to its south, which is great for macro life and varies from 10-20 feet deep. I have found a few species in this area that I have not seen anywhere else including freckled guitarfish and lesser electric rays.

This bridge is lower, which makes it darker underneath (sometimes eerily so), so its worth bringing a light, and it can allow for



A Lesser Electric Ray glides over debris near dock pilings on the east side of the bridge. This ray is a rare find in Florida and the only place I have seen it in the state is at the bridge. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. Tokina AT-X 107 AF DX 10-17mm f3.5-4.5 - 14mm ISO 200 f8 1/125

creative wide angle photography. There are also a couple boat wrecks and some dock pilings on this side that are fun to explore. Currents near this bridge section are similar to those on west side carrying you under the bridge towards the north on an incoming tide and then back South on the outgoing. An added challenge on this side is that the outgoing tide that occurs in front of the beach takes you away from the exit. The current will bring you out from under the bridge

and partway back, but I often walk along the beach to the exit area at the end of the dive.

A Few Last Tips and Notes on Conservation

The above information should get you started with diving at Blue Heron Bridge, but there are a few extra thoughts I will share to ensure the best dive experience for all. The bridge is a beloved dive site and recently an outpouring of popular support



Look for nudibranchs like this flabellina on hydroids. If you are used to indo-pacific species you will be surprised at how tiny and cryptic the Florida ones can be! Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. ef-s 60mm f2.8 macro USM - ISO 200 f16 1/125

from the dive community made it a protected area where collecting fish is prohibited. Its popularity, though, puts it at risk of being over-loved.

We as divers and photographers have an impact too. Please practice good buoyancy habits - especially when carrying a camera - to avoid crushing sensitive marine life. It may be appropriate to touch down in the sand, but look below first. Try to avoid touching down in shell and rubble, because the abundant life here is

unavoidable.

If you are interested in macro photography, go slow! Finding macro critters is a skill that requires practice, and if you are not finding much, you are probably going too fast. When you do make a find, keep in mind that many small organisms, like seahorses, are sensitive to your presence and the camera's flash. Try to get your shot efficiently and move on. If you need to practice technique, find something inanimate, achieve your desired effect,



Sailfin blennies are a charismatic subject for macro photography. They are found in areas of rubble and you can experiment with lighting to enhance background aesthetics. Keep an eye out if you find one, there are often others nearby. Canon Eos Rebel SL1 (100d) in an Ikelite in a 200 DLM/C Housing. ef-s 60mm f2.8 macro USM - ISO 200 f16 1/125

then move to live subjects.

A hack for finding awesome macro subjects is to watch others. There are many experienced divers at the bridge who find things I would never locate myself. It is important in these instances though, to keep your distance and wait your turn. Nothing is more frustrating than finding that sought after subject and setting up for the shot only to be bumped into and crowded out by

other divers. On the same note, try to be generous and share when you find something interesting. Do not forget the importance of moving on quickly in these instances when multiple photographers are lined up in order to avoid harassing the marine life.

If you are practicing macro photography, do not forget to look up from time to time too, you never know when a manatee or eagle ray may zoom by!

Twilight and night dives are some of my favorite times to visit the bridge. You can encounter all kinds of animals and behaviors not seen during the day. The park technically closes at 10PM and your car should not be there any later.

Local dive shops host free night dives when the tides are right. To ensure a good night dive experience, keep a look out for these events!

Whatever time it is when you exit the water, Phil Foster Park has some nice amenities including outdoor freshwater showers and public restrooms. I hope to see you out at the bridge soon and that you enjoy this wonderful and unique dive site.

Keep an eye out for small critters floating in the water column like this grass squid.

Bryant Turffs

Instagram @elusive_endeavors

www.BryantTurffs.com

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Ikelite Ambassador Bryant Turffs has worked on six of the seven continents as a biologist, boat captain, dive professional, commercial fisherman, photographer, and educator. Today he lives in Palm Beach County, Florida, and works with his partner, Jessica Pate, to understand the mysteries of the local manta ray population. He also uses his photography to tell other natural history and conservation stories.



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 1

The way that led me to this picture is long.

In 2001, I fulfilled PADI course in Egypt, and for more than 10 years I had never dived. I didn't like diving that much then.

After that I got involved into panoramic and VR photography, and since then I've had certain success. I was obsessed with panoramas and captured them everywhere: on land, underground, in the air, in cars, teapots, microwave ovens, from airplanes, helicopters, air balloons. I used drones and even sent a camera to the stratosphere.

And it was only underwater panoramas that I didn't have. And it was my love to photography that once made me buy a huge and heavy camera housing and go to the Maldives.

On my arrival I went to the local diving club and signed up for the earliest possible dive. It's been ten years since my last dive and I seemed to remember nothing. But my instructor cheered me up that diving is similar to bike riding, it is something impossible to forget. "So please, sign up here and come to a pier tomorrow at 8 o'clock."

The service in the Maldives has always been very good. I was given an orange juice and a wet towel for my face. I liked the way it started. Meanwhile the crew prepared all the equipment for me, put the tank on me, fixed the belts.

"So," the instructor said, "put the mask on and jump into the water, you will recall everything!" I took my camera and jumped...

That's how my love for panoramas brought me to my second birth as a diver.

Eight years and around a thousand dives have passed since then. Due to certain



This is a single row panorama with 5 vertical shots stitched in PYGui Pro software .

Canon EOS 5D Mark IV + Canon EF 8-15mm f/4L FISHEYE USM, 1/125s f/8 ISO 800

technical difficulties I didn't use a flash. But, artistically speaking, such photos were not impressive.

It took me some years to realize that professional photos need special light. Fotteyo overhangs with golden bunches of soft corals that you can see in this picture is a rather famous place in the southern Maldives. It is impossible to cover the cave even with a fisheye lens due to its small depth. That's how I decided to create a panorama of this place. It was my first underwater panorama created with a use of light and I am so happy that such technologies push the boundaries of the underwater photography.

Now the Maldives experience difficult times as the temperature rise led to the death of many hard corals.

It is sad to see how splendid coral gardens have turned into graves of the hard pebbles.

Nevertheless, there are places that have preserved the pristine beauty, and I am happy to share it with my spectators.

This image is one of my favourite so I have printed it and put to the wall in my office:)

Oleg Gaponyuk
www.airpano.com

www.airpano.com/360photo/Underwater/?startscene=1&ath=-747.700&atv=-21.258&fov=87.16

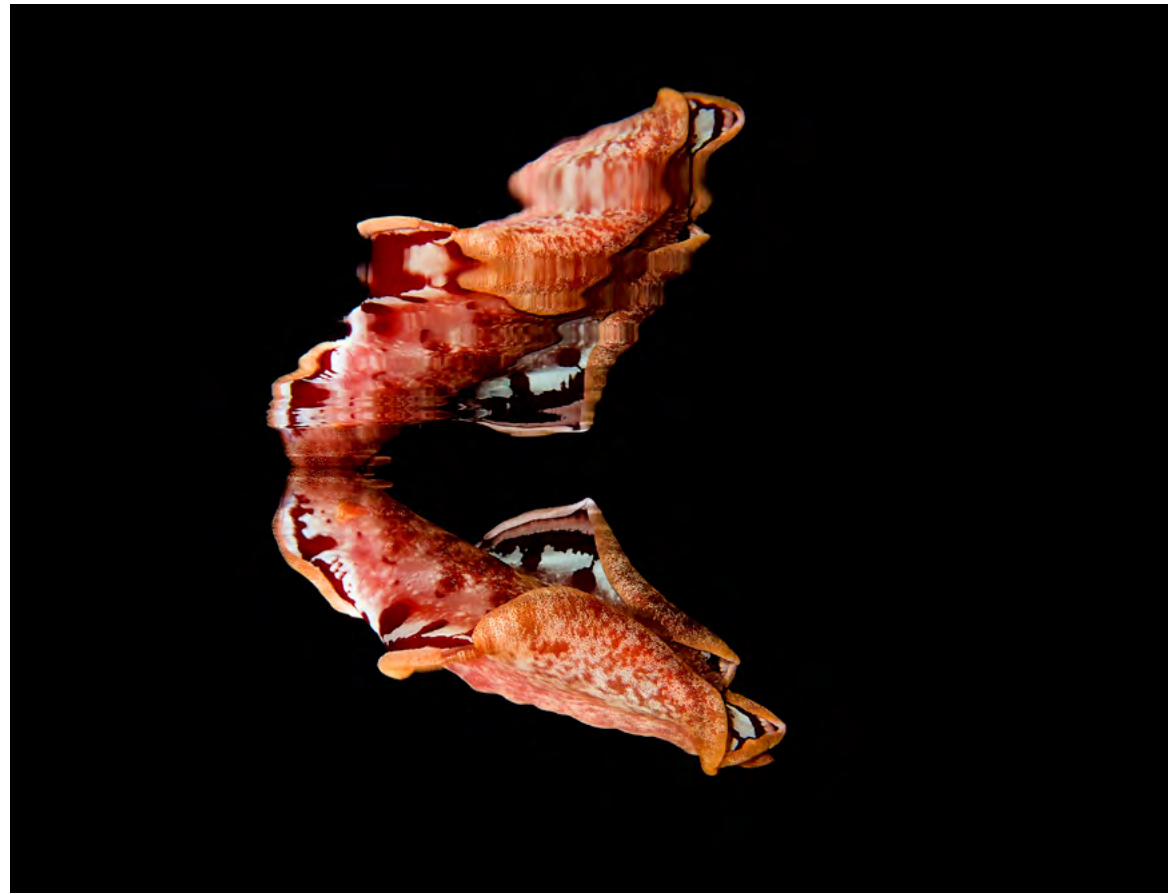
Parting Shot 2

“There is something swimming in the harbour”, said one of the neighbours of Maalhos Island. It was the 29th of December and the time was around 9 pm. I was just about to have a late dinner after a long day out diving. I grabbed my snorkelling gear, a torch and my trusty Olympus TG4, and with my brother, ran towards the harbour which was on the opposite side of the island.

They were not joking. As I approached the harbour I saw a Spanish Dancer swimming near the surface of the calm waters of Maalhos harbour, faintly illuminated by the harbour light posts. I jumped in, camera and torch in hand and got close to the magnificent Elasmobranch. Dinner was delayed that night as our little cha cha cha took to the spotlight. At first, it was shy, stopped dancing and settled on the rocks that were on the bottom of the harbour quay wall. At this point, the crowd that gathered left the harbour; shows over. Perhaps the Spanish Dancer just needed a little rest before continuing on and up, and it really wasn't long before the dance resumed. It did not mind me being close and just continued to swim around. It was the first time seeing this. I started taking some photos. At first, I had

the inbuilt flash on, which caused backscatter. I turned it off and used the torch to light up the Spanish Dancer. The still waters of the harbour allowed me to take some photos of the Spanish Dancer with its reflection on the surface of the water. After letting me take a few photos and a short video clip it swam down again, and I ended my photo session as well.

It was such a treat to see a Spanish Dancer. Especially after spending most of the time diving with Mantas and other large marine organisms. What made it more special was that Spanish Dancers are called Aa Aharu Mas, in the Maldivian language Dhivehi, which translates to the “New Year Fish”. We were just a couple of days away from beginning the new year. The name could have been given to this animal as it was often seen around new years' time. A lot of sea creatures have the suffix, Mas, meaning fish, in the local language. The Aa Aharu Mas topped off a beautiful year and we had one of our best animal encounters



Spanish Dancer (Hexabranhus sanguineus). Olympus Tough TG-4, No Housing, Big Blue Light, No Lens Attachment, F2.8, 1/60s, ISO200

right from the shore, unplanned. We will be definitely looking out for more sedentary creatures while diving around the house reef.

Adam Abdul Raheem
www.maldivers.net

**Do you have a shot
which has a story within a story?
If so e mail it with up to 500
words of text
and yours could be the next
Parting Shot.**
peter@uwpmag.com

Parting Shot 3

I use this as a play on words and the name of the end piece.

Back in 1989 when there was a flourishing underwater camera shop under the arches at London Embankment, a young Peter Rowlands launched what was destined to become a global magazine.. but we get ahead of ourselves.

The image shows an almost complete set of the first two years' editions of Sport Diver Magazine, less the second issue.

These magazines from a bygone era are the last remaining magazines that survived Hurricane Maria here with me in Dominica.

I recently went through them looking at the equipment from the last century, I owned one of those (new) BCDs and regulators.

What is as relevant today as it was back then are the articles from Martin Edge about underwater photography. 'Stop, compose, shoot' many of us of a certain age group still use this as a photo mantra rather than spray and pray.

The letters are rants about BSAC and their move to Liverpool, and decompression issues, but one or two are about divers throwing their lunchtime litter over the sides and a need for all to stay off the bottom to

conserve the reef, whether temperate or tropical. The need for marine conservation hasn't changed we are a bit more enlightened, the basic equipment has changed minimally, but the associated technology has and is still moving fast.

I had a good afternoon listening to rain fall heavily on the roof whilst reading my diving time capsule.

Arun Madisetti

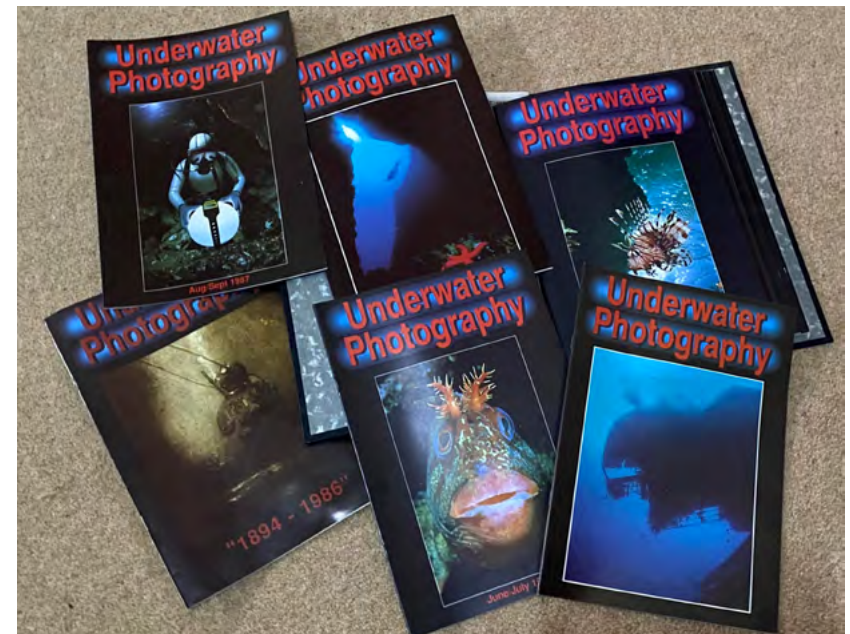
'UP' magazine

Arun's Parting Shot wouldn't be complete without a shot of 'UP' magazine - Underwater Photography - which I launched in 1987 to justify the purchase of an Apple Mac desktop publishing system complete with laserprinter.

Published and printed bi-monthly it was sent worldwide and ran for 12 issues before being expanded into SportDiver.

Financially only every other page spread could be in colour and colour images for the black and white pages were copied with black and white film and then printed to size in the darkroom and trimmed and pasted (with glue, not copy and pasted) onto the physical page.

From memory the print run was 1500 which sounds a lot but this was in the days well before the internet and information availability was much more limited and printed magazine sales were thriving.



**Do you have a shot
which has a story within a story?
If so e mail it with up to 500 words of text
and yours could be the next Parting Shot.**

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