

Canon R7, green-water notes from the field

by Dan Bolt

Just a couple of weeks before my latest trip to the beautiful Sea Lochs of western Scotland, a big heavy parcel landed on my doorstep and I was lost in a world of new and exciting camera and housing kit.

I've got exactly the same setup as Kevin has reviewed (ie Canon R7, with Nauticam housing and WWL-1 lens) and agreed entirely with how great this camera is and how good the housing ergonomics are too.

I had the opportunity to use the R7 in pretty clear water (upwards of 10m visibility) but we weren't blessed with much sunlight so it was an ideal time to put the new camera through it's paces. I've always liked letting natural light into my photos, regularly pushing my old Olympus OM-D E-M1 to places it struggled with.

As you'd expect the R7 didn't disappoint. It's ISO capabilities are pretty good for such a densely packed sensor, but the in-body image stabilisation is amazing. I was regularly shooting at 1/30th, or 1/25th of a second and achieved a very high hit-rate indeed.

Like Kevin, I found the new RF-S 18-45mm lens paired with the Nauticam WWL-1 (I have the original version of this lens) is a match made in underwater-heaven.

After two weeks in the Lochs, I found that my two favourite lenses were the kit lens + ww1-1, and the EF-100mm macro. I also have the Tokina 10-17mm and EF 60mm macro, but I was less



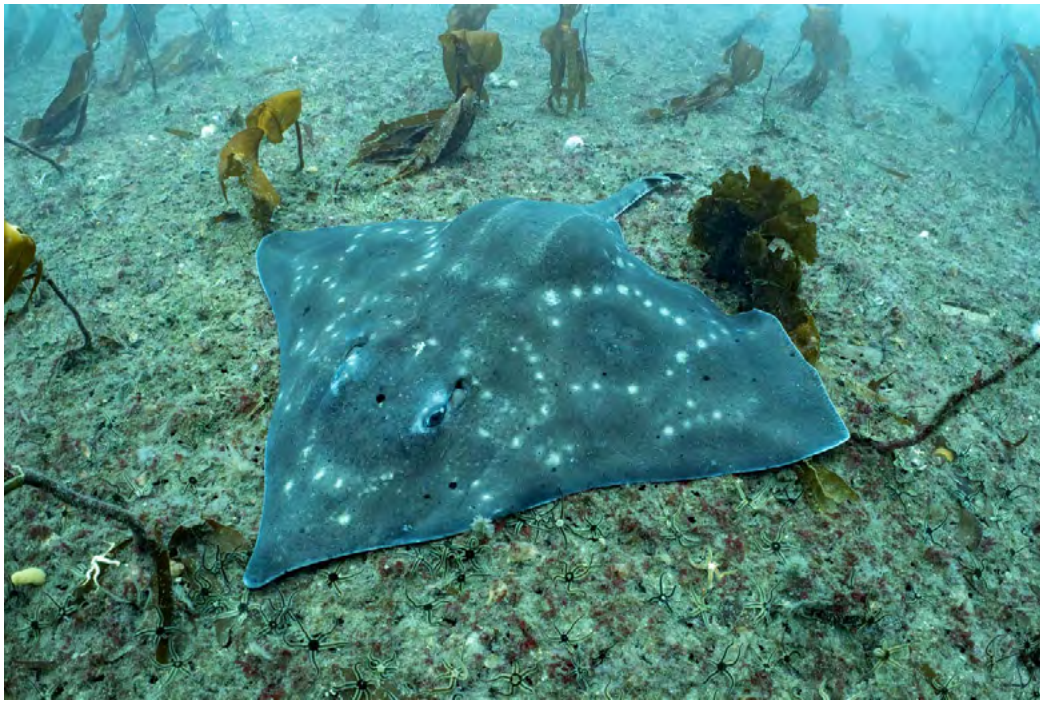
Edible crab on brittlestar bed

Canon EOS R7, Nauticam housing, RF-S 18-45mm @ 18mm, Nauticam WWL-1, 1/30th, f/10, ISO1600, 2x Sea & Sea YS-D1

Clingfish

Canon EOS R7, Nauticam housing, EF 100mm macro, 1/200th, f/13, ISO400, 2x Sea & Sea YS-D1.





Top left. Flapper skate . Canon EOS R7, Nauticam housing, RF-S 18-45mm @ 18mm, Nauticam WWL-1, 1/30th, f/7.1, ISO1250, natural light.

Above. Yarrel's blenny. Canon EOS R7, Nauticam housing, EF 100mm macro, 1/200th, f/13, ISO400, 2x Sea & Sea YS-D1.

Left. Soft coral scene. Canon EOS R7, Nauticam housing, RF-S 18-45mm @ 18mm, Nauticam WWL-1, 1/25th, f/14, ISO640, natural light.

impressed by them (maybe that's just because they don't suit my shooting style as well as the others did, certainly there's nothing wrong with those lenses!).

I had less success in pushing the sync speed of my ageing YS-D1's. I could only go to 1/250th before suffering with black banding in my images. My buddy has the R7 also and can go to 1/400th with his Inon Z240's. Me? Jealous? Yeah, just a little. But new strobes are a serious investment these days so that'll have to wait until my D1's give up completely. Happily, the R7's base ISO is 100 so that'll help in those few situations when "only" being ably to sync at 1/250th becomes problematic.

It wasn't a cheap exercise to switch from Micro Four Thirds to mirrorless APS-C, but I'm very happy with my decision (plus the housings are almost the same size/weight) and I'm looking forward to a fruitful relationship with the R7.

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