

New Products

Ikelite Canon 5D Mark II housing



This heavy-duty clear polycarbonate case is contoured to the camera, durable, and completely corrosion free. Unlike aluminum housings there is a clear view of the main o-ring seal, port o-ring seal, camera controls, and dry inside. Mechanical controls are The housing is fully functional to a depth rating of 200 feet (60m). The housing is only slightly negative in salt water depending on choice of lens port.

The Super-Eye magnifier comes standard and offers enhanced visibility of the camera's viewfinder while wearing a diving mask. The camera's large LCD screen can be clearly viewed through the back of

www.uwpmag.com

the housing. The live preview feature of the Canon 5D model is accessible for framing your photos using the camera's LCD screen.

Controls are provided through the housing for every camera function except the multi-controller and kept water-tight with Ikelite pioneered Quad-Ring seal glands—proven to be the most reliable method of sealing controls. A large zoom control knob can be comfortably reached without removing your hand from the handle.

A full range of optical grade dome and flat ports accommodate most macro, wide angle and zoom lenses. The standard port line offers compact and affordable options



without sacrificing image quality. The modular port system offers maximum versatility and performance with interchangeable 8" dome and flat port assemblies. Port attachment is quick and easy with a simple locking system and the port o-ring seal is clearly viewed through the housing. Lens ports sold separately.

The dSLR housing measures 9.5" (24cm) wide including knobs; or 13.25" (33cm) wide with tray & handles. It is 6.75" (17cm) high; or 8" (20cm) high with tray & handles and 6.5" (16.5cm) deep including knobs and port lock assemblies.

The housing complete with removable handle and tray assembly weighs 7.15 pounds (3.24kg) without port.

www.ikelite.com



Seatool Nikon D300 housing



Small and light enough to hand carry on aircraft, the Seatool ND300 offers exceptional underwater balance.

All camera controls are placed within easy reach, even for divers with small hands. The command dials and shutter release are exactly where you expect them to be for effortless operation, even one handed.

Your new Seatool ND300 housing comes standard with connections for optically fired strobes with optional single or dual Nikonos style bulkheads.

The Seatool ND300 offers three viewfinder options: Optical window, 45° or 180° Inon Magnifying Viewfinders.

www.reefphoto.com
www.seatoolusa.com

FIX G10 Housing for Canon Powershot G10



FIX (Fisheye Japan) is one of the most innovative producers in the industry and has demonstrated that again with their new housing for the Canon G10. The compact form factor combined with extreme versatility from a single port configuration make this housing a great contender for the popular G10.

Adapters for the popular 67mm wet mount macro lenses or Inon AD mount macro lenses add even more versatility, or go really wide with the Fisheye FIX 15mm Wide Angle Converter Lens.

An ergonomic shutter release, easy access to all camera controls, and a comfortable grip make this housing a pleasure to use. The housing zoom control features a unique 'screw-down' limiter to prevent accidentally

zooming the camera when using the wide angle converter.

The flash window on the front of the FIX G10 is molded to accept Sea & Sea style fiber optic cables for use with either Sea & Sea or Inon fiber optically triggered strobes, allowing optical TTL strobe control and trouble-free strobe connection. optical TTL strobe control and trouble-free strobe connection.

www.reefphoto.com

INON Float Arms



The INON Float Arm uses weather-resistant ABS material for its component arm body to lighten total weight creating extraordinary buoyancy together with its hollow arm body design comparing to existing solid arm type float system. The hollow arm body enables not only helping weight trimming but also provide extra buoyancy.

The Float Arm system has 5 different models.; 'Float Arm' series of standard $\phi 52\text{mm}/2\text{inch}$ with three different lengths and 'Mega Float Arm' series of $\phi 97\text{mm}/3.8\text{inch}$ with two different lengths.

www.inon.co.jp



Seatool Sony HDR-SR11/12



The Seatool SR11/SR12 underwater housing for the Sony HDV Handycam HDR-SR11/SR12 is one of the smallest, lightest underwater video housings ever produced.

At just 1.5kg it's small and light enough to hand carry on aircraft and because the housing body conforms so closely to the camera, the housing attains nearly neutral buoyancy (slightly negative) for effortless handling underwater.

The housing utilizes a flip out mirror & LCD reversing circuit, allowing the user to take advantage of the camera's LCD Screen for composition. Optional 3" external monitor now available.

www.reefphoto.com
www.seatoolusa.com

Top Dawg 11 video housing



The new Top Dawg II underwater video housings are the most versatile housings on the market. Not only will they fit well over one hundred cameras, they also feature the ability to shoot digital stills. Depth rating 200 fsw.

The housing weighs 6.5 lbs and includes an integrated weight bracket.

Dimensions: - Length: 10.75 in Width: 11.25 in. (with handles) Height: 5.75 in.

Controls - True non-penetrating electromagnetic controls

- Easily removed for cleaning.



- Mode photo/video, Start/stop Record & Photo,

Power on/off, Zoom tele/wide, Momentary Auto Focus, Fulltime Auto Focus, Manual Focus near/far

A scratch resistant flat glass port provides wide angle and good macro capabilities.

www.topdawgvideo.com

Olympus PT-044 housing



When the action moves from the beach to the water, your Olympus digital camera needn't be left behind. The PT-044 underwater case has been specially customised for the FE-360 camera and is waterproof up to a water pressure equivalent to a depth of 40 metres. This case is perfect for fascinating underwater photography or capturing the thrill of water sports and activities. With its durable, high quality polycarbonate construction, it protects the camera from water while also cushioning it from knocks and bumps on land. Complete control of photo functions, such as zoom and flash mode, is also permitted.

www.olympus.co.uk



**Subal ND30 Housing
for Nikon D300
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www.reefphoto.com

10Bar housing for Panasonic LX3



Made of aluminum, it is a sturdy choice for the LX3 camera. For those who favor small cameras, it is the ideal housing to suit their needs.

It is equipped with full-function control buttons. The Acrylic back cover allows taking pictures and checking on the camera much easier. Its key hole lock design provides ease of use and added security to prevent from leaking. Now you can use small cameras with the feeling and function of professional camera housings.

Overall Size 134 x 152 x 112mm (LxWxH) Total Weight Approx. 920g (Housing only)

Buoyancy (with camera) Slightly negative in salt water

www.10bar.com

Epoque Canon Rebel housing



The camera is fast, easy to use and delivers perfect photos. It features a 10.1-megapixel CMOS Sensor, Canon DIGIC III processor, a bright 2.5-inch LCD monitor, and Live-View Function, in a compact design. The Rebel XS is a powerful image tool that is simple to use.

The Epoque ERX-C1010 housing will operate most of the functions on the Canon Rebel XS/ EOS 1010 under water. There are five interchangeable ports available for using the most popular lenses. A Zoom-port, two Macro-ports for the EF 50mm and EF 100mm macro lenses and two Dome-ports for wide angle and fisheye lenses, will be available to for capturing every type of underwater subject and scene.

www.epoque-japan.com



5 **important reasons to make
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for underwater photo and video**

We are divers and photographers

Everyone on our friendly staff is an underwater photographer. We use the gear that we sell, and we keep up with the latest imaging products for both underwater and topside.

U/W photography is our only business

We're not a dive shop and we're more than a camera store. We concentrate all of our energy on the constantly changing world of underwater imaging.

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Gimme a hug DVD



This short documentary shows one of the most mysterious phenomena in the animal world; Tonic Immobility, amazing animals showing a totally different behaviour than most people would expect. It shows not only how beautiful and graceful those animals are, but also reveal surprising insights into their behaviour.

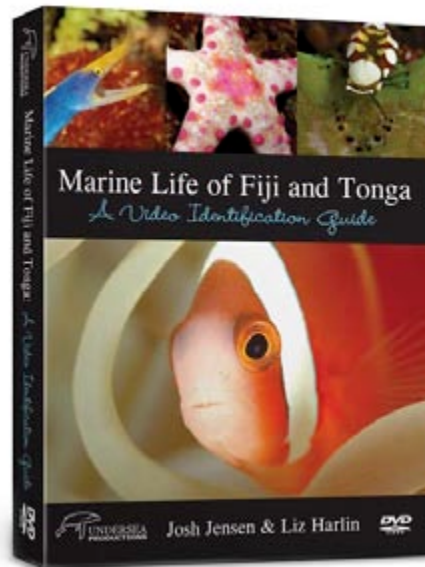
With his films, filmmaker Geert Droppers, wants to give the viewer a more genuine picture of an animal that, naturally, must be handled with care and respect, but that is certainly not the monstrous 'killing-machine'.

This documentary is produced by the PROTECT THE SHARKS FOUNDATION, a Dutch NGO, working on projects to create awareness and a better understanding for this important animal that is threatened with extinction by over fishing and finning of sharks.

www.protect-the-sharks.org

www.uwpmag.com

Marine Life of Fiji & Tonga DVD



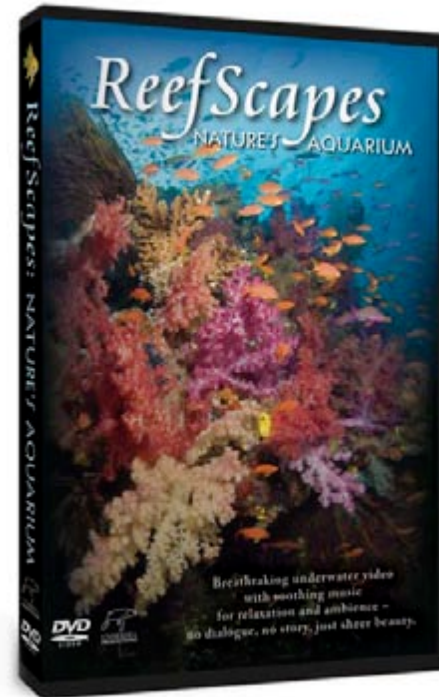
This "V.I.D." Guide (Video ID) covers the incredible marine biodiversity of this fantastic corner of the South Pacific. It's an comprehensive identification guide to 1272 animal and plant species — except that instead of being a book full of pictures, it's a video with gorgeous real-life footage of each species, and each of the 1739 video clips is labelled with the common and scientific names of each species.

Beautifully filmed and visually engaging, Marine Life of Fiji & Tonga contains pretty much every species you are likely to see, catch or hear about when getting wet in this part

of the world. Three years and more than 3000 dives in the making, this is both an essential tool and exotic entertainment.

www.underseaproductions.com

Reefscapes: Nature's Aquarium DVD



Filmed the clear blue waters of the Fiji Islands, Reefscapes: Nature's Aquarium is a remarkable hour-long collection of 137 seamlessly unfolding ocean scenes. Magnificent corals serve as a natural backdrop to the reef's innumerable colourful fish

as they swim in and out of this unique tropical marine stage. The camera documents the dynamic and very real scenes of untamed coral reefs - and the action unfolds not within the confines of a fish tank, but in the South Pacific's limitless blue.

With high-end optics and super-wide lenses for outstanding picture clarity, Nature's Aquarium singularly captures the unsurpassed beauty and glory of the vast underwater world.

There is also a bonus feature Reefscapes: A Closer Look — enjoy a 20-minute undersea journey and delight in meeting the colourful cast and characters of Fiji's tropical reefs. There are butterflyfish, shrimps, angelfish, turtles, sea stars, parrotfish, anemones... A Closer Look is an enchanting virtual dive into the realm of a vibrant coral reef, and even includes optional subtitles that identify each critter for you.

Award-winning composer Bjorn Lynne's serene soundtracks are featured on Reefscapes: Nature's Aquarium and Reefscapes: A Closer Look, and both videos can be looped for continuous playback.

www.underseaproductions.com

Nikon D3x Underwater Housing Test Fit

By Berkley White



Nikon D3x in a Subal ND3



D3x in a Sea & Sea MDX-D3



Recently one lone Nikon D3x made its way from headquarters to the west coast. This camera was an early production model and unauthorized for public image samples. All initial reports had confirmed that the Nikon D3x was the exact same body as the NikonD3. However, we were concerned something as simple as a camera strap mount change might require housing modifications.

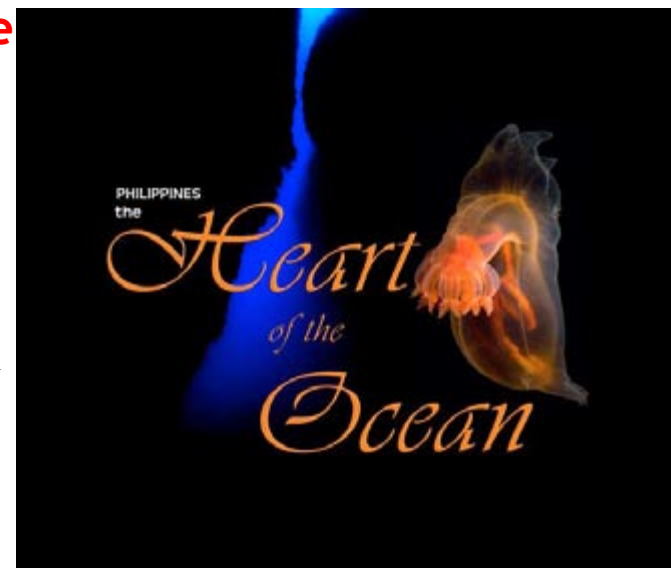
We are happy to confirm that the Nikon D3x does indeed fit the Sea & Sea MDX-D3 and Subal ND3 housings like a glove. We were temporarily out of stock on the Aquatica D3, but based on our measurements we are 99.9% confident the Nikon D3x will drop in the Aquatica D3 housing as well.

www.backscatter.com

Philippines 'The Heart of the Ocean'

Philippines - 'The Heart of the Ocean' is one of the finest book of the ocean; the first in the world to illustrate and celebrate the richness of life in both shallow and deep water of the South East Asia Seas. In Its true intend, the volume evolved as an accolade for the Earth richest marine biodiversity province. This high quality 7 colour production pictorial almanac encapsulates the richness and beauty of what lies beneath the heart of the Philippine Sea into one exquisite volume; it is designed to raise the standard for all books of the sea, a hallmark for underwater imageries production. Celebrating the arts of nature and the wonders of biological science this production reveal the usual suspects of coral reefs, the pelagic zone, inshore and fringing reefs, and the oceanic atolls and well as several deep sea critters from the heart of the tropical ocean seen for the very first time.

Available at all good bookshops from mid January 2009 - author autographed limited edition copy can be order from one@oneocean.com USD100 freight included. Part of the Proceeds of the limited edition is designated for OceanNEnvironment's "SAVE OUR SEAS" fund to support research and conservation projects in the Asia Pacific. The limited edition production is endorsed by President Gloria Arroyo and supported by the Department of Tourism Philippines.



www.MichaelAW.com



Backscatter And Underwater Photo-Tech Have Merged!

Long term friends Berkley White of Backscatter and Fred Dion of Underwater Photo-Tech have merged their businesses to create Backscatter East in Derry, New Hampshire. "I am thrilled to work more closely with Fred Dion" says Berkley White. "We have shared the same business values for over 20 years. We both believe the customer comes first and only sell products that we would dive ourselves."

Fred Dion and the Underwater Photo-Tech crew have serviced the underwater imaging community for 25 years. We are excited that Fred will add his wisdom to the Backscatter

experience. Fred will manage Backscatter East and will be available to clients via phone and email daily. Please stop by our new east coast showroom to see the latest in imaging equipment and receive hands-on help from Fred and the crew.

Coast to coast or international, we have you covered! We now offer extended work hours for all time zones. Our west coast shipping hub offers the latest shipping times in the US and our extended hours will give you easy access to the best technical phone support in the industry.

www.uwphoto.com



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TRIDENT

Magic Filter

Cameras Underwater Express new web shop



Previously at Cameras Underwater we've always debated whether we should be selling our products over the net due to their complicated nature. We feel it's really important to make sure that our customers are buying the right equipment for them, rather than just what happens to be on the market. We also like to teach people how to use the important features of their cameras, which makes underwater photography much easier. Well, after

countless requests from our customers to be able to buy online we've decided to make it possible with a limited selection of what we sell. We're trying to include as much useful information as possible so that people do make the right choices. However for the best service, we still recommend that you speak to us, either over the phone or by popping into one of our two branches, located in London and Devon.

www.camerasunderwater.co.uk/store



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FX for Nikonians

By Alexander Mustard

This time 13 months ago, Nikon did not sell any cameras with full frame (i.e. the same frame size as 35mm film) digital sensors. Much has changed. Nikon now has three. The 12MP D3 went on sale in December 2007, the 12MP D700 was released in August 2008 and, most recently, the 24MP D3X arrived in December 2008. All, it could be argued, are class leaders. They have also attracted lots of attention from housing manufacturers: options for the D3 appeared from March, for the D700 from October and because the D3X is externally identical to the D3, well there was no wait at all.

All these cameras are packed with the latest technology, and have the full might of Nikon's marketing department behind them! We're made to think we couldn't possibly take a picture without one. But for Nikon users shooting with DX sensors underwater are they worth the upgrade? In this article I'll try and answer that question by sharing some of my experiences shooting both the D3 and more recently the D700, underwater, in environments as diverse as the waters off Vancouver

Island and the Red Sea. I have yet to use the D3X underwater, but being identical to use to the D3, I'll comment on its potential.

Theoretical Advantages

The meat of the issue is that larger sensors have three theoretical advantages underwater. First each photosite (what becomes a pixel) is larger, so it collects more light. This improves the signal to noise ratio, allowing the D3 and D700 to be leaders in low light (high ISO) image quality. Useful, for example, for available light wrecks. Second, another positive of large pixels is that they reduce diffraction, theoretically capturing more detail at smaller apertures. Useful for macro. The third advantage of a big sensor is that you can squeeze more megapixels on them, while not compromising the quality of each pixel too much, and not pushing the resolving power of your lenses to the limit. The D3 and D700 don't do this, but the D3X does. There are disadvantages too compared with DX sensors. The most obvious being the extra expense.



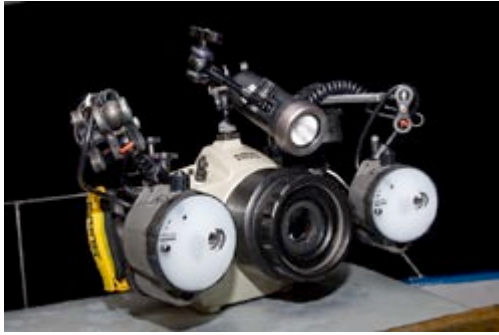
Large sensors, with less densely packed and larger pixels allow us to shoot at higher ISO, without encountering noise. In Canada, I found plenty of uses for ISO 800 and some for ISO 1600. In tropical conditions it was much harder to find justifiable uses for this capability. Nikon D3 + Sigma 15mm. Subal housing. Inon Z240 strobes. F10 @ 1/60th. ISO 800.

Transition To FX

For those thinking of the "upgrade" I can reassure you that the transition is painless. The cameras feel and function just like the DX ones. The viewfinders are improved and the lenses change a little. Focal lengths you have got used to on DX are now wider, and some lenses like the 16mm fisheye are not quite as good as you remember them being on film. If focal lengths concern you, just look through



Is big best? The FX or full frame sensor from Nikon's D3 and D700 cameras. Photo: Nikon Inc.



The Subal ND3. Although bigger and considerably more expensive than the Subal ND700, the housing is closer to neutral in the water and has excellent ergonomics. It takes both the D3 and D3X.



The consistency of Subal's controls between their housings makes adapting to using any of these cameras very simple for existing Subal users. Shutter release, AF-lock, Aperture and Shutter Speed controls all fall easily to fingers. Photo: Peter Rowlands.



The Subal ND700, is a compact, but fully featured housing.

Photo: Peter Rowlands.

(Right) The 60mm is restored to its full coverage and becomes quite a wide macro lens well suited to larger macro subjects. The 105mm is the more versatile all rounder on FX cameras. Nikon D3 + 60 mm. Subal housing. Inon Z240 strobes. F18 @ 1/160th. ISO 200.

the lens (rather than at the numbers on it) what you see is what you get. You soon adapt. Changing from DX to FX is much simpler than changing from film to FX would be. The FX format may be the same size as slides, but the way the sensors respond to light is quite different. The size is where the similarity ends.

I am a Subal user and I borrowed Subal housings for both the D3 and D700 (many thanks to Ryan Canon of Reef Photo, Craig Jones and Peter Rowlands for their generosity). The consistency in Subal's ergonomics made the transitions simple. Subal's



controls are so similar between their Nikon housings that it makes adjusting to a new camera easier underwater than on land. All the housings performed faultlessly and I was happy with the images I was able to produce from my first dive with each. The fact I don't have much to say about them, speaks volumes for their instant useability.

Shooting Macro and Auto-Focus

For macro FX has some advantages and some disadvantages compared with a DX format camera,

but the differences are smaller than I expected. On FX I found I needed to use more macro lenses to really cover all the subjects, there seemed to be less flexibility with each than with DX. With an FX system I would expect to travel with Nikon's 60mm and 105mm and Sigma's excellent F2.8 150mm macro lens on most shoots.

On FX the 60mm returns to its full angle of view, which is wider than I remember! A weakness of DX for macro is that the 60mm is a bit long for some subjects and quite a few of us have experimented with other lenses (such as Tokina 35mm, Sigma 17-70mm etc) to plug this gap. That said, on DX, the 60mm is definitely the go-to focal length for macro flexibility. However on FX, despite being able to focus to 1:1, it is not as flexible a lens because lighting becomes compromised at the short working distances.

The 105mm VR is the go-to macro lens on FX, I particularly like it when paired with a 5T dioptr. This weak dioptr shortens the minimum focus distance of the lens should you need to get closer than 1:1, without restricting the maximum focal distance too much. In fact the 5T would be a great teaching aid. If something is too far away with the 5T it is probably not worth shooting. Annoyingly the standard Subal



The 105mm is the most versatile macro lens on FX; covering subjects from fish portraits to nudibranchs. Note as how the camera has coped well with framing against the sun. Nikon D700 + 105 mm. Subal housing. Subtronic Alpha strobes. F11 @ 1/60th. ISO 200.

105mm VR port does not provide room for this useful supplementary lens.

The Sigma 150mm performs like the 105mm on DX, providing an angle of view that many DX shooters have found ideal. On DX the 150mm is a niche lens, and is difficult to aim (with a film equivalent focal length of 225mm) on FX it is a mainstream choice. One downside of the 150mm is that it made both Subal housings negative and nose heavy.

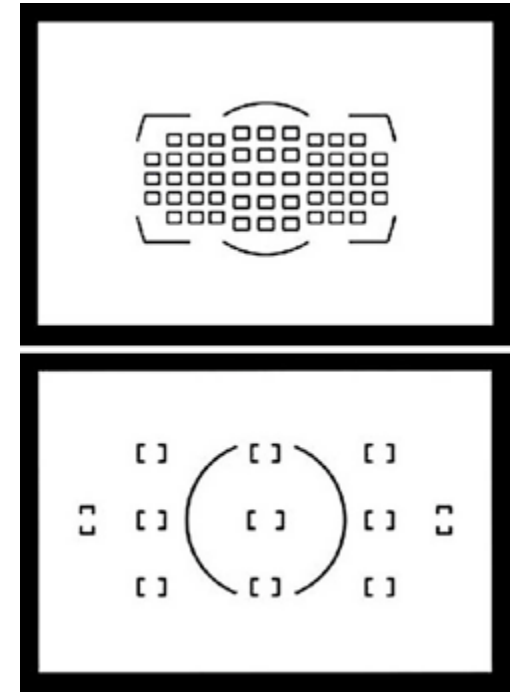
A common argument in favour of 12MP FX sensor over a 12MP DX sensor for macro underwater photography is diffraction at smaller apertures. In studio tests its possible to show that the more densely spaced the photosites on a sensor the more diffraction will occur reducing the detail captured at smaller apertures. While I do not doubt diffraction occurs in our underwater photos, I feel



To cut the coverage of the fisheye, but to exploit its excellent optical performance, I mounted it on a 1.5x teleconverter. This was a good solution of wide angle shots of smaller subjects. Nikon D700 + 16 mm + 1.5x TC. Subal housing. Subtronic Alpha strobes. F10 @ 1/125th. ISO 200.

that in the real world there is so much else going on that influences sharpness (not least of which is shooting through murky seawater) that I don't think we should be overly concerned with it.

I use auto-focus for almost every underwater photograph I take and I value AF performance above many other factors, when selecting a camera. All of Nikon's FX cameras share the same AF system and it is fast and accurate. It acquires focus faster and tracks subjects better than my D2X. My main criticism is that the frame coverage of the sensors is lacking compared with Nikon's DX cameras, such as the D300 and D2X. But I should comment that the AF coverage of the D700



A comparison of the AF sensor frame coverage of the FX Nikons (D3, D700 and D3X, top) with the DX sensor D2X. The FX cameras lag behind the older Nikon.

compares favourably to Canon's full-frame cameras.

Nikon's FX cameras have three AF Area Modes. I found that Auto-Area AF worked very well on every subject I shot with wide angle. Perhaps, only when shooting strongly backlit (into the sun) compositions might you need to switch to Single-Area AF. I also found that Auto-Area AF worked very well for many macro subjects too. For macro, though, I generally shot single area AF or Dynamic-Area AF, which I used with all 51 points activated and 3D tracking switched on. The tracking works underwater, but not if subjects are moving fast. I found it more use to keep subjects in focus when the camera moved slightly (at high