Underwater Photography

a web magazine
Issue 37
July/Aug 2007

Discover UNDERWATER Photography

SLR-DC Housings

The Ikelite SLR-DC housing takes full advantage of the digital SLR camera's innovative features. The housing is injection molded of clear, lightweight polycarbonate for strength, visual access to the camera, LCD screens and camera controls. The housing provides controls for most camera functions. Most Ikelite SLR-DC Housings include conversion circuitry that provide TTL compatibility with the latest Ikelite DS Substrobes. Many Housings also include a Flash Compensation Module which provides over and under-exposure compensation in the TTL mode and easily allow you to switch to Manual Exposure Mode which provides eight power settings. All exposure compensation is done on the back of the housing. There is no need to access complicated camera menus.

Canon
EOS 5D
EOS 10D
EOS 20D
EOS 300D
EOS 350D, Rebel XT
EOS 400D, Rebel XTi

Nikon
D-200
D-80
D-70, 70s
D-50
D-40

Olympus
E-330
E-300
E-500

Sony
DSLR-A100

ikelite
Underwater Systems
50 W. 33rd. Street
Indianapolis, IN
46208
317-923-4523

www.ikelite.com

Compact Digital Still Housings for
Canon • Fuji • Nikon • Olympus • Sony

Ikelite offers housings for more than fifty different digital still camera models to meet the diverse demands of the underwater photographer community. Ikelite's Compact Digital Still Housings are molded of clear polycarbonate. Dive while knowing your system is safe and have complete visual access to the camera, LCD, monitor and control functions. Most housings are rated to 60m (200'). When you invest in an Ikelite housing, you invest in a system. Ikelite offers a full line of accessories for their Compact Digital Still Housings. Add a Tray and Release Handle for easier handling underwater. The Release Handle incorporates a quick-release for mounting and removing Ikelite's articulating ball socket arm system. Ikelite's DS Substrobes provide more power, faster recycle times, wider coverage and help eliminate backscatter. Choose the ever popular DS51 or DS125 Substrobe. Some camera models offer auto exposure with DS Substrobes, or use the EV-Controller which provides 10 manual power settings in 1/2 f-stop increments for precision lighting. Add the Ikelite W-20 waterproof wide-angle lens to your system to widen the camera's angle of coverage, allowing you to get closer to your subject for enhanced color and clarity.

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Contents

Underwater Photography

Publisher/Editor Peter Rowlands

www.pr-productions.co.uk
peter@uwpmag.com

News, Travel & Events

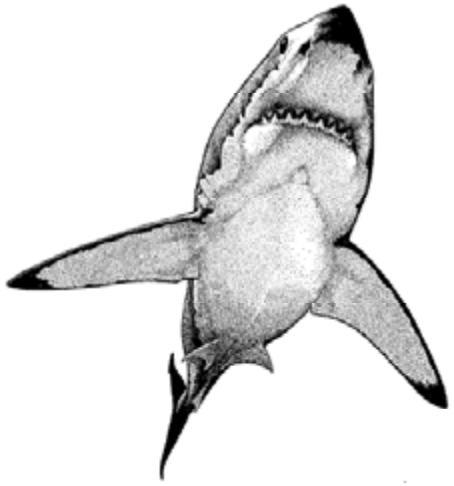
Guadalupe Gt White Sharks with Charles Hood

16-24th September 2008

Maybe you are a beginner with a relatively modest camera system, alternatively you could be a pro-am with the latest digital SLR complete with custom housing, or maybe you are somewhere in between. You may have already completed an underwater photographic course having gained all the theory and completed a week's shoot in warm waters. You may have got some great pictures and now you want to try your hand at capturing the ultimate image – a great white shark portrait. Let the lessons begin.

Charles Hood, the accomplished underwater photographer and journalist, will make his second visit to Guadalupe Island to lead this tour, which is his choice for the most photographic and exciting shark encounter on earth. Charles will be on hand for informal photographic discussion and critique. Underwater photographers of all levels will certainly benefit from Charles's knowledge and experience.

We will be visiting Guadalupe Island on Nautilus Explorer is an owner-operated, 35-metre purpose built dive vessel, built to the highest standards of safety and comfort. She was launched in 2000. The staff and crew pride themselves on matching each charter to the individual needs of the divers on board. In their own words: "As an owner operated long range luxury dive boat, we strive to offer a unique combination of professionalism, warmth, adventure and some terrific diving".



Great White Shark (Rico Oldfield)

www.divequest.co.uk

WILDphotos 2007

26 - 27 October

26-27th October 2007

Royal Geographical Society, Kensington, London

Hosted by Chris Packham

Frans Lanting presenting 'Life - A journey through time'

Karl Ammann talking about photography for conservation

Find out how to take, improve, publish, earn a living from, and make a difference with nature photographs at WildPhotos 2007.

The two-day event brings together many of the world's best wildlife and landscape photographers plus leading photographic agents and publishers to offer insights, tips and visions to appeal to everyone with an interest in nature imagery.

Featuring the work, wit and wisdom of Doug Allan, Karl Ammann, Colin Baxter, Gary Braasch, Peter Cairns, Mark Carwardine, Chris Dickie, Mark Edwards, Eddie Ephraums, Pål Hermansen, Laurent Geslin, Robert Glenn Ketchum, Tim Laman, Frans Lanting, and Cristina Mittermeier, among others.

Also presenting their work and skills will be winners from this year's Shell Wildlife Photographer of the Year competition, the results of which will be announced the day before WildPhotos.

www.wildphotos.org.uk

34th World Festival of Underwater Pictures

Antibes - France
October 24th to 28 th 2007

The 34th World Festival of Underwater Pictures will be held in Antibes – France, at the marine mammal park MARINELAND from October 24th to 28 th 2007

2007, it's AQUA LUNG's 60th birthday. The 34th edition of the Festival will widely take part in the celebration of this jubilee.

Many celebrities practise scuba diving. Claire KEIM, a French actress and singer with a brilliant career, has dived since her childhood. She will be the honorary guest for the 34th edition of the Festival.

In the new spaces placed at our disposal by the marine theme park MARINELAND, the Festival will spread over another dimension. All festival-goers and participants will can attend the shows offered by MARINELAND.

The opening-ceremony will be held round the orcas' basin, with more than 4.000 seats. This evening will include an Orcas show and the screening of a film chosen among the films in competition. A cocktail will close the evening.

During the Festival, the competitors' films, slides and slides-show will be screened into two rooms (1.000 and 300 seats). An huge car park, with thousands spaces will provide our visitors with more comfort. Three restaurants will receive the festival participants inside the MARINELAND Park.

The giving-prize ceremony will be held round the Orcas' basin. During the ceremony, all the Festival participants will be able to attend the showing of the awarded films in the two viewing rooms.

www.underwater-festival.com

Upcoming International Photo & Video Competitions

July 14th

Tioman Mega Dive (Malaysia)
www.tiomanmegadive.com

Aug 1st

Scuba Diver Australasia 2007 Photo Comp
www.scubadiveraustralasia.com/competition.html

Aug 1st

Pix Digital Imaging Contest No.13 (US)
www.pixdigitalimagingcontest.com/

Aug 21st

Photo District News World in Focus Contest (US)
www.worldinfocuscontest.com

Eco Divers to host Asian Diver magazine's Ocean Odyssey Digital Photo Shoot out

26th Nov - 5th Dec 2007

Following on from the success of the Asian Diver Magazine's Shoot-Out hosted by Eco Divers in 2005, Eco Divers at Kungkungan Bay Resort and Tasik Ria Resort has been chosen to host the "Ocean Odyssey Digital Shoot-out" Competition.

All are welcome to enter, whatever the ability, with the emphasis on having fun and learning, including free advice and tips from Eco Divers' resident photo pros, Cary Yanny and Steve Coverdale.

Guests will also have the rare opportunity to meet and dive with five of the most renowned underwater photographers on the planet, who will hold seminars and judge the entries: They are Rod Klein, USA, Mathieu Meur, Mauritius, Wolfgang Pölzer, Austria, Stephen Wong, Hong Kong and Takako Uno, Japan

The Tasik Ria Resort shoot-out takes places from 26 – 01 December with prizes ranging from a South Pacific Aggressor Fleet liveaboard trip to a Mares Proton Regulator, Citizen Pro Master Dive watch and more. From 30 November - 5 December, the event at Kungkungan Bay Resort offers prizes from an Emperor Divers' Red Sea luxury liveaboard trip, Mares Proton 42 Metal Regulator, Citizen Pro Master Dive watch and an overall Best Portfolio prize of a Nikon D80 camera kit and Ikelite housing.

As well as giving you the chance to make your mark in the world of underwater photography, this is also a great opportunity to dive one or both resorts and experience two very different worlds of diving in Bunaken and the Lembeh Strait.

www.eco-divers.com

DivePhotoGuide / Wakatobi Underwater Photo & Video Festival

March 28 - April 11, 2008

Wakatobi is truly a slice of paradise with exceptional diving and endless photo and video opportunities. So where better to hold an underwater photo and video festival!

You can choose to spend a week on board the Pelagian or a week at Wakatobi resort - or both! There's plenty of opportunity to participate and hone your underwater photo or video skills among some of the healthiest reefs in the world.

While at the resort, photographers and videographers will be able to focus on wide angle and macro all day long, both on scheduled boat dives or on the world famous house reef, consistently referred to as the best house reef in the world.

Guests aboard the Pelagian will dive further into the archipelago, including a recently discovered muck site.

Most evenings will be set aside for reviews and screenings of the day's images. Three workshops will be held for novice to intermediate shooters who wish to polish up on some of the essential skills.

H2O Photo Pros will be on site both weeks with the latest underwater photo & video gear available for in-water demos, and will be providing underwater video workshops.

Both weeks will culminate in a contest where each participant can enter their best images and videos from the week for a chance to win over $10,000 in prizes! The "shootout" format will be split into "open" and "novice" categories.

Winning images to appear in Sport Diver Magazine!

www.divephotoguide.com/wakatobi_festival_2008.php

Southern Hemisphere Humpback whales

September 2007

I am a Hawaii based portrait and wedding photographer who once a year organizes a photography expedition to exotic locations.

This year I have organized a small boat that takes 3 people to photograph whales above and below the sea. As a result of a cancelation, I am looking for two people to join the expedition.

The boat is reserved for 5 days from Septrmber 12th, but because of the remote location and flight schedules the adventure will require 8 days. The expedition including boat, fuel, and captain will cost $1,500 per person. Interested people need to be able to snorkel. The boat takes only a few people so everyone gets the most opportunities.

www.douglasjhoffman.com

www.uwpmag.com

Optiquatics

North Salawesi Photo Trip

September 15-22, 2007

Joe Wysocki of Optiquatics will be leading a special trip to North Sulawesi, Indonesia, on the Sulawesi Aggressor. This is one of the most fabulous dive destinations on the planet, with muck diving, reef diving, tiny macro critters, and big animals. The North Sulawesi Aggressor is a beautiful 107-foot dive boat, with excellent accommodations, great food, and fantastic diving support, including nitrox!

And, because this is an Optiquatics trip, you will get the personalized attention and service that you get nowhere else. Joe will have photographic equipment and guidance so even an beginning photographer will be taking home great shots. More advanced image makers can try out new equipment, and everyone will get great diving!

www.optiquatics.com

Anmdaman Islands with Barefoot Traveller

Barefoot Traveller is a small independent company, specialising in tailor made holidays to exotic destinations with spectacular diving, and as much to offer above the water as below.

The Andamans, 362 lush green islands, scattered in the Bay of Bengal, some 900 kms from India are gratefully unaffected by mass tourism. These islands really are the perfect place for nature lovers, offering extraordinary beauty, tranquillity, tropical rainforests, exotic birds, empty unspoilt beaches, clear waters and magnificent reefs.

The dive sites are suitable for all interests and experience levels, and are totally undamaged by human activity, boasting some of the largest variety of coral and fish life anywhere. Is there little wonder the Rough Guide to India describes them as 'perfect for snorkelling and scuba diving'.

Barefoot Traveller has linked up with the eco-retreat of Barefoot at Havelock, on Havelock Island, which has a fully serviced PADI dive centre, but also offers other activities including kayaking, nature walks, yoga and even swimming with elephants.

www.barefoot-traveller.com

Ocean Geographic magazine

Ocean Geographic explores the dynamics of our ocean – the source and cradle of all life on Earth, occupying nearly 70.98 per cent of our planet's surface and provides 99 per cent of the Earth's living space.

Since most life on Earth is aquatic, in terms of both diversity and biomass, Ocean Geographic focuses on getting to know who's who in the sea, allowing readers to appreciate the complexity of the oceanic life forms that make up the vast biospheres, as well as understanding the environmental influences and climatic conditions that that make this water planet a hospitable place.

Ocean Geographic also looks at the cultures which have historically been dependent on the sea, and delves into the navigation and migration of early civilizations. Ocean Geographic promotes awareness, beauty and the importance of preserving the health of our ocean environment through the latest scientific knowledge, illustrated by the imagery from the world's leading underwater artists and photographers.

Each edition of Ocean Geographic is a visual adventure of discoveries, exploration and dives into provoking issues that guarantee to inform, inspire and invigorate.

Ocean geographic is published quarterly. The subscription rates are Australia and Singapore A/S$50 per year or International: USD$68/A$83 (airmail)

www.ogsociety.org

Turks & Caicos UW Photo Competition

With a track record of successes in 2005 and 2006, the Turks & Caicos Tourist Board announces the Third Annual "Turks & Caicos Underwater Photographic Competition" to be held in the Turks & Caicos Islands, British West Indies from June 1st through September 31st, 2007.

Along with $25,000 in cash and subsidiary prizes, the Prize Winners will have their photographs published by the Government of the Turks & Caicos Islands as a set of commemorative postage stamps, each bearing a winning photograph and the photographer's name and country of origin.

Winning photographs and those awarded "Honourable Mention" will also be included in the annual Turks & Caicos "Out Of The Blue" calendar.

www.underwaterphoto.tc

Fathoms Expedition Solomon Islands

9th - 23rd October 2007

Photo by Burt Jones

We`ve chartered the Bilikiki during one of the best times of the year for both settled weather and diving conditions. For photographers, it`s one of the best venues in the world! The well-appointed, 120-foot vessel is fully air conditioned with private double cabins and each with it`s own head and shower.

The Solomons are one of the top two regions in the world for coral, fish, pelagics, macro subjects, and breathtaking tropical scenery. Sharks, rays, endless coral reefs and some fascinating World War II wrecks highlight the diving. This is a chance to log over 45 dives with visibility up to 200 feet in warm water teeming with life.

You`ll be able to take a break from the underwater world to experience the cultures and topside wonders of these islands. The villagers are friendly and there will be plenty of opportunity to interact with the islanders while anchored near some of the dive sites. Burt Jones, renowned underwater photographer and pioneer diver, will be leading the 2006 adventures. This trip is suitable for all levels of experience so come join the Fathoms group for an unforgettable trip.

www.reefrainforest.com

Brothers, Daedulus & Elphinstone
Photography Workshop on board MV Kawarty II

Escorted by JP Trenque & Jane Morgan

21st - 28th September 2007

2 digital photography workshops are planned to help underwater photographers with all levels of experience. Whether you have just purchased a new camera, have just "gone digital" or have been using your DSLR for some time and just want to shoot to your heart's content, these workshops will benefit you.

The theory sessions will concentrate on your photography technique. At the end of this workshop, you will be familiar with concepts such as speed, aperture and depth of field. You will also learn to make the most out of your camera's manual settings to take underwater pictures rather than holiday snaps.

Evening sessions will cover image optimisation using Photoshop.

HIDDEN DEPTHS DIVE TOURS
IT'S TIME TO EXPLORE

If you are already familiar with your equipment, the advanced workshop will help you make pictures rather than take them. This workshop will be based on practical exercises on composition and light.

Evening Photoshop sessions will concentrate on advanced manipulation techniques.

www.hiddendepthsdivetours.com

Whale Shark & Manta Photo Safari

with Anne-Marie Kitchen-Wheeler

27th Oct - 9th November 2007

Ocean Optics has organised a Maldives liveaboard charter to photograph and video the world's largest shark and largest ray.

To maximise the opportunities for shooting professional standard portfolios and video sequences , we've engaged leading manta ray researcher and celebrated Maldives dive guide Anne – Marie Kitchen - Wheeler to lead this safari.

Anne – Marie's extensive fi eld experience of finding and interacting with these creatures will assure you of the best possible chance of getting stunning results from this safari.

Anne Marie is promising some fascinating evening presentations to enrich your safari experience. Anne – Marie is also a UK champion freediver and an accomplished underwater photographer.

The liveaboard Sea Queen will be our base of operations. She is one of the best known boats in the Islands and a long term favourite with underwater photographers. Her usual complement is twelve passengers, but on our private charter only eight guest places are offered. By limiting numbers, we will greatly increase your personal photo opportunities. Only a small number of places still remain.

Mark Koekemoer will be on board to represent Ocean Optics. Mark will be able to help with photography and equipment questions and will have some back up equipment on hand for emergencies.

This twelve-night voyage is going to be something very special. It is all about aiming high to capture on camera the beauty of the Maildivian reefs and the majesty of two of the seas most mystical creatures.

www.oceanoptics.co.uk

New overnight Hammerhead Shark trip from Sharm

This is the ideal way to stand a good chance of diving with hammerheads! Cruise to Tiran for your first dive and then, when the day boats have left, your second dive is at Jackson Reef in search of Hammerheads.

The boat overnights at Laguna where you can do a night dive returning to Jackson Reef early in the morning for your first dive at about 05.30. Then to make the most of quiet waters, it's breakfast and another dive at around 07.30 before the day boats start to return.

This itinerary is ideal for giving you a much stronger chance of seeing hammerheads when there are fewer boats and divers about. And Emperor is the only dive centre offering this one-day safari trip so book your place now.

www.emperordivers.com

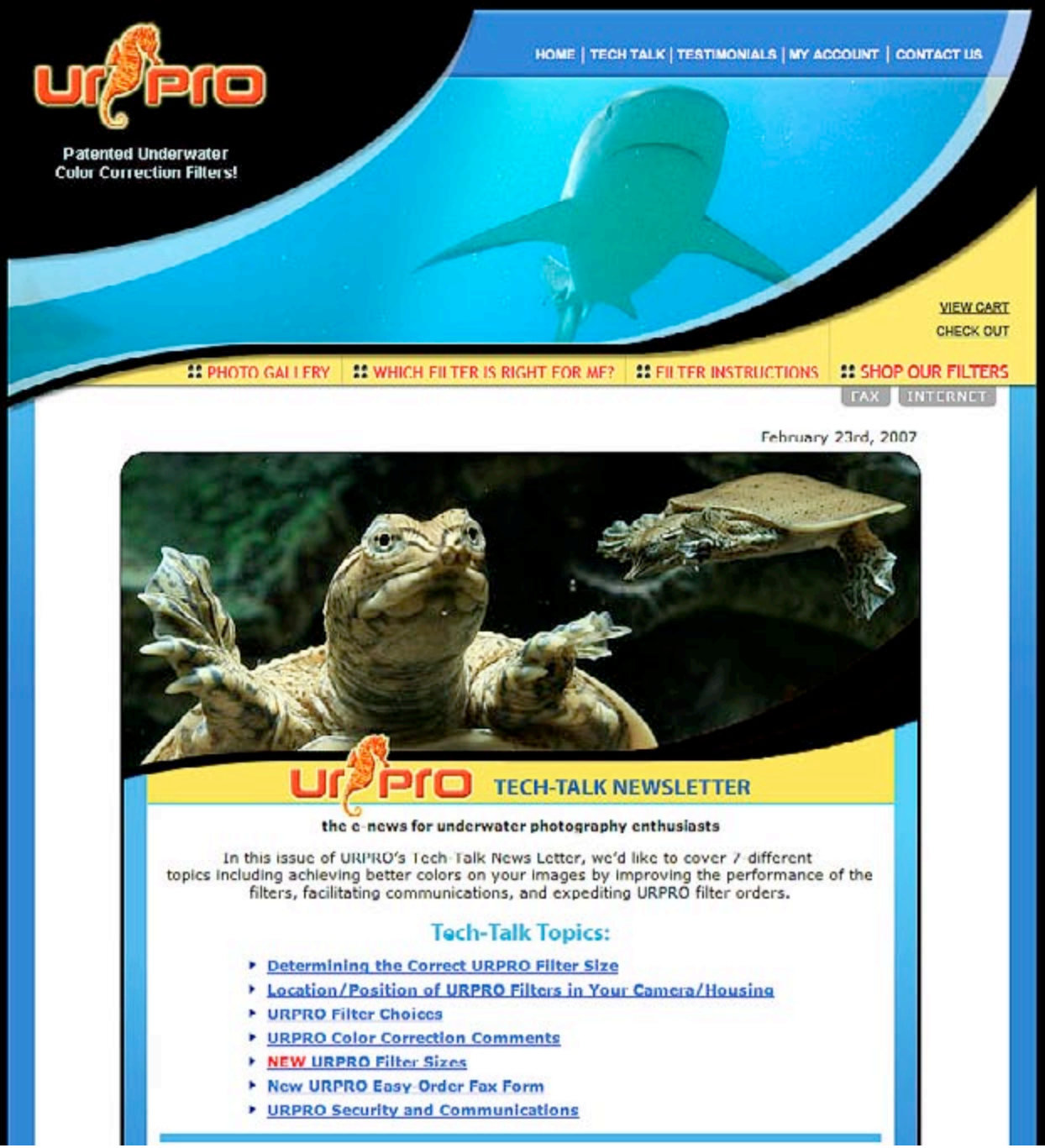
Solomons with Fred Dion

Nov 13-27th 2007

Join Fred Dion of Underwater Photo-Tech for a fantastic two-week photo dive trip aboard the MV Spirit operated by Bilikki Cruises November 13-27, 2007.

Fred will be available for help with any photo question whether it be as simple as, how to set-up your camera system, to explaining complex lighting techniques for improving image quality. There will be plenty of time for one on one consultation to keep your trip a vacation and not a photo competition. Demo equipment will be available for use from point and shoot digital systems to advance DSLR outfits.

www.uwphoto.com



Click on the link below to go to the Tech-Talk Newsletter

www.urprofilters.com

New Products

Ikelite Nikon L11 USA package

Getting into underwater photography can be easy and affordable. The Nikon Coopix L11 camera & housing package provides everything you need to start taking great photos. Add optional color filters, a wide-angle conversion lens, or an external strobe for a system that grows with you and supports your creativity.

The Nikon Coolpix L11 digital camera is 6.0 Megapixels for Prints Up To 16" x 20", it has a 3x Optical Zoom-Nikkor glass lens and a bright 2.4" LCD viewing screen and you can even shoot movies with sound

The compact digital housing is moulded of corosion free clear polycarbonate, it is virtually indestructible with heavy duty walls

that allow it to operate safely to 60m (200 feet).

All functions of the camera are accessible through the housing. A flash diffuser is included for improved lighting quality when the camera's built-in flash is used to illuminate subjects underwater.

For optimum lighting underwater an optional DS-Series Substrobe is recommended. The DS Substrobes are brighter, recycle faster and offer wider coverage. Being farther from the camera lens, the optional DS Substrobe aids in reducing the illumination of particles in the water, thus helping to eliminate backscatter.

An external DS Substrobe is triggered off the camera's built-in flash by the optional EV Manual Controller, which provides 10 power settings for precise control of strobe output.

www.ikelite.com

Fantasea Nikon Coolpix FP-5000 housing

Fantasea Line announces the addition of a new housing specifically designed for the Nikon Coolpix P5000 digital camera. The FP-5000 housing is fully functional providing photographers with access to all camera functions. With Fantasea's new housing design and improved construction the FP-5000, with a depth rating to 60 meters/200 feet, is ideal for outdoor and underwater photographers. The Fantasea FP-5000 housing has a double O-ring seal on all controls, anti-glare hood over LCD screen, and built-in diffuser. The FP-5000 also features a 46mm port ring thread for easy attachment of accessory lenses and filters.

www.fantasea.com

Sea & Sea YS-27DX strobe

The new YS-27DX strobe has beam angle of 105° x 84° and a guide number of up to 20 (ISO 100 / m) / 66 (ISO 100 /feet), providing spread and power for subjects that range from wide-angle to macro.

The light level control dial of the YS-27DX has nine different light level controlsand a pre-flash cancel mode (*1) that ensures the strobe won't fire prematurely when used with digital cameras that emit a small pre-flash burst before the main flash.

This strobe is compatible with most digital cameras that have a pre-flash

www.seaandsea.com

Heinrichsweikamp Sony TTL converter

In June, Heinrichsweikamp, the German electronics manufacturer, announced that their TTL Mk11 converter is available with Sony compatibility.

For further details visit

www.heinrichsweikamp.com

Seatool housings

Seatool, along with sister company Fisheye has been manufacturing cutting edge products for underwater use in Japan, and now we're pleased to offer these products in the US. Seatool has come to symbolize the attention to detail and meticulous engineering that the Far East is famous for producing.

Using state of the art engineering and both polycarbonate and corrosion resistant aluminum components combined with precision befitting the cameras they house, Seatool sets new standards for compact sized, lightweight housings which still retain a full compliment of professional features.

The housing shown is the Seatool SR1/UX1 underwater housing for the Sony HDV Handycam HDR-SR1/ UX1

www.seatoolusa.com

Hugyfot port adaptors

German housing manufacturer Hugyfot have developed port adaptors which allow the use of ports other than Hugyfot in combination with Hugyfot housings.

These adaptors are available for Aquatica, Sea & Sea, Seacam, Sealux and Subal. A Nexus version should be available shortly.

www.hugyfot.com

Silverfish video housing

Using the Lanc connector to control the camera, the Silverfosh video housing can accommodate no fewer than six Sony HDV cameras - HC3, HC5, HC7, A1, SR1 and UX1.

It's dimensions are 338 x 273 x 195mm (L, W, H) and it weighs 4.5kg. It is rated to 160 metres

www.silverfish. info

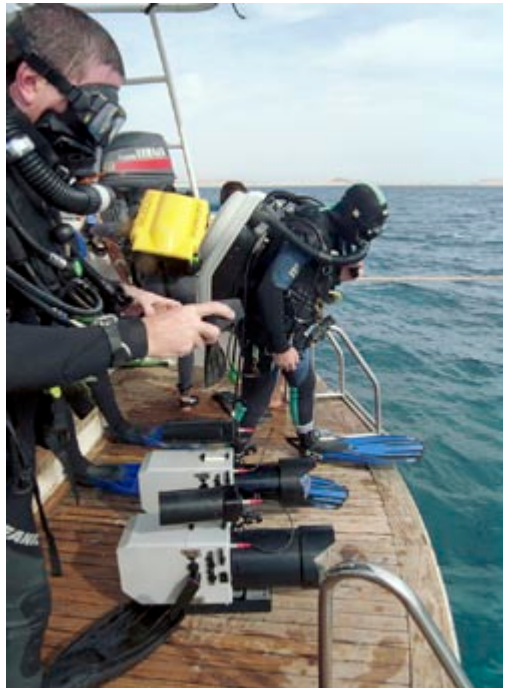
INON accessories for Olympus PT-037

Japanese manufacturer INON have announced the availability of a basetray, arm and fibre optic cable to enable their D-2000 strobe to be used for external lighting.

In addition it is possible to configure a rig to take two strobes triggered from a central fibre optic link.

www.inon.co.jp

Nekton broadcast housings available for hire from Top-Teks



Originally designed by Peter Scoones for the BBC and used on the flagship series PLANET EARTH, these housings are now being offered for hire by Top-Teks Ltd in the UK.

Housings are available for most current Sony and Panasonic High Definition broadcast cameras. Typically these are the Sony HDW 900 (Cine Alta) HDW 750/730 etc and the Panasonic AJ-HDXC 27(Varicam) & AJ-HD900.

The housings also accommodate the following wide angle HD lenses Canon HJ11 x 4.7 IAS , Fujinon HA13 x 4.5BERD , Fujinon A10 x 4.8 BERD-R28

The Sony version of these Housings was previously used exclusively by the BBC NHU for the PLANET EARTH and GALAPAGOS series. These units and the newly developed units for Panasonic HD cameras are now available for general hire.

Training for underwater cameramen can be provided, at present, on a one to one basis. Field 'familiarization' courses will be arranged if needed.

For further information, hire charges and conditions, please Contact: Brian at Top Teks *44 (0)189 582 5619 or email to Hire@top-teks.co.uk

www.top-teks.co.uk

45 degree finder

Fiber optic sync

D70

D2x

D200

D80

1Ds MarkII

5D

Sealux HX7 Pro housing for the Sony HVR-V1E/P

German housing manufacturer Sealux have announced their HX7 Pro housing for the Sony HVR-V1E/P.

The camera mounts in the front and the aluminium housing is sealed with 3 overcentre catches. Ports are interchangeable and there are two internal flip filters for colour correction and macro. The standard viewfinder provides 8x enlargement and is inclined by 15 degrees for easier viewing. A longer eye relief version is available as an option.

The housing combines both mechanical and electronic controls, the latter being incorporated in left and right external housings, easily accessed from the main handles. The position of these handles is adjustable and they can be removed,

together with the carrying handle, for transportation.

The HX7 can take the NP-F770 battery which will provide up to 3 hours duration. The housing is tested to 90 metres.

The dimensions with the flat port are 333mm (L) x 240mm (W) x 190mm (h). On land it weighs 6kg but just 874gms underwater.

A remote monitor with or without electronic controls is available as an option together with a wide angle and fisheye lenses.

www.sealux.de

Nexus Canon 5D housing

The Canon 5D camera features a full-sized 12.8 megapixel 35 mm equivalent 1.4" CMOS sensor which eliminates the telephoto effect created by smaller digital camera sensors such as the Nikon D200 and brings back the spacious feel of 35-mm film photography. Wide angle lenses provide full coverage.

The Nexus 5D housing has been created as a workhorse for the serious enthusiast or seasoned pro. Considerable care has been taken in thedesign of this housing to ensure fast operation of key shooting controls, so you don't miss never to be repeated photo opportunities. The standard of manufacturing is extremely high and the choice of premium materials will ensure the Nexus 5D Multifinder stands up to the toughest assignments.

The hull is cast aluminium, combining strength with lightness - two key qualities demanded by underwater photographers who will travel by air and then need to use equipment under the harshest conditions. The housing body weighs in at a fraction over 2kg. Nexus housings are, of course, anodised and painted to prevent any corrosion problems. The hull hugs the Canon EOS5D body, keeping the housing extremely compact. It takes up little space while travelling and creates minimal drag under water.
Construction: Corrosion-resistant aluminum alloy, grip is corrosion-resistant die-cast aluminum with multiple screw holes for strobe arm placement.

Depth Rating 200' (60m)
Buoyancy Neutral depending on port
Port Not Included, Required Accessory
Internal Flash Not Usable
External Strobe Connector Dual 5 pin Nikonos
Color Black
Dimensions: (WxHxD) 13.6 x 6.8 x 5.6" (340 x 170 x 141 mm)
Weight (without Camera) 4.77lb

www.oceanoptics.co.uk
www.usanexus.com

Olympus PT-039 for mju780 compact

Waterproof to 40 m there are controls for all the camera functions and there's a detachable LCD hood for LCD monitor.

The housing is neutral under water and the front port incorporates a screw mount for converter lenses and filters.

The internal flash can be used underwater to trigger digital compatible slave and a standard tripod socket permits attachment of a lighting tray

www.uwpmag.com

Olympus UFL-1 slave flash

The UFL-1 is an incredibly compact and light (less than 300g) TTL underwater flash been specially customised for use with Olympus digital cameras and compatible underwater cases.

Waterproof up to a water pressure equivalent to a depth of 40 metres this underwater flash is one of only a few that allow TTL underwater flash photography in slave mode - ideal for multiple flash applications and single flash macro shots with 28mm wide angle.

www.olympus.com

10Bar Ultra Compact Focus Light

Reviewed by Jeff Mullins

Although I have found that even in dull conditions most digital cameras I use underwater have very good auto-focus there have been odd times when a small focusing light would aid the camera in being able to focus-lock much faster. I notice this most when diving around caves, shaded ledges and wrecks where the very low ambient light makes the camera's auto focus system hunting for focus-lock.

Now I have seen some 'monster' lights being used by underwater photographers, some are as big (or bigger) as the camera housing itself! I own an Underwater Kinetics HID Light Cannon 100, which is fantastic night diving light. So not being one to waste money on un-necessary u/w camera equipment (at least when the wife is watching anyway). I figured that the Light Cannon should make a great focusing light - particularly since I already owned one!

My conclusion was pretty easy to report..... Sadly it is far too bright and too big (and clumsy) for use as a focusing light (which it was never designed to be). The biggest problem is its brightness! Even with the diffuser fitted this light showed hot spots in the final image, and I am sure I saw one particular nudibranch squinting when I got a bit too close; also every fish in sight disappeared as soon as I turned the light on!

The LED Focusing light is as the name suggests – Ultra Compact.

The main reason for even thinking about using a focusing light was a tiny boxer crab that lives at one of my regular dive haunts. I had seen that it was carrying eggs that were clearly visible under its abdomen, and

I of course wanted a photo of the crab showing its eggs.

This particular crab resides on a black sand slope among small black pebbles, at a depth of around 12 metres. This alone wouldn't be a problem, but since this crab began carrying eggs, it would only venture from its refuge among the pebbles at sunset. I figured this was to avoid fishy predators that, during broad daylight, would probably regard an egg-laden crab as lunch.

I had tried unsuccessfully without a focusing light to capture the boxer crab and its future offspring. Light conditions were so low that my Olympus E-330 DSLR was struggling. Around eight out ten shots I took were not in focus - and fairly typically the two shots that were focused, weren't composed well. The dull lighting combined with the lack of contrast in the crab's body was making it very difficult for the camera's auto focus to lock onto the crab. I needed an answer - a fast answer. Otherwise my crab friend was very soon going to be egg-less and I .....would be photo-less.

The answer to my dilemma came in an e-mail newsletter from Hong Kong based u/w camera gear distributor 10Bar. Their newsletter had an LED Ultra Compact Focusing Light with Auto Cut-Out, for what I thought at first was a printing error.

The sensor for the auto cut-out function is in the centre of the 8 LED cluster.

The price I boldly advised my wife would make an ideal early birthday present at only US$45. The most interesting feature of this light was its Auto Cut-Out feature. The newsletter indicated that the light would turn off when it sensed the camera strobe firing, so the light would not appear in the image as a hotspot on the subject.

A week later my early birthday present (11 months early) arrived by mail, and I had to admit I was a little disappointed.....it was so small. How could I show off my new light, if I could hardly see it? I quickly slipped in four AAA batteries and turned it on. Well it certainly threw out plenty of light, in a nice bluish/white colour with quite a soft, even beam. It also

This tiny Boxer Crab carrying eggs, was my excuse for purchasing the 10Bar Ultra Compact LED Focusing Light.
Taken with Olympus E330 DSLR, 10Bar Housing, 50mm Olympus Zuiko F2.0 Macro Lens with 'Reefnet' external close-up lens, ISO 100 F22@1/160th, 2 xInon Z220 strobes, manual exposure.

came complete with a mounting bracket that can be connected to Sea & Sea type strobe arms (YS mount). Well.... size aside, it seemed like it might do the job.

Without delay, I prepared my camera to head off in pursuit of my friend, the pregnant crab. First I figured I should try the light on a still subject before scaring the crab back into its rocky refuge. I soon found a nudibranch at around 28 metres deep under a dark ledge, a perfect test, as there was very little ambient light to aid focus. With the Ultra Compact LED Light aimed, I moved-in and watched the camera LCD screen as the Nudibranch appeared bright lit-up and sharp.

The camera focused almost

instantly and after releasing the shutter, the strobes fired, the light switched-off and the image appeared on the camera LCD. A second later the light switched back-on. I checked the image on the camera LCD screen for any evidence of the light showing-up in the image, but it showed only the strobe exposure (as it should). Now it was time to locate the boxer crab and wait for it to come out and play.

I surprised myself by easily finding the crab. The small white anemones that this species carry in their pincers soon gives away their hiding spot under the side of a pebble. Ten minutes later the tiny crab emerged from its refuge and wandered down the slope straight towards me. I left the light aimed where it had been on my previous nudibranch photo, and moved in ever so slowly. The crab came into view and filled the frame - it didn't appear to be disturbed at all by the light. The camera focused very quickly and I took my shot. Wow, the eggs were clearly visible and all nice and sharp. I tried only four shots and each was pin sharp.....Happy (early) Birthday Jeff!

Jeff Mullins
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Jeff Mullins has been exploring under the seas of Australia, South-East Asia & the South Pacific for 36 years. He began taking underwater photographs in 1976 and has since been published Worldwide. Jeff was awarded the PADI Hallmark of Excellence Award for Outstanding Contribution to Photo Journalism in 1995.

Currently Jeff runs one on one Digital Underwater Photography Courses in Tulamben, Bali - specialising in small groups of divers with an interest in underwater photography and marine life. Visit his website at reefwreckandcritter.com

Jeff & his wife Dawn have recently published a book titled Reef Wreck & Critter - Tulamben, a pictorial guide to Tulamben's dive sites and marine life, see reefwreckandcritter.com/Book.htm

Shooting the Tokina 10-17mm

with Alexander Mustard

The zoom allows us to fill the frame with subjects when we are not sure how close we will be able to approach. Schooling bumphead parrotfish, Sipadan, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 17mm. F9 @ 1/40th. 2 x Subtronic Alpha Pro strobes.

I am sorry that this review is late. I wasn't the first to get my hands on the Tokina 10-17mm when it was released at the end of last year and I had actually expected it to have been reviewed by now. I believe that this is a very important lens for underwater photography and it would be a glaring omission if it wasn't covered in the hallowed pages of UwP. So here are some of my thoughts on shooting this lens - better late that never.

Fisheye lenses have always been popular in underwater photography because they are the widest viewing lenses, allowing us to shoot large subjects from as close as possible and also to create space in the murky undersea world. Our community has a long history of taking them underwater often showing great inventiveness in doing so. For example, in the early 1970s, before housings were widespread, Geoff Harwood designed and made the Vizmaster I and II for the Nikonos cameras in the UK. Others, such as Flip Schulke and UWP's own Peter Rowlands made lens housings for the manual focus Nikon 16mm fisheye so it could also be mounted on the Nikonos series. More recently, underwater corrected fisheyes have been manufactured by Sea & Sea for the Nikonos V and by Nikon themselves in autofocus SLR form for the Nikonos RS. And in the last few years Inon have produced their WL-165 accessory fisheye for digital compact cameras.

By definition, fisheye lenses are ultra wide angles that forego a rectilinear image to achieve their wide coverage with characteristic barrel distortion. Not having to worry about maintaining a rectilinear image (in other words keeping straight lines straight) allows lens designers to concentrate on making fisheyes ultra wide and sharp. Fisheyes have limited appeal on land and are generally considered special effect lenses, but underwater, where there are few straight lines, they are transformed from niche lenses to workhorses. Like many of you, I use fisheye lenses extensively, for example in my first book The Art Of Diving fisheyes contributed more than 50% of images.

Probably the biggest real world frustration of actually using fisheye lenses in underwater photography is that they are so wide. Unless your subject is very big, or lets you get very close there are plenty of times when you just can't fill the frame. That is where the fisheye zoom comes in.

The Tokina 10-17mm is not the first fisheye zoom to be widely

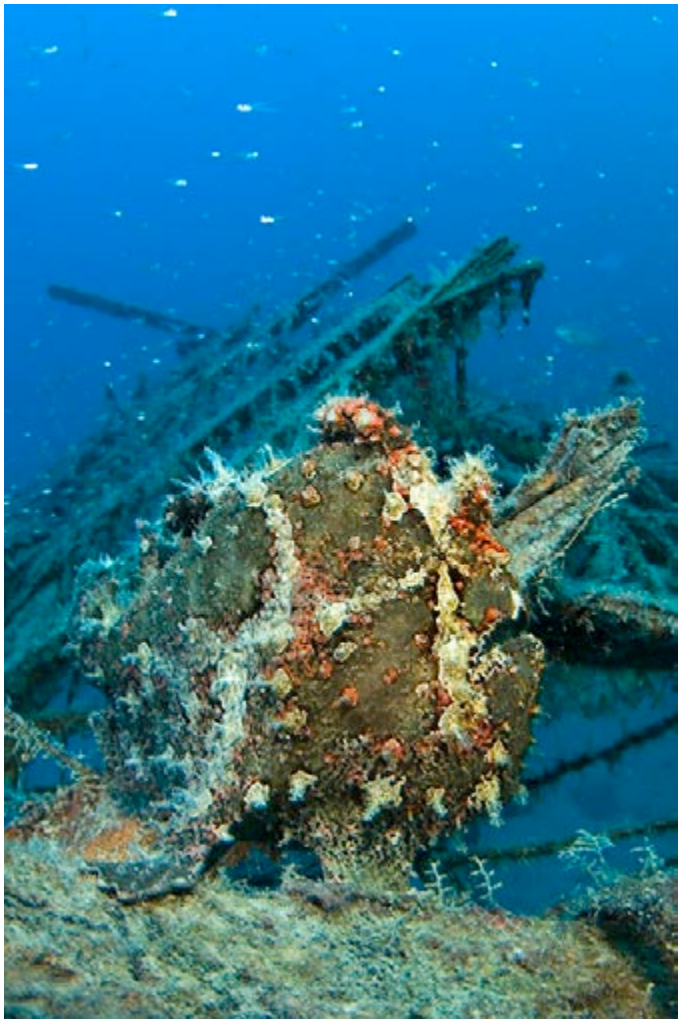
(Far left) The Tokina works well for standard subject and model shots, although most of these photos are taken at 10mm and therefore the zoom offers no advantage over a fisheye prime lens. Giant clam and diver, Sipadan, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 10mm. F9 @ 1/80th. 2 x Subtronic Alpha Pro strobes.

(Centre) Some users have reported that this lens can struggle to autofocus. I have not found this problem either in the tropics or in the darker conditions in the UK without a focus light. Nikon D2X + Subal housing. The svelte UWP editor on the wreck of the James Eagan Layne, UK. Tokina 10-17mm @ 10mm. F13 @ 1/13th. 2 x Subtronic Alpha Pro strobes.

(Above) I have found that the lens resists flare similarly well to other fisheyes, capturing good details in highlights within the limitations of digital camera sensors. Turtle and batfish, Sipadan, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 17mm. F9 @ 1/50th. No flash.

used underwater. In the early 1980s the Pentax LX was one of the more popular underwater cameras, made all the more so by the Pentax 17-28mm fisheye zoom. We must also thank Pentax for the Tokina 10-17mm as the optics of this lens first appeared in 2005 as a Pentax branded lens for their range of digital SLRs. Since then we have all be waiting with baited breath for Tokina to release it in other mounts, particularly Nikon and Canon that dominate the underwater DSLR world. The Tokina 10-17mm Fisheye zoom is designed specifically for APS-C or DX sized sensor digital SLR cameras. It will not project a frame-filling image at its wider focal lengths on a film cameras or full-frame digital cameras.

The Tokina 10-17mm has received mixed reviews for land photography. Most fail to see a reason for its existence and then comment on the



(Far left) The Tokina has particularly short minimum focus, making it possible to take frame filling portraits of approachable subjects. Frogfish, Kapalai, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 17mm. F10 @ 1/8th. 2 x Subtronic Alpha Pro strobes.

(Centre) When zoomed in to 17mm the Tokina hides much of its fisheye barrel distortion as you can see in the jetty at the top of this frame. Starfish and jetty, Kapalai, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 17mm. F13 @ 1/80th. Magic Filter.

(Above) The Tokina is an excellent wreck lens. At 10mm it captures vistas and zoomed in, hiding some of the barrel distortion it is well suited to capturing interior details. Tiles in the Chrisoula K, Egypt. Nikon D2X + Subal housing. Tokina 10-17mm @ 14mm. F7.1 @ 1/80th. 2 x Subtronic Alpha Pro strobes.

fringing. I struggle to think of any compelling reasons to have this lens on land, but by the same token I cannot think of a more useful focal range for wide angle photography underwater. In fact this lens could have been designed specifically for us. If you are someone who has to justify a lens purchase for a dual role both above and below the waves then the Tokina might be tough. For the rest of us it is an answer to many prayers.

Underwater this lens is particularly suitable to action packed diving: encounters with big animals and schools. I am sure that you have all made dives where you would like to put on a fisheye for high impact images, but are concerned that the subjects will not come close enough to fill the frame. Worry no longer. It is also a great lens for photojournalists, who want to photograph whatever they encounter to tell the story of their diving. For close-focus wide angle, I feel that it does not offer much advantage over a prime fisheye as most shots tend to be taken at the 10mm end anyway. The lens is very suited to shipwreck photography: at 10mm providing the coverage for large wreck vistas while at 17mm being suited to wreck details and interiors. As the lens is zoomed towards the 17mm end much of its fisheye distortion disappears, helpful for the straight lines of wreck innards.

The flexibility of the Tokina makes it ideal for underwater photo-journalist keen on recording various and unpredictable encounters that tell the story of a dive. Diver swimming through a school of snappers, Egypt. Nikon D2X + Subal housing. Tokina 10-17mm @ 14mm. F7.1 @ 1/100th. 2 x Subtronic Alpha Pro strobes

The Tokina lens does not have a rear filter mount, although gel filters can easily be attached to the rear of the lens and work well over these focal lengths. Turtle and reef, Sipadan, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 15mm. F7.1 @ 1/60th. Magic Filter.

One of the strengths of the Tokina is that it has exceptional close focus, meaning that it is capable of surprisingly high magnification portraits, as long as the subject will let you approach closely. That said all these different types of shots (e.g. close-focus wide angle, big animals, wrecks and portraits) require quite different strobe positioning for optimum lighting. And on any dive it does become a hassle and a distraction to constantly be switching between them. I found I would concentrate on one type of shot for most dives, only switching if something exceptional was encountered. Although it was fabulous to have the option.

I should also stress that this lens is really wide. Even zoomed in. At its widest the coverage is close to 180˚ corner to corner, and zoomed to 17mm it is still about 100˚. Zoomed in to 17mm it is about equivalent to the widest end of a rectilinear 12-24mm zoom, making theses two lenses a perfect travelling combination.

For me, this review comes down to one big question. Any underwater photographer will appreciate that the focal range is very useful, but how does the image quality compare with a prime fisheye. Testing the lens on land I found that the zoom was more prone to chromatic aberrations and particularly purple fringing on high contrast details in the corners of the frame. Sharpness was similar. Underwater, behind a dome port, the fringing issue is much less. At typical apertures (not wide open) under normal shooting conditions I have found the Tokina photos to be all but indistinguishable from my Nikon 10.5mm for sharpness, colour saturation and fringing. That said, pool tests published by Steve Frink and Mike Mesgleski on Wetpixel.com have shown more fringing from the Tokina, although they note that pool test shots are not truly representative of how fisheyes are used in the ocean.

The lens works well for split level photography, where personally I favour fisheyes. Sipadan Island, Malaysia. Nikon D2X + Subal housing. Tokina 10-17mm @ 10mm. F13 @ 1/100th. No flash.

The barrel length of Tokina 10-17mm is about 10-15mm longer than most of the prime fisheyes and most users find the best optical performance by using the lens behind a standard fisheye dome and small 10-15mm extension ring. Some manufacturer's recommend using just a standard dome port without an extension ring. And Nexus have already produced a dedicated port for this lens. A few manufacturer's have already produced dedicated zoom gears for this lens, although I found that one of the existing Subal gears in Ocean Optics' parts bin fitted my Tokina perfectly.

A few of my friends have commented that they have found that this lens is prone to hunting and failing to lock on subjects when autofocusing. Possibly this is due to it being a slowish lens with a widest aperture of f3.5-f4.5. I have not had any problems with its autofocus, either in the tropics or dark in UK waters, although I accept that my camera's autofocus is well above average. If your camera struggles to focus at times underwater you may want to use a focus lamp with this lens.

One frustration I have had with this lens is that it does not have a filter slot for gel filters on its rear. Filters are particularly useful for wrecks, reef scenic and big animal photography and well suited to fisheye photography. On the Nikon mount version of this lens a small square filter can easily be taped to the back of the lens on the wide plastic lens surround. The Canon-fit lens has a different rear lens construction, which makes the job more fiddly, although many have fitted filters successfully.

If you are new to fisheyes this lens provides the perfect introduction. The wide coverage of fisheyes makes them difficult to light, but the zoom of the Tokina 10-17mm allows you to work up to the widest settings building your experience on success.

For Canon users this lens makes total sense, as it finally provides APS-C sensor Canon's with a 180 degree fisheye lens which has not been available before. If you want a fisheye, look no further. For Nikon users your decision whether to get this lens will certainly depend on whether you already own a 10.5mm fisheye. I continue to use both, although on a recent visit to Sipadan I made every dive with the Tokina and never once put the 10.5mm on my camera. I am loyal person, but I have to admit that my previous beau, the 10.5mm, is getting less and less attention.

It is a pity there is no equivalent for this lens for full frame digital cameras. Ironically, given the reasons that made many slow to convert from film to digital SLRs, this lens is so useful for underwater photographers that it may stop many switching to full frame digital cameras in the future. A pertinent issue if Nikon introduces a full frame DSLR later this year.

The bottom line for this lens is that I have found the image quality to be almost indistinguishable from my prime fisheye. With the added advantage of zooming focal range this lens seems hard to resist for any underwater photographer. I can best summarise my affection for this lens by the fact I have already given it two nicknames. And generally in life we only reserve nicknames for those we really adore.

Alexander Mustard
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Bonin Islands, Japan

Story and Photos By Tim Rock and Yoko Higashide

They call it Bonin Blue. And there 60 feet under surrounded in sapphire I hovered. Below me large boulders littered the sea floor. In the distance, the ocean stretched to infinity. Some divers poured across the sea floor looking at colorful fish that made their refuge on the rocky bottom home. But I was interested in the blue and what it might bring.

Naho, our effervescent guide, told me that they sometimes did an exploratory dive mainly in the open water to see what came along. This remote place was known to have huge dogtooth tuna, wahoo and wild dolphins. So there I hung in neutral buoyancy staring to see what the blue would bring. Below me was a huge marble ray resting in the sand between some boulders. I was tempted to go deep and take a closer look when something caught the corner of my eye.

It was a lot of movement from something big. As it got closer I could see a pod of bottlenose dolphins and they were headed right to the divers. I adjusted my camera and strobe and prayed my big wide-angle lens dome would become an object of curiosity for these playful creatures.

I'm not sure if it was that or my beat up wetsuit, but to my great luck and glee, they came right for me. They slowed down, came in close and took a good look as I happily flashed away. One younger dolphin kept looking right at me. Some of the dolphins had small remoras, a suckerfish that rides along for free. One older one had a tail with odd barnacles attached. They moved with grace and ease. It was over almost as quickly as it started as they swam off into the Bonin Blue, tails swaying as they disappeared.

That episode was enough to make me very happy but when we drifted out to sea for our decompression stop, a huge wahoo came in to look. Divers rarely see these game fish. They do not frequent the coral reefs but are found in the current lines of the open sea. My diving partner Yoko Higashide had a trick. Small bubbles make them curious. So she made some bubble clouds and sure enough it kept circling and getting closer until it was but a few meters away.

This is the kind of thing you hope to see when you come to a place this remote and it didn't disappoint. This was just one excursion into the depths of Bonin Blue.

Snorkeling with wild bottlenose dolphins off of uninhabited Muko Jima in the Bonin Islands. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 10mm. F 6.3/Shutter 1/125.

These islands, the Bonin Islands, have become famous as a refuge for marine and bird wildlife. People come to see and interact with humpback whales, spinner dolphins, bottlenose dolphins, sperm whales and occasionally spotted dolphins, short-finned pilot whales, whale sharks and other pelagics.

Yoko Higashide snorkels down about 30 feet to greet a wild pod of bottlenose at Ototo Jima's Eagle Bay. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 10mm. F 5.6/Shutter 1/60.

A sperm whale sounds at Ogasawara near sunset. Nikon D200 with Nikon 18-200 lens at 55mm. F 4.8/Shutter 1/750. ISO 250

Snorkeling in the protected cove at Tsurihama. This is the narrowest point in the passage and currents get over 5 knots outside the bay. Nikon 180200 VR at 18mm with circular polarizer. F 6.3 at 1/40.

They are better known around Japan as the Ogasawara Islands. Located in southeast Japanese waters, it is an archipelago of about 30 small rocky islands not really too far north of the Mariana Islands. Only two of the islands are actually inhabited: Chichi-jima, also called Ogasawara, which is about 1,000 kilometers south of Tokyo. The other small village is Haha-jima, 50 kilometers farther south of Chichi. The population is about 2,300 with most folks on Chichi-jima.

It isn't tropical bliss here. It can actually get to be a bit chilly. The climate is subtropical; the average temperature varies from 17.7C (Feb.) to 27.6C (Aug.).

You can't get there from here unless you're in Tokyo. There is no airport. Japan wants to try to keep the islands as pristine as possible by keeping visitor numbers low and human impact at a minimum. The only access to Chichi-jima is on the 131m, 6679 ton, Ogasawara-maru that is based from Tokyo. The 25-hour cruise from Tokyo departs 4-6 times per month and offers low cost group area sleeping and communal showers all the way up to private suites. This ship also has a nice restaurant and small lounge, upper deck outside sitting areas and entertainment centers. This overnight ride is part of the adventure and allows you to get to know a few people.

One man I met was Jessel Savory. This is a famous last name on Ogasawara as his great, great grandfather was part of the founding fathers of the islands back in the 1800s days of whaling. In 1830 Savory and 24 other Euro-Americans realized the potential of supplying

Divers approach a resting marble ray at 80 feet. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 10mm. F 4/Shutter 1/30. Natural light.

A sand tiger shark swims through the big boulders at Muko Jima. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 10mm. F 5.6/Shutter 1/30

Bottlenose stop to check out a snorkeler at Ototo Jima. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 10mm. F 5.6/Shutter 1/80.

whaling vessels. They moved to the island and raised animals and crops and sold meat, veggies and water to whalers. There is also an endemic tree called a savory palm after Jessel's family. He was raised in Ogasawara, went to high school in Guam and now lived in the States. He was coming back with his oldest son to visit his mother, who still operates a family inn on the island.

Before the settlers, the islands were virtually unused and uninhabited. Ancient settlers had been long gone. So the history here is relatively short but still colorful.

Aside from whaling, it is known as the place during WWII that U.S. president George Bush was shot down. He was rescued but his crew were taken captive and never made it.

The reason for this low volume tourism is to protect the delicate balance of wildlife that is found here. It is sometimes called the Galapagos of Japan. It doesn't really have the Galapagos' vast species diversity or history of isolation, but it is a very natural place with plenty to offer hikers, birders, WWII history buffs and those who love the sea.

The big draw is whale watching. This once 1800s whaling port full of whalers and pirates is now full of whale lovers. "I don't understand our government", one Japanese man told me referring to Japan's constant quest to resume whale hunting. "Most people don't want to see whale hunting anymore. We just like to watch them play."
For many years, the whale actually avoided the place. Whether it had to do with past hunting or the one time low numbers of whales worldwide, no one knows. But humpback whales and sperm whales have now been coming back in good numbers for quite a few decades.

In whale season, the humpback whale watch around Ogasawara boasts a daily 90% success rate for watching

The Work of Art angelifish is found only in the waters of the Bonin Islands... a beautiful endemic. Nikon D200 in Aquatica housing with Tokina 10-17mm lens at 14mm. F 6.3/Shutter 1/80.

humpback whales by boats. So if you wanna see a whale up close and personal, this is a pretty good place to go. The humpbacks can be an active lot when males fight for the attention of a female. There is breaching, fin slapping, tail splashes and lots of action to keep you intrigued while boxcar-sized mammals fly out of the sea, going through their mating routines. The season runs from February to April but they can be seen coming in early and leaving late as well.

Also, the islands have some nice vantage points with well-maintained trails in the west. There are good whale lookouts to see humpback whales by land. Just bring your power binoculars. The

Looking out to the shipwreck Hinko Maru from Sakai Ura beach. Nikon D200 with Tokina 12-24mm lens at 12mm. F 8/Shutter 1/60.

island also has some tougher trails that can take a couple of hours both ways through goat trails. But the reward is an isolated beach with sand like powdered sugar.

We combined dolphin searches and whale watching with diving. You get in two and even three dives in a full day and in-between you can eat a snack and lunch and the captain and crew will go out and look for whales and dolphins while you munch.

Like the savory palm, there are some unique and special things to see underwater as well. The Ogasawara butterflyfish (Chaetodon daedalma) is a stunning little fish found only in these waters. We saw them in pairs and small schools along the rocky undersea terrain of the islands. While most of the terrain is rocky and not all that colorful, there are also current fed passes with thick growths of very healthy corals. You can have a wild time in the passes doing a drift snorkel in three-to-five knot currents. The reef rushes by and you barely have to kick a fin.

The impressive underwater world features huge boulders tumbling down to the depths. These form small caves that hold seasonal visitors with an scary array of teeth. Sand tiger sharks prefer these refuges and can be seen at 20 to 35 meter depths in many of the known shelters. While their toothy grin is alarming, they are normally shy and not aggressive.

Some of the best diving is done farther up the chain at islands that are big, rocky and rough and have no one living there. Muko Jima holds some great marine surprises. And a couple of the natural arches are the haunts of hundreds of immense dogtooth tuna. You can swim in and stay off to the side of these stunning arches. Breathe lightly and the tuna will drift in close. Some are as large as the divers watching them. There are few places in the world where divers can approach congregations like this.

While we were enjoying the diving and the added bonus of seeing both humpbacks and sperm whales in between dives, our main reason for coming here was dolphins. All-day dolphin watching and swimming tours for bottlenose and spinner dolphin pods are offered and this can also be done in-between dives.

By far our best encounters took place up at remote Muko Jima. But there are some stunning white sand shallows to the south at Minami Jima that is also magic when the dolphins appear.

Dolphin snorkeling is a real adrenalin pumper. You hang off the back dive step of the boat and get up ahead of the pod. On the signal, you gently enter the water and head for the dolphins.

Wild goats still roam the ragged cliffs of the main islands. Nikon D200 Nikon 18-200mm lens at 200mm. F 5.6/Shutter 1/500.

Spinner dolphins play in the stern wake at Miko Jima. Nikon D200 Nikon 18-200mm lens at 200mm. F 7.1/Shutter 1/500.

Spinners normally dive down. Their ease and grace make them a pleasure to see beneath the waves.

But the bottlenose are a different story. Sometimes they also just swim right by. But usually they get curious, playful and downright acrobatic. It is for these moments you spend days at sea looking and jumping into the water. The encounters are normally brief and wild, with dolphins swimming at you, under you and circling around.

We spent a couple of days with some local divers who seemingly were part dolphin. They would swim down 10-15 meters and mimic the dolphin movements. Sometimes the dolphins would go for it and chaos ensued with lots of play and tricks.

Perhaps our best encounter came while the locals were off gathering some octopus after the full moon. When they went ashore to reef walk looking for fresh "taco", we went off in search of a pod. Sure enough a small group appeared and they were relaxed and curious. They would swim right with us, their tails coming within centimeters of actually touching my wide-angle lens. I could see odd barnacles on their tails and remoras attached to their sides. We were able to hang with this pod for a nice long swim. Bobbing down with them as they moved slowly along the sea floor and then playing at the surface when they came up for a breath.

The rays of the sun created shafts of light filtering up from the stunning clear blue of the sea. It was a bit of magic.

A day at sea is usually an 8 hour-trip and June-October is the best season, but they are around all year. Sperm whale watching is best spring to late autumn with August - October the best season. This is the place National Geographic sponsored scientists just recently took the first ever photos of giant squid, the favorite food of sperm whales.

War buffs can also visit here and see the many caves and old guns and artifacts still in the hills. Snorkelers and diver can go out to see the WWII wreck Hinko Maru. It was hit by an enemy submarine torpedo and hauled into the Sakai Ura bay area. Now crumpled but a great refuge for fish, shallow dives and snorkels can be done here. Best visibility is at high tide.

A sandwich shot of a Ogasawara sunset and a humpback taken in Ogasawara Bay. Both shot at 200mm with a D200 and Nikon 18-200mm VR.

The island's town has a nice selection of small eateries and pubs. The stores have some Ogasawara products like sea salt and amberjack sushi. There are museums and whale info centers. Gift shops offer souvenirs carved from whalebone. At night you can take a hike looking for fluorescent mushrooms and fruit bats.

It's a fascinating little place that few visit but those who do never forget the magic of Bonin Blue.

Tim Rock
www.doubleblue.com

Bonin Islands

Getting There:

There is only one way to get there unless you own your own ship or sailboat. That is the Ogasawara Maru.

Ogasawara Kaiun K.K.
Asahi Bldg., 5-29-19 Shiba, Minato-ku, Tokyo, 108-0014, Japan
Ph. +81(Japan)-3-3451-5171

Prices range from about 22,500 yen to 55,000 yen one way (not cheap).

There are 42 inns on Chichi-jima and 12 on Haha-jima, costing about 6,500 - 10,000 yen for a single with 2 meals. For general tourism information, contact:

Ogasawara Tourist Association
Chichi-jima, Ogasawara-mura, Tokyo, 100-2101, Japan
Ph. +81(Japan)-4998-2-2587 Fax. +81(Japan)-4998-2-3555

It is good to speak and read some Japanese here. Not much is in English, but you can get by if you need to.

Whale Watching

Ogasawara Whale Watching Association (OWA) was established in March 1989 to help manage and regulate whale watching, and to operate as an information center. OWA has members who have interest in whale watching, boat operators, owners of tourism businesses and simply fans of whales. There are 11 boats on Chichi-jima and four boats on Haha-jima, which are members of Ogasawara Whale Watching Association (OWA).

You can't swim with whales here. The OWA has established its own voluntary rules:

- A whale watching boat must slow down within 300m of whales.
- Do not violate the normal behavior of whales.
- A whale watching boat must not approach within 100m of humpback whales and 50m of sperm whales.

Larger boats are required more severe rules. And an aircraft is restricted not to approach within 300m of whales.

Contact:
Ogasawara Whale Watching Association
Chichi-jima, Ogasawara-mura, Tokyo, 100-2101, Japan
Ph. +81(Japan)-4998-2-3215 Fax. +81(Japan)-4998-2-3500

The Seasons

The best time to see a lot of the marine life here is late spring through early fall, although the humpbacks come in winter. August and September sees a lot of fish spawning as well.

Humpback whale: January - April.
Spinner dolphin & bottlenose dolphin: through the year but June through October is best.
Sperm whale: mainly summer – autumn
Sand tiger sharks and Spiny Lobster – May through September
Sea Turtles – March through September
Dogtooth Tuna – May through September

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Clarisse Ginna, 18 ans, Roumanie.

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the digital SHOOTOUT
ISLANDBONAIRE

60 participants attended this years Digital Shoot Out in Bonaire from June 16th to 23rd.

Now in its 6th year this is an established event in the underwater photography calendar and is the ideal trip to practice and learn from experienced professionals.

The venue for this years event was the Divi Flamingo's Resort which incorporates Capture Photo, the underwater photo and video shop.

Wide-Angle Traditional
1st Place: Clark Miller.
Prize: Kararu 7-night liveaboard trip

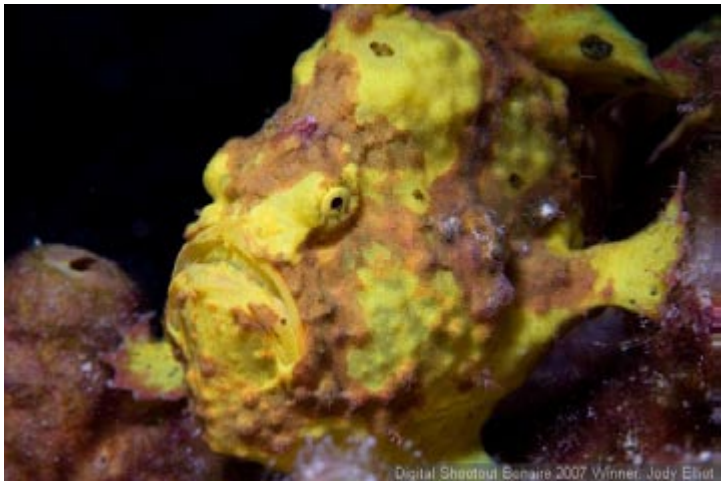
Wide-Angle Unrestricted,
1st Place Brad Brown
Prize: Wakatobi 7-night trip

In an action packed week participants got to dive the beautiful reefs around Bonaire and learn from lectures given by Berkley White of Backscatter, Jim Watt from Hawaii, Eric Cheng from Wetpixel, Dan and Mary Lynn on video and Dan Baldocchi from Light & Motion.

At the end of the week there was a competition in 5 categories for shots taken during the week.

Congratulations to everyone who participated in the shootout! As they like to say each year, "All of us are winners. Some are just more prize-challenged."

www.diviflamingo.com
www.capturecaribbean.com



Macro Traditional,
1st Place Jody Elliot
Prize: Sea & Sea DX-D200 housing

http://wetpixel.com/i.php/full/digital-shootout-bonaire-2007-winners/

CMAS 11th World Underwater Championships

A Judge's Perspective

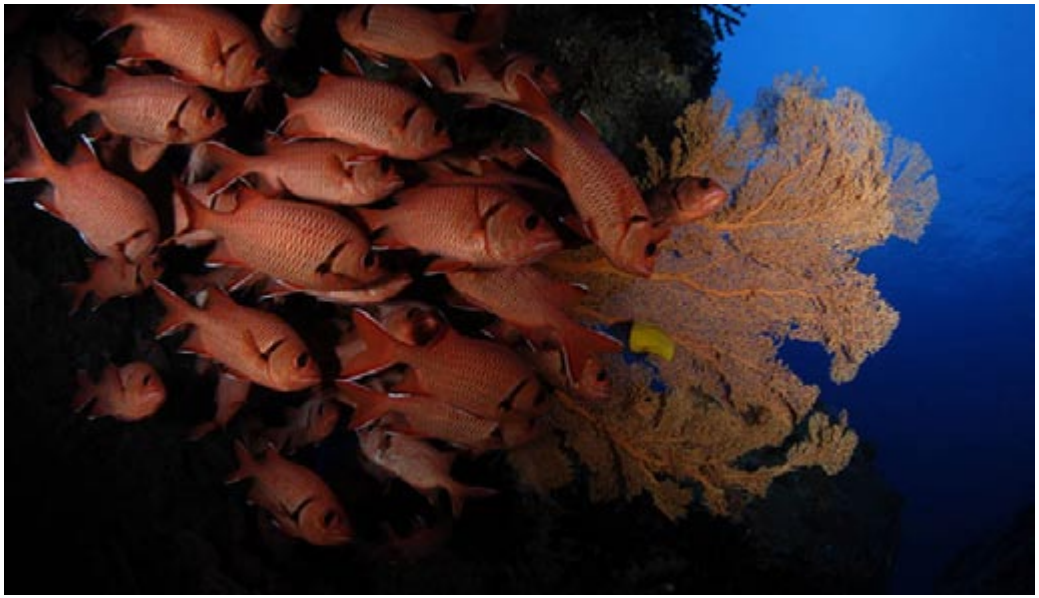
By Mathieu Meur

Held over 4 days in May 2007 in Mauritius, the 11th CMAS World Underwater Photo Championship gathered 27 photographer-model teams from 16 countries and 4 continents, vying for the coveted title of World Champion.

Organised by the Mauritian Scuba Divers Association (MSDA) and the CMAS (World Underwater Federation, founded by Jacques Cousteau), the competition was held under the watchful eyes of 7 international judges, including former World Champions FrÈdÈric Di MÈglio, Andrea Giulianini, and JosÈ Luis Gonz·les, cinematographer Mike Valentine, as well as world-renowned photographers Mathieu Meur and Michael Aw (also founder and publisher of several dive publications), and Anna Arzhanova (president of the CMAS Sports Committee).

For the first time since its inception, the championship allowed only digital cameras, demonstrating a firm resolution to usher the event into the next era of underwater photography. On the flip side, the switch to an all-digital competition resulted in a lower than usual turn-out, with half the number of participants as compared to previous years, numerous previous competitors still shooting film. In addition, the judges all agreed that the overall quality of the entries was below par for a competition of this level. Again, this can certainly be explained by the fact that most participants only made a late switch to digital camera systems.

Under the rules of the competition Carlos Minguell Banos from Spain was the overall winner despite not having won any of the 5 categories because he was the most consistent in all of the categories and so scored the highest points.



Hopefully, both issues should be ironed out by the next edition of the event, due to be held in Korea in 2009.

For this championship, competitors were allowed to take only 100 photos per diving day, and had to submit one photo in each of the five selected categories, namely Wide-Angle With Diver, Wide-Angle Without Diver, Macro With Theme (this year's theme was Crustaceans), Macro Without Theme, and Fish. No digital manipulations were allowed. All the photos submitted had to be exactly as they were taken in-camera.

The winning entries were selected in two

The judges are intentlly poring over the pictures one last time before giving their final verdict

steps. First, all the photos were scored by the judges in a private session, and the 10 best shots in each category were set aside. At this stage, the identity of the authors of the photos was not disclosed to the judges. Some entries were disqualified from the outset for obviously flouting the competition rules such as manipulating living organisms or digitally modifying pictures.

Next, the judges, organisers, participating

(Left) Laurent Beche (2nd place, from France) and (above) Rui Guerra (3rd place, from Portugal).

teams, guests and the press assembled in a large cinema hall for the final judging session which was carried out in public. Having participated in a number of photo competitions as a judge in the past, this particular experience was rather new to me. However, it was reminiscent of the judging process for large international sporting events, like gymnastics or ice skating. For this second round of judging, the identities of the photographers were revealed to all before scores were given. However, in order to prevent any bias, the highest and lowest score given were not taken into consideration in the final tally, only the five other results were considered. Again, this is in line with what is practised at the highest sporting competition level.

Most impressive were the large technical means deployed for this public judging session. A professional electronic scoring system supplied by Omega was at hand, displaying in real-time the scores given by each judge to individual entries, and updating the score of the participants as the judging progressed.

Due to the comparatively low level of the entries this year, some of the judges elected to push the scores up to obtain a wider spread, while others preferred to score the pictures for what they deemed worth, occasionally resulting in some good-humoured booing from the public.

A winner and two runner-ups were thus determined for each category, and the participant with the overall highest score (based on the sum of his scores in each of the five categories) was crowned World Champion. In the roll-of-honour this year, were Carlos Minguell Banos (1st place, from Spain), Laurent Beche (2nd place, from France) and Rui Guerra (3rd place, from Portugal). The scoring system did draw some flak, as it can result in someone who is consistently in the top 10 being voted best photographer overall, without once stepping on the podium in individual categories. However, the system emphasises consistency in all aspects of photography, rather than outstanding performance in a particular style of subject.

After the final results were unveiled, all those involved in the event gathered back at the Suffren Hotel for a much deserved cocktail dinner, featuring local fare, and famed Mauritian rum, before flying back home in the wee hours of the morning.

To find out more about the CMAS and the World Underwater Photo Championship, check out:

http://www.cmas.org

Mathieu Meur
www.mathieumeur.com

A competitors view

by Gerald Rambert

Having won the Mauritian national competition in February, I was excited to be selected to represent the country for the 11th International Championship of the CMAS. Patrick Davy, my team mate, was participating for the second time, as for me it was my first. He warned me about the stress and the tension there was going to be at the event, and I was soon to discover what he was talking about.

First we went to check out just how good the others were. We found out rapidly that some of them had blocked their websites and we couldn't get access to any kind of information.

We had phone calls from other competing teams and soon realised that the others were doing the same. The competition had already begun!

I arrived in Mauritius three weeks before the event and started diving immediately with my fellow friends from the north and the southwest of the island, both of which were potential locations for the championships.

I knew the west coast like my pocket; I even had a turtle hole, where you could see it most of the time but the north side of the island however, was my weakness. I didn't know the landmarks by heart and even underwater, I could just find my way. So I concentrated my time mainly there.

I soon found out that most of the interesting stuff was quite deep and that we had to manage our dive time very carefully. The average depth was around 25 meters, with no real chance of doing multilevel diving, because most of the reef stops at 18 meters.

The tank capacity was restricted to 12 litres,

A festival of cameras on the at least 10 meters long

which was allowing us an average dive time of 50 to 70 minutes including deco stops. Even if the maximum dive time allowed was 90 minutes, there was no way we could last that long.

I was expecting people to go beyond their limits and face problems, but even if some of them came out without air, which I am sure must have happened, no major incident arose.

Other competitors were rushing to all the diving centres in these two areas of the island. After a few days of training, we had the word from the organisation that the championship was definitely going to be held in the north of the island and that the west part was reserved in case of bad weather.

To the disappointment of many who had already spent time taking markings there, we all rushed to the north. I was spied on from the start, as I was the person who had the most experience on the island.

If participants got lost underwater, I seemed to be held responsible and accused of being secretive! I was quite shocked but I guess everyone was very

Surface interval! A little rest and taking notes after the dive.

tense. The competition spirit was in full swing and no one wanted to share their pictures after the dives.

The boats used were around 8 meters long and could fit around 15 people. So we didn't really get much place for all the equipment. We had to be very careful with the cameras. Most of the participants were using 2 at the same time

Carlos Minguel and I discussing equipment.

Oceanica TV was present to follow the event. I am having a chat with Portuguese

underwater and video cameras to memorise the place.

Pressure was such that some participants nearly ended up fighting when one of them accidentally hit another's housing. That was a bit of action!

On the day of the competition, we all headed early to the north on big boats from Port Louis, the capital of Mauritius where everyone was staying. After a 45- minute drive we arrived at "Choisy" the site of the 'competition village'. Once there, we had to format our memory cards in front of the commissioner, and were not allowed to touch our cameras anymore. The dives were spread over two main zones, covering about four dive sites each.

We could choose the dive sites within the zones and were assigned boats accordingly. The weather conditions were not ideal as we had no sun on the first day, and there was a lack of ambient light at depth, forcing us to work at slow speed and flashes on rear.

The second day the visibility wasn't that great and wide angle wasn't really possible, so everyone was mainly concentrating on macro. It was quite hard to choose which dive site you were going to make, but what I soon realised was that it didn't actually make a big difference on the day if you knew the place more than someone else.

I found out that getting your shot was mainly dependent on how the fish and the subject decided to behave on the day; if they wanted to pose or not, or if you had the chance to drop on a nudibranch or something more interesting. You can dive the same place a 100 times, and it will never be the same.

At this level of competition, every participant has got a good eye, knows all the little techniques and secrets of underwater photography, and truly it only depends on chance, on what the sea has to offer that day.

Nevertheless it was a great experience, where I had the chance to meet a lot of interesting people and world-renowned photographers. I got a silver medal in the macro category and was proud to have represented my country.

Gerald Rambert
www.geraldrambert.com

“Under the Blue” 2007 results

‘California’ - Rick Coleman, USA
Prizes: One week live aboard trip to Eastern Indonesia with Archipelago Fleet + Ikelite flashlight

1st Place - Man in the Sea
Noam Kortler, Israel
Prizes: One Week of Shark Diving in Fiji with Beqa Adventure Divers + $100 gift certificate from Ultralight Control Systems

Best of Show Winner
Yeang Chng, USA
Prizes: One week diving in Papua New Guinea with Walindi Resort + $500 Amphibico gift certificate

Popular underwater imagery websites DivePhotoGuide.com & Wetpixel.com teamed up with SCUBA Show to develop an annual international competition for amateurs and hobbyists worldwide.

The 1st annual UNDER THE BLUE competition was a tremendous success. Entries flooded in from around the globe, and were on display during SCUAB Show in Long Beach, California, June 2nd and 3rd, and are now posted online at the official competition website www.UnderwaterCompetition.com.

Photographers competed in four still image categories, including a category for images that focus on California’s unique and beautiful underwater environment, and one video category. Winners shared more than $20,000 in prizes, including premium dive travel, and underwater photo & video equipment! Travel prizes include trips to some of the top photo destinations in the world including Fiji, Indonesia, Papua New Guinea, South Africa and Australia.

As with all UnderwaterCompetition.com events, 15% of entry proceeds will be donated to marine conservation efforts.

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Temperate Temptations

by Mark Webster

Regular readers of UWP will know that I occasionally sing the praises of diving in the cooler waters of the UK. Many of us live closer to temperate waters than we do to tropical and the cost of travel means that if you eschew your home grown opportunities then you may only dive once or twice a year in warm waters with your camera, dependant on your personal budget of course. The added benefit of diving at home is that you have the opportunity of testing equipment and techniques which will improve your success rate when you take that expensive trip.

A common misconception is that temperate waters have less colour and variety than tropical destinations. We do of course lack the reef building corals, but there are temperate locations worldwide that will challenge tropical reefs for colour and variety and there are many closely related species. The purpose of this piece of prose is to advocate the attractions of nudibranch species and sea hares in the UK and perhaps offer a few pointers for finding and photographing them successfully.

Nudibranchs

We have a number of appealing and colourful species of nudibranchs in the shallow coastal waters of the UK but the major difference between them and their tropical cousins is that of size. The cold water species tend to be much smaller and consequently are more of a challenge to find. Understanding when and where the nudibranchs are likely to appear will help you in your quest, but the key to finding them is moving slowly and examining the habitat very carefully – using a torch will help and some may even find that a strong magnifying glass can assist – you can buy large plastic ones in varying strengths from an optician. Nudibranchs are at there most abundant in spring and very early summer, but the exact season

Coryphella lineata feeding on oaten pipe hydroids. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @30th

Polycera quadrilineata. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @125th

Coryphella verrucosa feeding on bryazoan sea mat. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @15th

Flabellina pedata. Nikon F90X, Subal housing, 105mm micro Nikkor, Inon Quad flash, Velvia 50, f16 @125th

will depend largely on how cold the winter has been – if the winter has been mild then you can often find species beginning to appear as early as February.

I find that the best hunting grounds are the shallow coastal reefs particularly in amongst the seaweeds and kelps. There are particular species (e.g. Coryphella lineata and Tritonia nilsodhneri) which like to feed specifically on hydroids or on gorgonian fan corals which thrive more on the offshore reefs which are exposed to strong currents.

The first species to appear in late winter are normally the sea lemons (Acanthodoris pilosa) which are one of the larger species and can look just like small sponges, so can be quite difficult to spot on the reef. One of the first things to look for is the rosettes of eggs this species deposits in a variety of colours on

Janolus cristatus. Nikon F90X, Subal housing, 105mm micro Nikkor, Inon Quad flash, Velvia 50, f16 @125th

the reef, often under overhangs. Having found one or more of these egg masses, start looking hard in the immediate area and you will more than likely find your quarry. If you are lucky you may find mating pairs or one actually laying eggs which will make an attractive behavioural shot. I have found that some of these are light sensitive and will retract their rhinophores and gills when a focus light is on them – use the light to pre focus, lock your lens and then wait patiently until the appendages emerge. In my locality we have beds of maerl, which is a type of calcified seaweed which forms into small coral like structures and often has a strong purple tint. This habitat also seems to attract the sea lemons during their season and can be a much easier environment to find them in.

Other early species include Polycera quadrilineata and Limacia clavigera both of which are very small (10-15mm) and coloured white with bright yellow markings in mixture of stripes and spots. These are very attractive subjects and are found mostly on various seaweeds and the

Limacia clavigera. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon wet lens, Inon Quad flash, ISO 200, f16 @125th

kelp feeding on algae. Searching amongst the weed on the seabed will generally reveal some of these but they are occasionally found on overhanging sections of reef wall as well. In the late spring and early summer Polycera quadrilineata is often found in large numbers on kelp fronds grazing on the sea mats (bryozoans), copulating and laying their egg spirals – sometimes it seems there is a positive orgy occurring!

Among other very colourful species are the Flabellina sp. and Coryphella sp. There are several similar looking species which are also very abundant in late spring and many of these are often found feeding on the stinging cells of oaten pipe hydroids which thrive in shallow waters on the offshore reefs where tidal currents are much stronger. These species are able to digest the nematocysts in the stinging hydroids and store them in their cerata which deters potential predators. These nudibranchs can be a bit of a challenge to photograph as the hydroids are often moving around significantly in the current and swell. If you cannot find a sheltered section of reef then try positioning yourself up current to block the water movement in front of the subject – this is only possible when the current is not too strong!

In the UK we also have a species of gorgonian fan coral, which is much smaller than the tropical cousins but is host to a particular nudibranch (Tritonia nilsodhneri) which mimics the polyps of the coral that it feeds on. They can be quite a challenge to find, but are often given away by their egg trails which are also laid on the coral. These guys are very small and often the fans are in deeper water, but it is satisfying to find and photograph them.

Coryphella verrucosa and spawn. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @125th

There are also other species that are less common and require a little more diligence and a portion of luck to find. These include the spectacular Lomanotus and Aegires punctilucens. Although most of our species are quite small there is one larger species that is often encountered in muddy or sandy environments particularly in river estuaries. This is Pleurobranchus membranaceus which can be up to 12cm in length but is often well camouflaged and difficult to spot. As with other species early spring is best when you will most likely find the large egg swirls first and the nudibranch close at hand.

If you are shooting with a DSLR then the best lens for the small species of nudibranch will be in the 90-105mm range with 1:1 magnification. For me, a shorter focal length of 50-60mm brings you too close to the subject at maximum magnification, making it very difficult to light with flash. I often use a wet lens with a 105mm Micro Nikkor, either an Inon or Nexus, to boost the magnification – you can also achieve this increased magnification with a diopter or tele-converter inside the port, but this then commits you to small subjects for the dive. A good light helps with focusing and it often helps to lock your lens in manual or use AF lock one you have reached your desired magnification – then simply rock back and forth until the subject is sharp and release the shutter. Having your rig close to neutrally buoyant helps this process as often you need to hold the system with one hand. There are various ways of achieving this, my method is a string of small net floats on bungy cord that I put around the port (see picture).

If you are using a compact camera you may need to add a macro wet lens, dependant on the zoom range and close focus ability of your lens. Some compacts do offer a super macro setting, but this is normally at a very short distance to the subject, which makes it difficult to light – and in fact some compacts will not fire the flash in super macro. Once again, it is best to use manual focus options or AF lock once you have the range and desired magnification for your subject.

Sea Hares

Closely related to nudibranchs are the sea hares, the major difference between the two is that sea hares (Aplysia sp) have retained a very small shell on their backs as a part of their mollusk ancestry. You often wonder how creatures earn their common name, but with a bit of imagination I think they do look a bit like a hare or a rabbit when viewed head on, but judge for yourself. Once again

Aplysia punctata. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @125th

this is an early spring species which can be quite difficult to find as the colours blend very well with their habitat. However, every two or three years we seem to have a brief population explosion normally after a mild winter. During these seasons there are positively hundreds if not thousands of sea hares on our local dive sites with mass mating activities which would raise eyebrows if we indulged in

Pleurobranchus membranaceus spawn. Nikon F90X, Subal housing, 60mm micro Nikkor, two Sea & Sea YS30, Velvia 50, f16 @125th

Aplysia punctata mating. Nikon D100, L&M Titan housing, 105mm micro Nikkor, Inon Quad flash, ISO 200, f16 @125th

Pleurobranchus membranaceus. Nikon F90X, Subal housing, 60mm micro Nikkor, two Sea & Sea YS30, Velvia 50, f16 @125th

similar activities in public! The colouration and patterns on these sea hares varies dramatically from plain browns and greens, through bright purples to those decorated with yellow or white spots and stripes. Many of them can be quite large (4-8cm) and so are well suited to a 60mm macro lens.

Sea hares are most often found feeding on seaweed and kelps, but during the mating season they will also be found all over the seabed and on the reef. The egg mass is left on the seaweeds in tight coils and trails in colours varying from white to pink.

As described above, many nudibranchs and sea hares can be found grazing on seaweed and kelp on the reef top which gives you the opportunity to introduce a little natural light behind the subject even at high magnification. As you will be using a small aperture to maximize the

Subal ND20 housing, Inon Quad flash, Inon wet lens, focus/spotting light and fishing floats for increasing buoyancy.

depth of field you need to take a low view towards the surface and slow the shutter speed down significantly to record the natural light. I regularly shoot at 1/15th or 1/8th of a second to achieve this – you may also want to play with the ISO setting as well if conditions are particularly gloomy. Keep shooting and varying the shutter speed and aperture until you are happy with the colour of the background. You can also open the aperture to narrow the depth of field further, but this means that your focusing must be very accurate and it can be difficult to hold a heavy housing steady.

As we all know, practice makes perfect particularly in the art of underwater photography. Many photographers are wary of cold water, but the wide range of dry suits and thermal under suits available today means that you can stay warm and comfortable and increase the 'return' on your investment in expensive camera equipment. Perfecting techniques in temperate waters will give variety to your portfolio and enable you to recognise image opportunities and compositions in warmer waters thus making your expensive trips more productive. Come on in – the water is lovely, really!

Mark Webster
www.photec.co.uk

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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 pubication for you to increase your profile in the underwater photography community.

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

Uw photo techniques - Balanced light, composition, etc
Locations - Photo friendly dive sites, countries or liveaboards
Subjects - Anything from whale sharks to nudibranchs in full detail
Equipment reviews - Detailed appraisals of the latest equipment
Personalities - Interviews/features about leading underwater photographers

If you have an idea for an article, contact me first before putting pen to paper.

E mail peter@uwpmag.com

How to submit articles

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

1. The text should be saved as a TEXT file and attached to the e mail
2. Images must be attached to the e mail and they need to be 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

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

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

Parting Shot 1

I was looking forward to this particular dive. I signed up for the trip to Cabilao, Philippines because it had a dive dedicated to finding this critter and even had a specially hired diveguide to ensure success. I carefully cleaned and lubed the o-rings of my housing and put a freshly charged battery and an empty newly formatted flash card in the camera, an Olympus C7070. I even did a leak test in the resort's pool.

6:30 AM was the set departure time. I boarded the banca (Philippine dive boat), and put on my dive kit. I talked with the guide and he told me that the seafan where the Desniise pygmy seahorse lived, could be found at 25 meters and that the pygs could usually be found near the periphery of the fan. We got in the water and I checked the housing for leaks, descended, and sure enough, at 25 meters was a big orange seafan. The guide started looking intently at the edges of the fan while I tried to help by looking near the center of the fan (just in case). Imagine my surprise when I saw a thin branch of the seafan move! I positioned my torch and focused my magnifying lens on the area and found to my delight a Pygmy seahorse.

I put on 2 Inon UCL 165 wet lenses on my PT 27 housing, composd the shot and fired the shutter. After reviewing the shot on the lcd, I glanced back at the seafan to locate the subject again; and that was when I saw a slow steady stream of bubbles emanating from my housing!

I quickly shut off the camera and started a controlled ascent. I hoped the divemaster understood my sign language when I tried to convey what had happened. I glanced at my computer and saw that I still had to complete 4 minutes of decompression. I knew then that the camera was a goner and watched helplessly as the stream of bubbles gradually slowed as the housing filled up.

Back on the boat, I retrieved the card from the camera and rinsed it with some bottled water. After letting it air dry for an hour, I put it on the cardreader and was rewarded with a steady blue light. I then opened the camera software, chose the only file on the card and heaved a sigh as the above picture came up.

Stan de la Cruz
docstan3@yahoo.com

Olympus C7070 in PT27 housing – F10, 1/640, 2 Inon UCL165 wet mate macro lenses, 1 Inon D2000 set at sttl low -0.5

Do you have a nice shot with a short story behind it?
If so e mail me and yours could be the next "Parting shot".

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Parting Shot 2

"Is this photoshopped?" – No it is not, but certainly you asked yourself this question when seeing such a very unreal picture in the days of digital photography and computers. So if this picture is not made artificially and happened as it was, then what is the story behind it?

I recently was on an assignment with Germany's unterwasser dive magazine in Sardinia, when we did a long shallow dive in what can be considered as a Mediterranean house reef. Alex, the editor and I went on a dive to test several recent compact digital cameras under the same circumstances. So we were searching the sea-grass for photo subjects and stumbled on this juvenile octopus.

He was hiding in a hole so I started offering my finger to him, which he accepted and after some nibbling more arms followed. The little guy was quite strong and even tried to pull my hand into his mini-cave. Alex was amazed. I looked at him and took one of the five cameras were planning to test and started offering it to the octopus. He pulled it into the cave and after we were confident with him not swimming away I tried to snap one or two pictures.

Usually I try to avoid firing my strobe at an octopus but this specimen seemed to handle it quite well without any signs of stress or releasing the camera. So we recovered the first camera which was black and negatively buoyant and fiddled around to release the positively buoyant Canon camera you see in the picture. It was wired to a retrac ring on Alex's jacket.

When we offered it to the octopus he accepted this bigger and more colourful camera. As this camera was pulling his arms upwards it looked like he was taking photos of us, when I snapped the winning shot. I even managed to take a picture where he does white balance on the PADI slate. So he obviously enjoyed digital photography.

After loosing track of your dive number one-thousand-x it gets harder and harder to experience something in the sea which you do not consider as usual. So I mentally logged this dive as one of my most positive memories in the sea and more entertaining than many shark dives I previously did.

Actually I lied in the beginning of this text there is some marginal quick and dirty photoshopping in the image to blur the backscatter and dust that occurred in the background. I have shots from the little octopus fellow which are technically more perfect but the framing and moment is not as striking as in this shot. So I thought it's worth upgrading it a little bit.

That is what the new tools are for, I think.

However the picture is not a trick. And though, isn't it a little bit sad that this has become first question (next to: what camera do you use?) when somebody comes back with a unique picture from an unbelievable moment that just does not seem real?

Camera was Canon EOS 5D in a Hugyfot housing with Canon 17-40 4.0L lens and a Hugyfot Mega eTTL Substrobe.

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