

Underwater Photography Made Easy

Create amazing photos
& video with

SeaLife[®]
underwater cameras

by Annie Crawley



Dive Into Your
IMAGINATION

Including high definition video and
photo galleries to show you positioning
and best techniques!

BY ANNIE CRAWLEY

SeaLife Cameras

Perfect for every environment whether you are headed on a tropical vacation or diving the Puget Sound. These cameras meet all of your imaging needs!



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www.Sealife-cameras.com

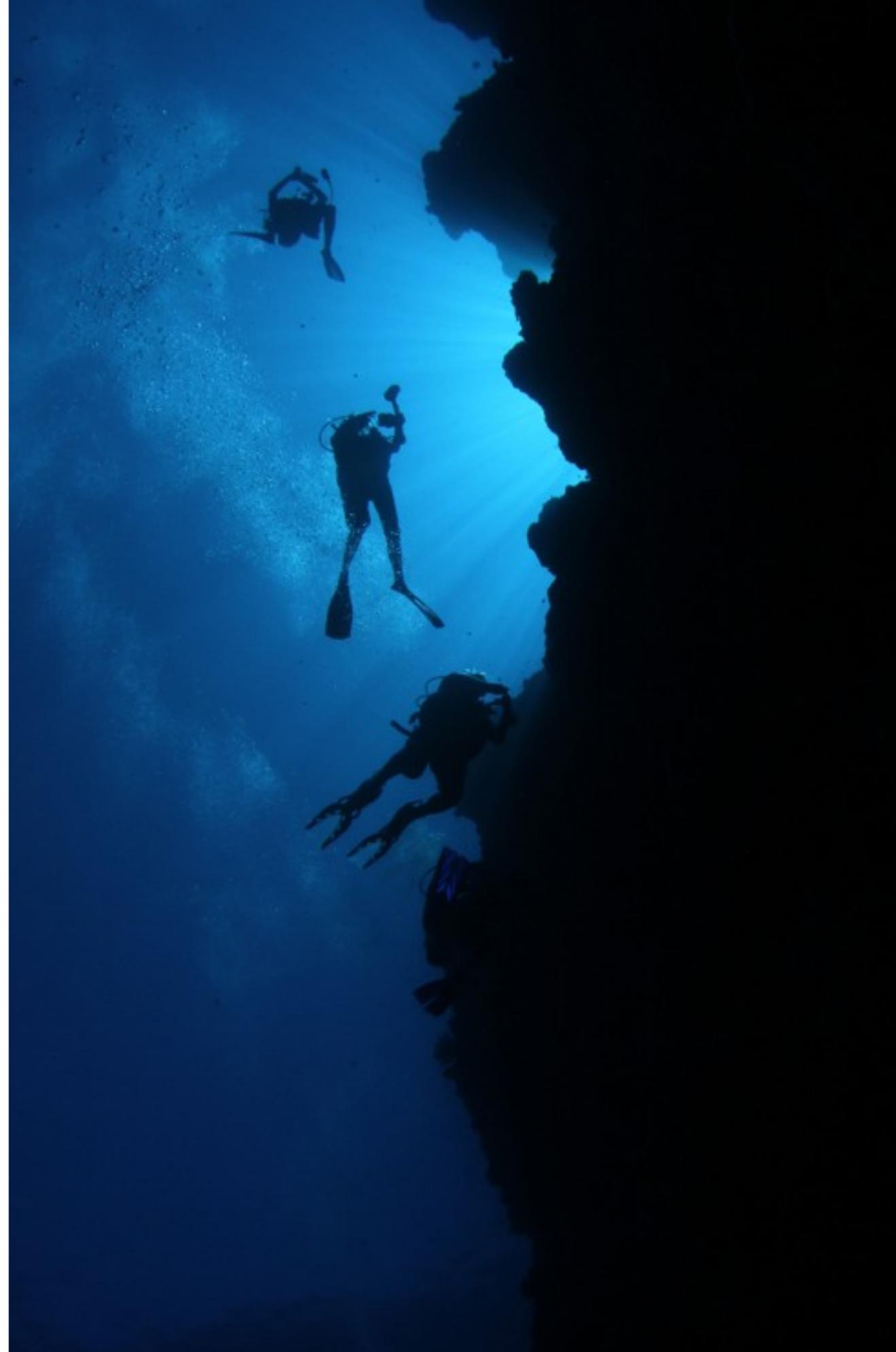
www.DiveIntoYourImagination.com

Edmonds Underwater Park, Washington

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Underwater Photography Made Easy shows you how to take great photos and video with your SeaLife camera system. After our introduction to this interactive book you will learn:

1. Easy to apply tips and tricks to help you create great images.
2. Five quick review steps to make sure your SeaLife camera system is ready before every dive.
3. Neutral buoyancy tips to help you take great underwater photos & video with your SeaLife camera system.
4. Macro and wide angle photography and video basics including color, composition, understanding the rule of thirds, leading diagonals, foreground and background considerations, plus lighting with strobes and video lights.
5. Techniques for both temperate and tropical waters, how to photograph divers, fish behavior and interaction shots, the difference in capturing animal portraits versus recording action in video. You will learn how to capture sharks, turtles, dolphins, clownfish, plus so much more.
6. How to visualize and capture images needed to tell a great story plus tips to tell your story.
7. Care and maintenance for your SeaLife Camera system.
8. How to share your images through SeaLife imaging contests and social media.





No matter what SeaLife camera you are using, it is all about the technique. Should you use an external flash? Fisheye lens or macro? This enhanced eBook shares a variety of diving situations and how you can get the most from your SeaLife Camera.

Welcome to the Underwater Photography & Video Club!

Underwater photography and video changes your life and your diving. Once you see how easy it is to capture your experience and share it with your friends and family, you want to do it again and again. SeaLife Cameras are a great way to capture memories underwater whether you are a beginner diver or more advanced and want to start underwater imaging. I created this guide for SeaLife Cameras to give you professional tips and tricks so you can take amazing underwater photographs and video with your system.

For nearly twenty years, I have been training divers and snorkelers, kids and adults, beginners and pros on the skills and techniques of how to shoot great underwater photos and video. SeaLife Cameras can do it all. This enhanced eBook will inspire and help you. You will learn proper body positioning, composition, lighting, and what shots you need to tell a great story. Most of us dream of diving and swimming with turtles, dolphins, and sharks; but with your SeaLife



Camera in hand you get to capture your experience to share with others! Consider me your personal camera coach as I'm sharing my professional secrets with you. As you explore this eBook, imagine you are behind your SeaLife camera taking the shot. I'm looking forward to go on an adventure with you. *Keep diving into your imagination and let's get started creating Underwater Photography Made Easy!*

Annie Crawley

About SeaLife Cameras



SeaLife DC1400 shoots photos and high definition video.

Whether it's your first time snorkeling or your annual scuba trip in the tropics, SeaLife Cameras help you discover the underwater world. For over 25 years, SeaLife has made the world's most popular underwater cameras.

All SeaLife products

have something in common - they make great images easy to obtain. At SeaLife, our goal is to develop innovative underwater cameras and accessories that make underwater photography easily accessible to everyone.

SeaLife cameras were first introduced in 1993. In 2000 SeaLife made the first digital underwater camera. In 2007 SeaLife developed the first non-housed digital underwater camera, and in 2013 SeaLife introduced the powerful Sea Dragon Lighting system and its innovative Flex-Connect tray, grip, arm and accessory system.

Today, SeaLife cameras, lighting and accessories are sold and serviced in 64 countries around the world. SeaLife offers the only truly expandable underwater camera system, with their universally compatible Flex-Connect mounting accessories and Sea Dragon Lights.

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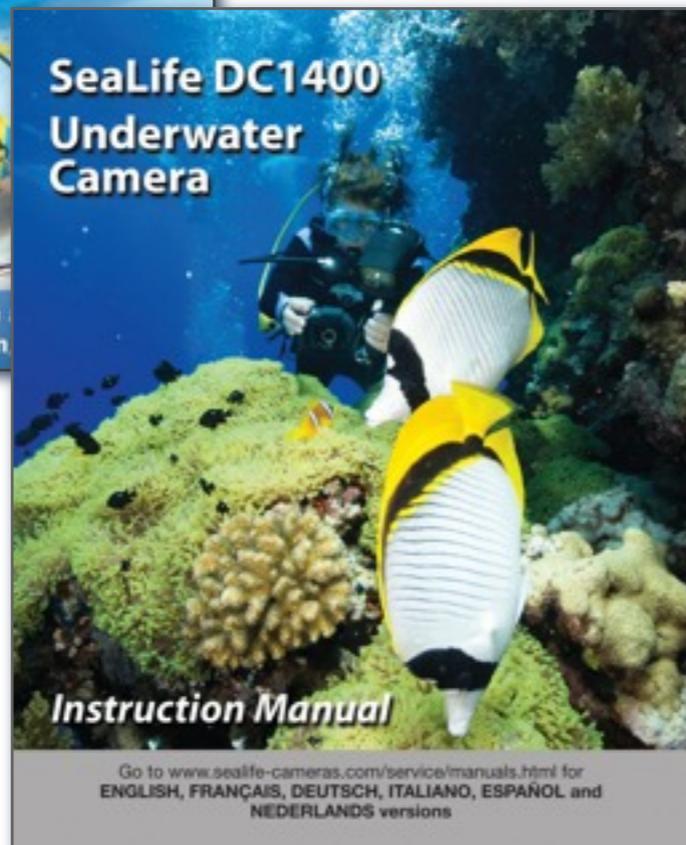
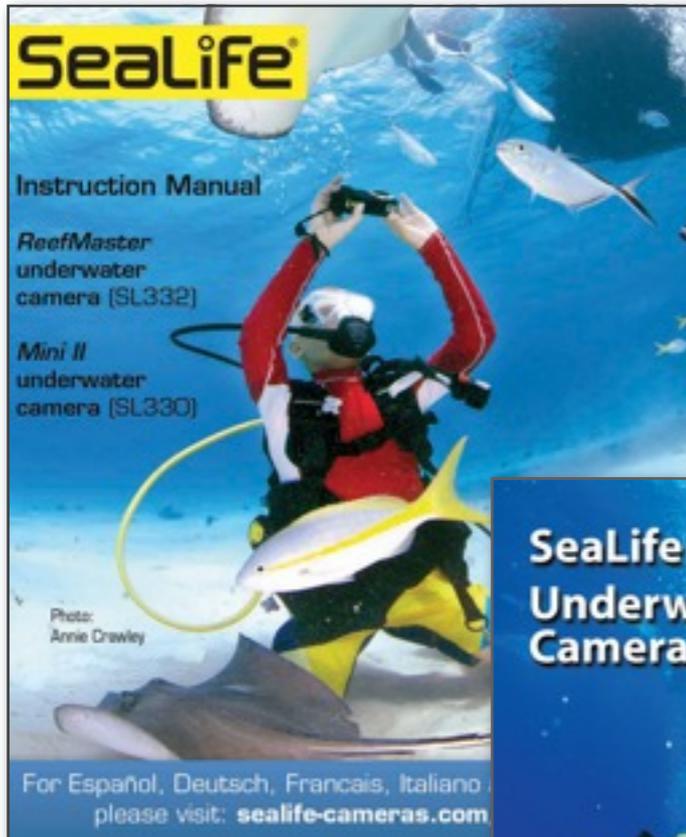


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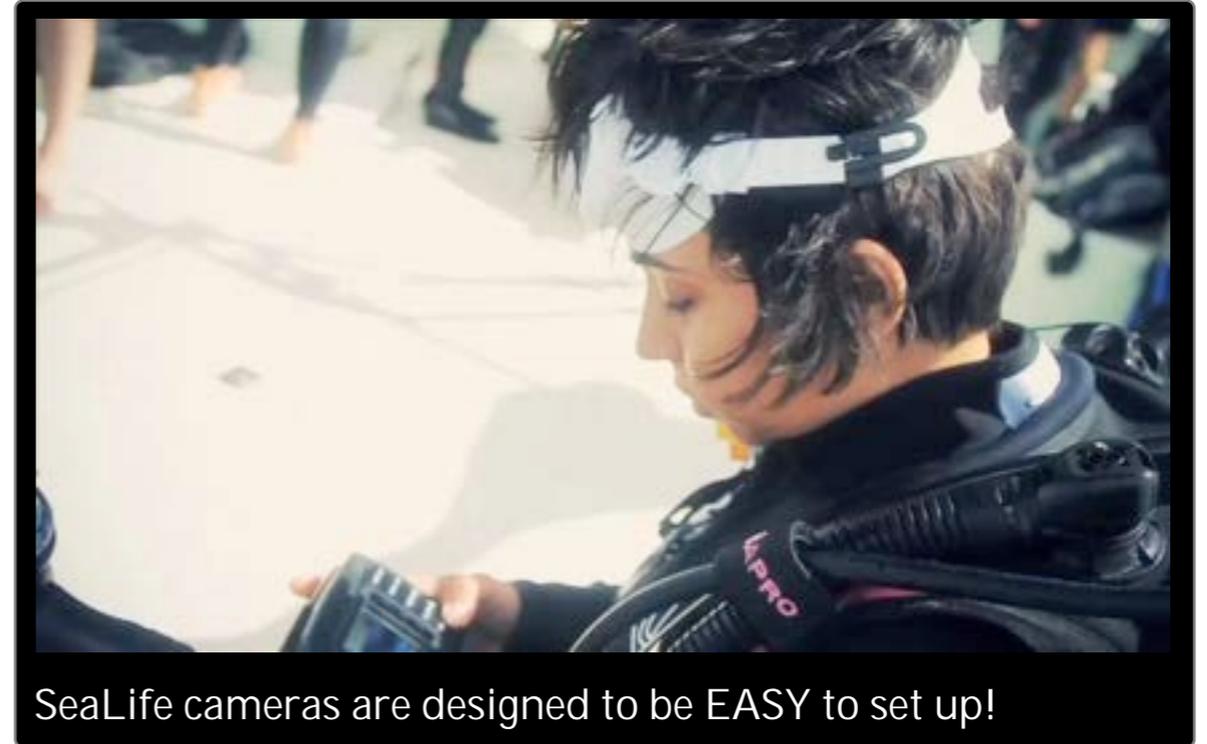
Information and Support

We created easy to read and use downloadable manuals on our website: www.sealife-cameras.com/manuals

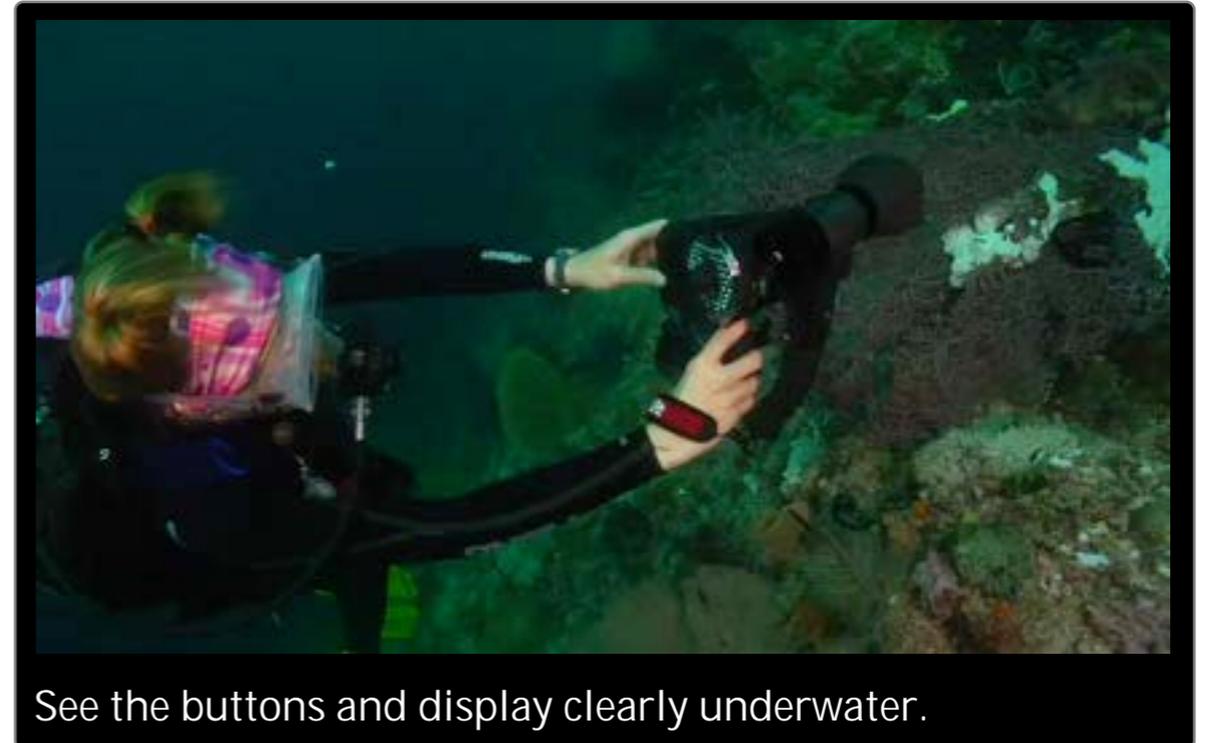


Getting to Know Your Camera

If you practice using and operating your SeaLife camera system on land before you go scuba diving or snorkeling, you can focus on finding animals you want to photograph and film when you get in the water.



SeaLife cameras are designed to be EASY to set up!



See the buttons and display clearly underwater.



Set Up Before Entering Water

When scuba diving or snorkeling with your SeaLife camera system, run through this quick five-step review before every dive.

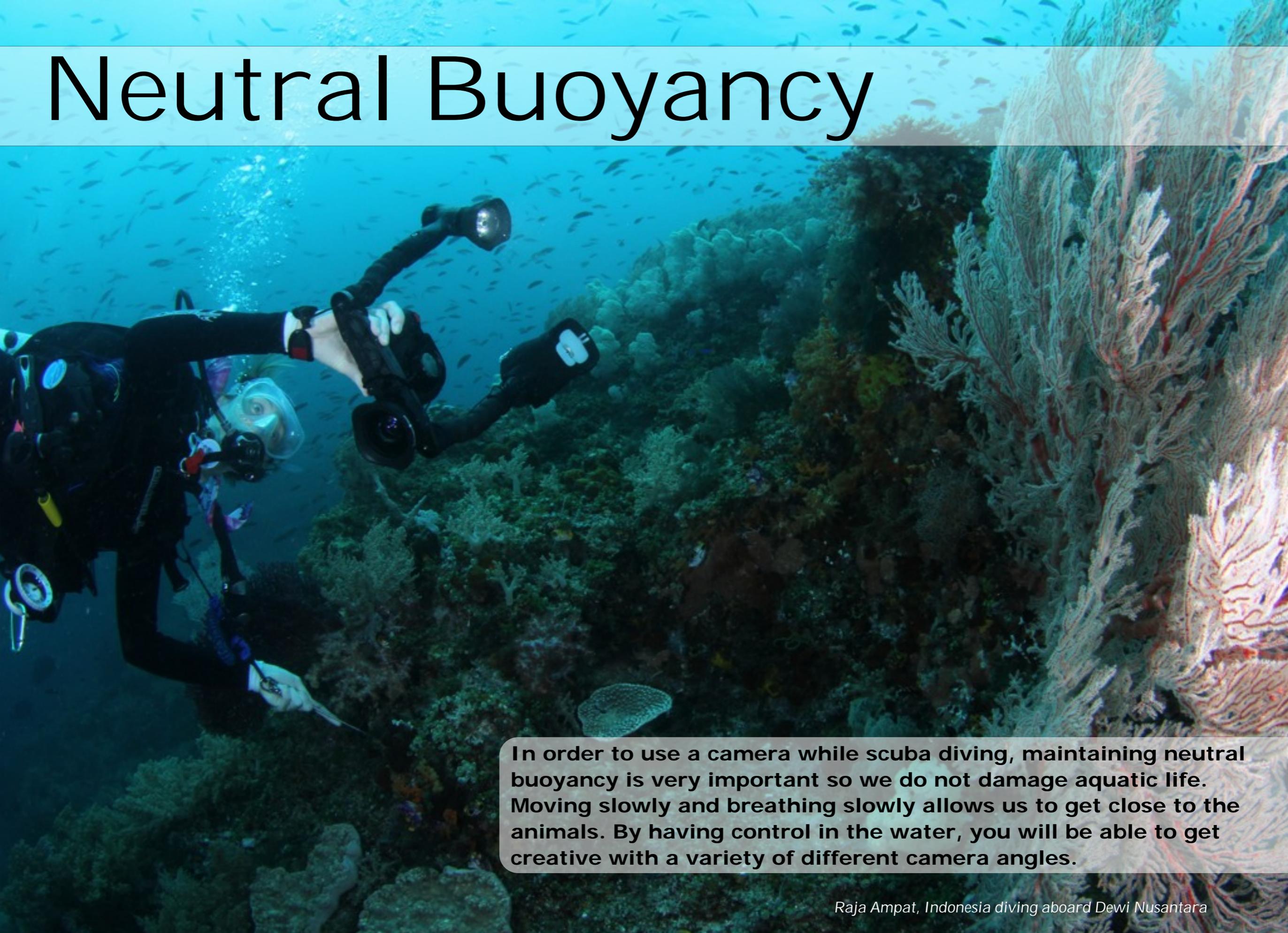
1. Check to make sure you have a fully charged battery for your camera, strobe, and/or video light. Consider bringing extra batteries so a set can be charging while you dive.
2. Ensure your memory card is inserted. Do you have plenty of empty space? Review images underwater, but avoid deleting. Save deleting images for after you download and back up the card on land.
3. Take a photo with your system on land. Try zooming in and out with your camera. Make sure your digital zoom function on your camera is set to OFF. Can you switch from macro mode to wide angle? Is your camera set for land or underwater? Go through the Easy Set-Up menu to make sure you are shooting with the correct menu settings designed for your system. Turn the camera around and take a photo of yourself. Is your strobe firing and your lens clean and free of debris?
4. Shoot 20 seconds of video and review. Toggle back and forth between photo and video. Switch from macro to wide angle. Practice on land until it is stored in your muscle memory.
5. Double check that you prepared your underwater housing, strobe, and video lights correctly before submerging your SeaLife camera system underwater. Prepare yourself for...



Creating great images and memories
with your SeaLife camera.

Raja Ampat, Indonesia diving aboard Dewi Nusantara

Neutral Buoyancy



In order to use a camera while scuba diving, maintaining neutral buoyancy is very important so we do not damage aquatic life. Moving slowly and breathing slowly allows us to get close to the animals. By having control in the water, you will be able to get creative with a variety of different camera angles.

Buoyancy First



Before taking photos or video, always check your buoyancy and positioning. You never want to create a dust storm while diving or you will create bad viz and backscatter.

Then Sneak Up on Your Subjects



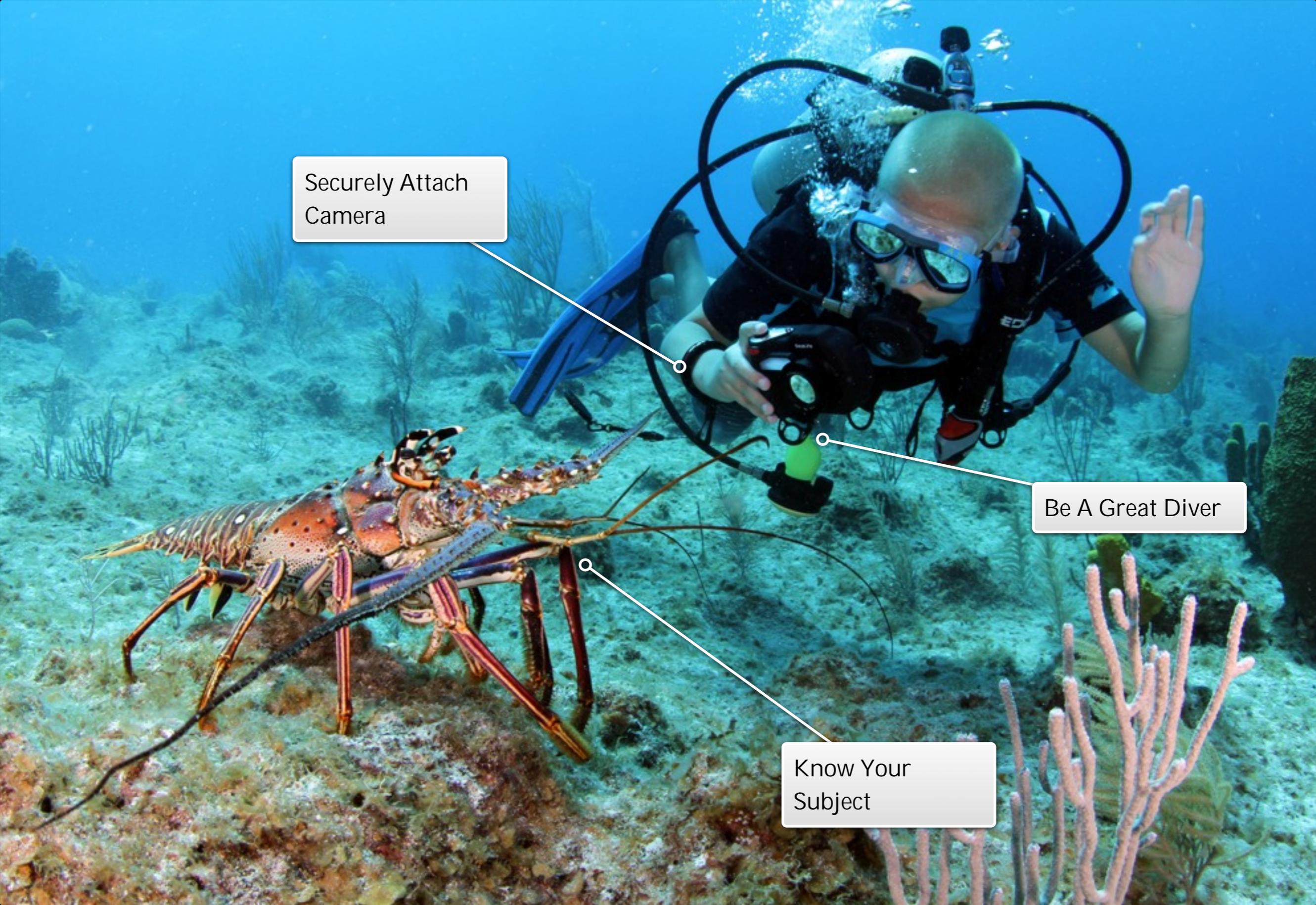
After establishing buoyancy you can move in close to your subject without damaging the reef. The less you move, the better.



Underwater Buoyancy Tips

1. Practice weighting yourself so that you slowly sink when you empty your BCD and exhale.
2. Slowly add air to your BCD until you can hover effortlessly.
3. Watch for signals that mean, *"I am not neutrally buoyant."* If you have to breathe deeply, use your arms, or kick your legs to stay in one place, you are not neutrally buoyant. Add air in small amounts to your BCD. Practice patience as you establish buoyancy and watch for these signals throughout your dive.
4. Every time you equalize your ears, check your buoyancy. As you descend, you will have to add more air to your BCD.
5. As you start to ascend to a shallower depth, you will need to deflate your BCD. Re-check buoyancy again, you may need to add more air!

In order to take great photographs you need to be a great diver and learn about the animals.



Securely Attach
Camera

Be A Great Diver

Know Your
Subject

We may get excited when we see a sea turtle underwater. When we get excited, we change our breathing, which can then change our buoyancy. Sometimes it is hard to resist swimming towards a turtle, yet if you remain calm they will often swim directly to you.

Look at the different divers in this image. Notice the angle they are in, in relation to the turtle. The angle of your body in relation to a subject will change the image. When you get low with your camera and shoot up, it looks much different than shooting down. Each technique can work, depending on the type of image you want to create. Let's look at a few examples to show the difference.



If you practice good buoyancy skills by moving and breathing slowly, you will be able to get very close to most animals. Perfecting neutral buoyancy gives you an advantage when trying to create great images and makes shooting underwater photography and video easy!



You can zoom the lens of the camera to get closer to an animal or you can physically move closer so there is less room between you and the animal to capture different perspectives.





When shooting animals that move you want to position your body low and anticipate the direction they travel, giving them room to move.



When we move and breathe slowly we can get close to the animals. If we move and breathe fast we can startle animals, causing them to swim away.



By including people in your photographs, others can imagine they are diving with you. It is important to take pictures of the people you are with too.



Look how camouflaged the turtle's shell is against the coral reef. This hawksbill turtle swam down deep. Try getting underneath the turtle to get an angle looking up towards the surface for blue water.



As you get close to your subjects you may need to adjust your strobe setting up or down. The larger sun icon indicates more light output, the smaller sun icon indicates less light output.



When you get a subject that cooperates with you take multiple images and try different angles. Animals move and you do too. Take multiple images of the same subject to capture a variety of poses.



If you are experiencing out of focus images, you might be shaking the camera when you press the button. Use only your index finger to de-press and be careful not to shake your arm which can cause shots like this.



If you are too far away from your subject, everything might look green or blue. The light from your strobe can only reach so far. Rule of thumb in photography, when you think you are close enough, move closer!



Great buoyancy and knowledge of your subject creates better photos and video. Hawksbill turtles love to eat sponges. If you don't scare them, you can dive/snorkel with turtles for hours while they are feeding.



The more you know about an animal's behavior, the better photographs and video you can take. Try approaching squid (and other animals) slowly at a low angle or they will dart away.



SeaLife cameras have the ability to shoot both photographs and high definition video. You can switch back and forth throughout your dive.

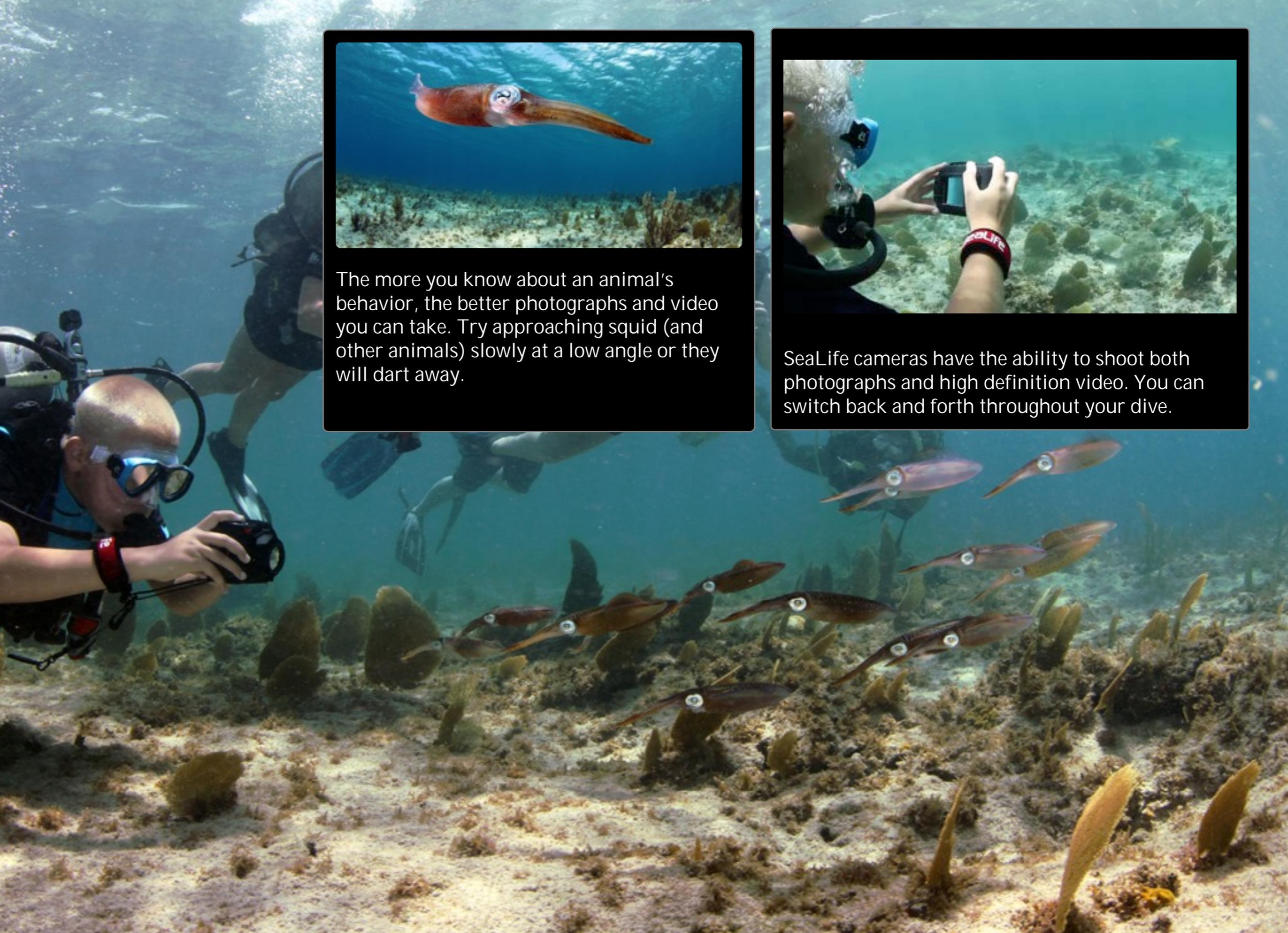


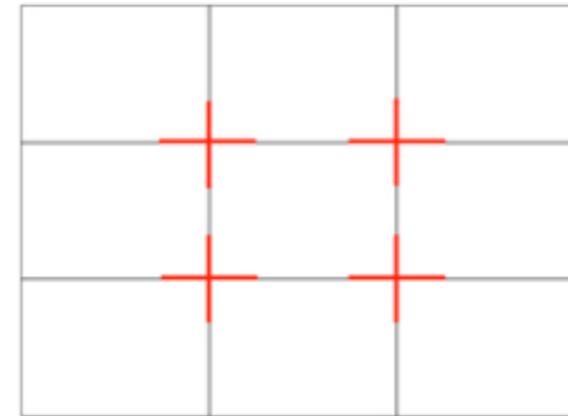
Photo & Video Basics

We all have exciting stories to tell, and everyone has a different view of the world to express with a camera. We can be on the same dive together and return with completely different images and stories. These guidelines are meant to help you understand the foundation of photography and video.

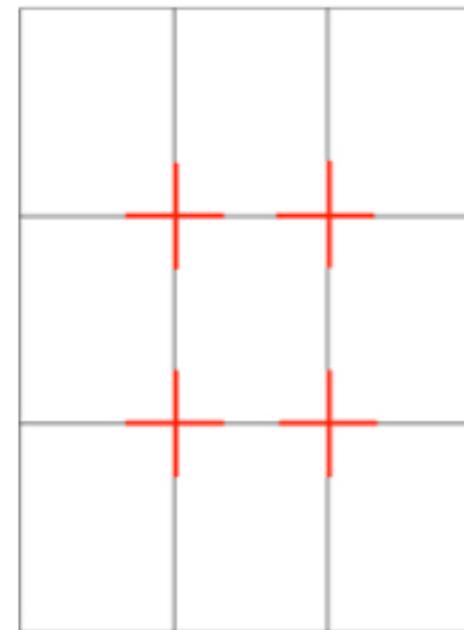
The Rule of Thirds

One of the most well known principles of photographic composition is "*the rule of thirds*." Imagine dividing your images into thirds both horizontally and vertically so you have nine parts. When composing a subject, you want to consider

placing the elements of the image both where the lines intersect plus up and down the horizontal and vertical axis of each line.

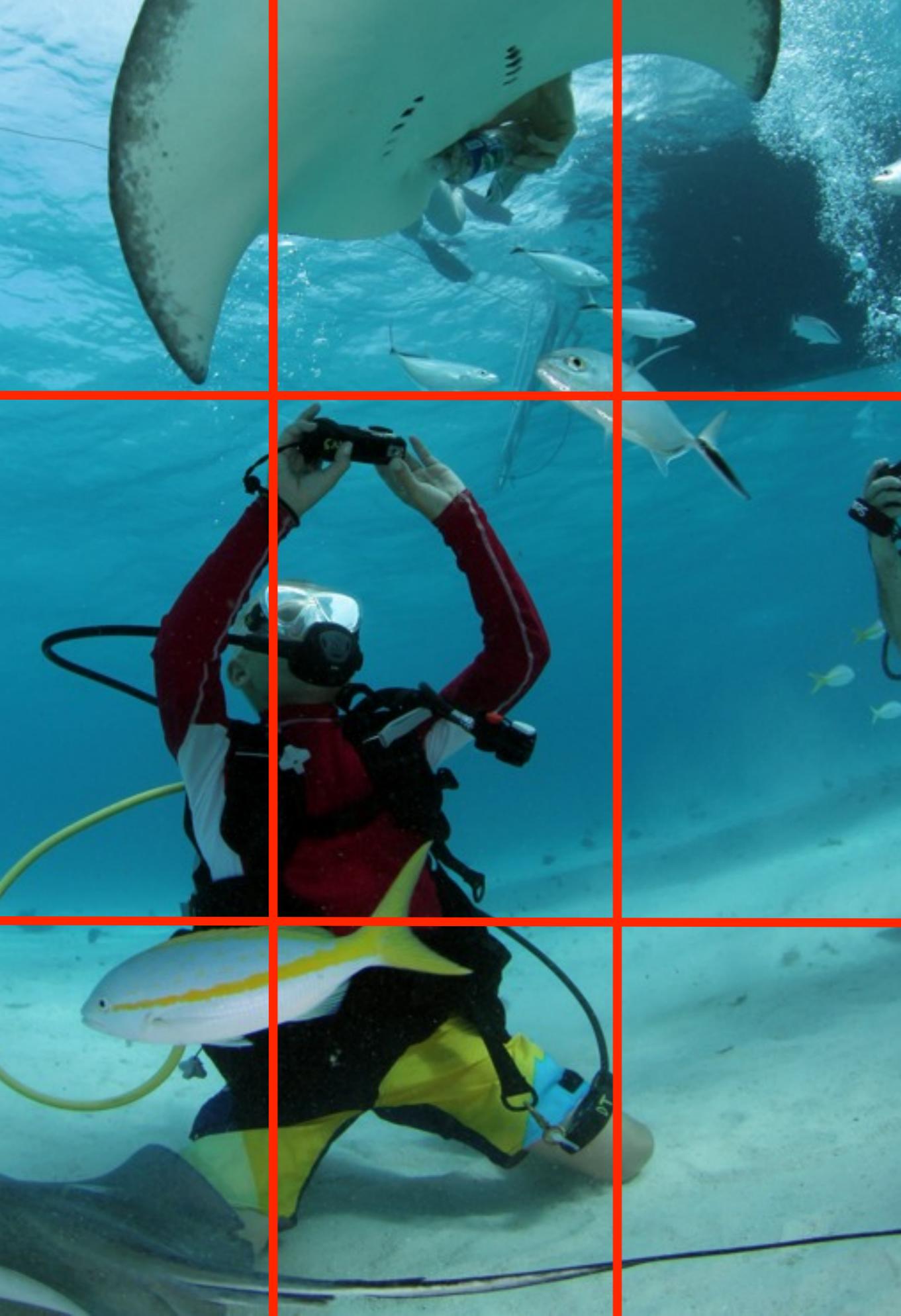


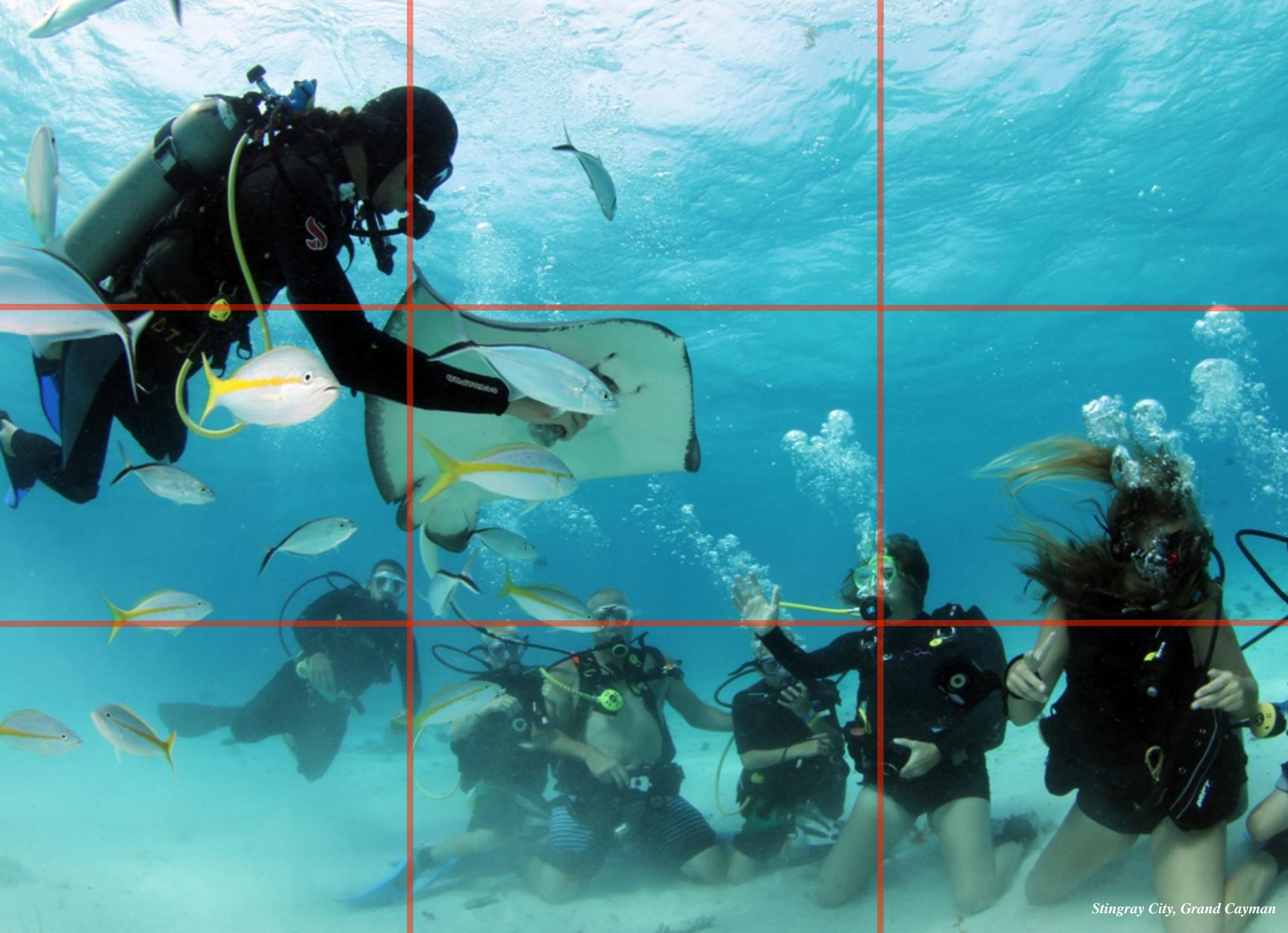
Images composed following the rule of thirds are more pleasing to the viewer's eyes. Some people have a natural ability to compose images utilizing this principle, while others must work at developing the skill of composition.



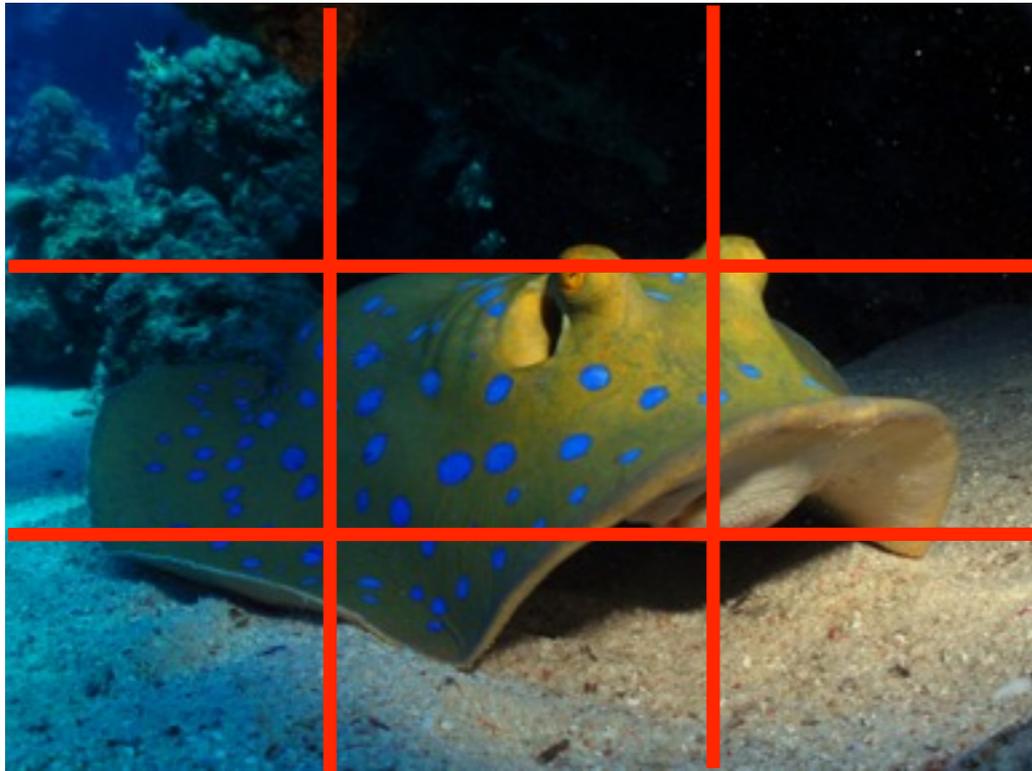
Creating great pictures requires *a bit* of thinking. When looking at a scene, break it down to find what is interesting and then figure out where you will place the subject in your frame. Will

your subject look better as a horizontal or vertical? Experiment with photography and capture images both ways. Note that for video, you should always stick with horizontal because televisions and other devices display video horizontally.

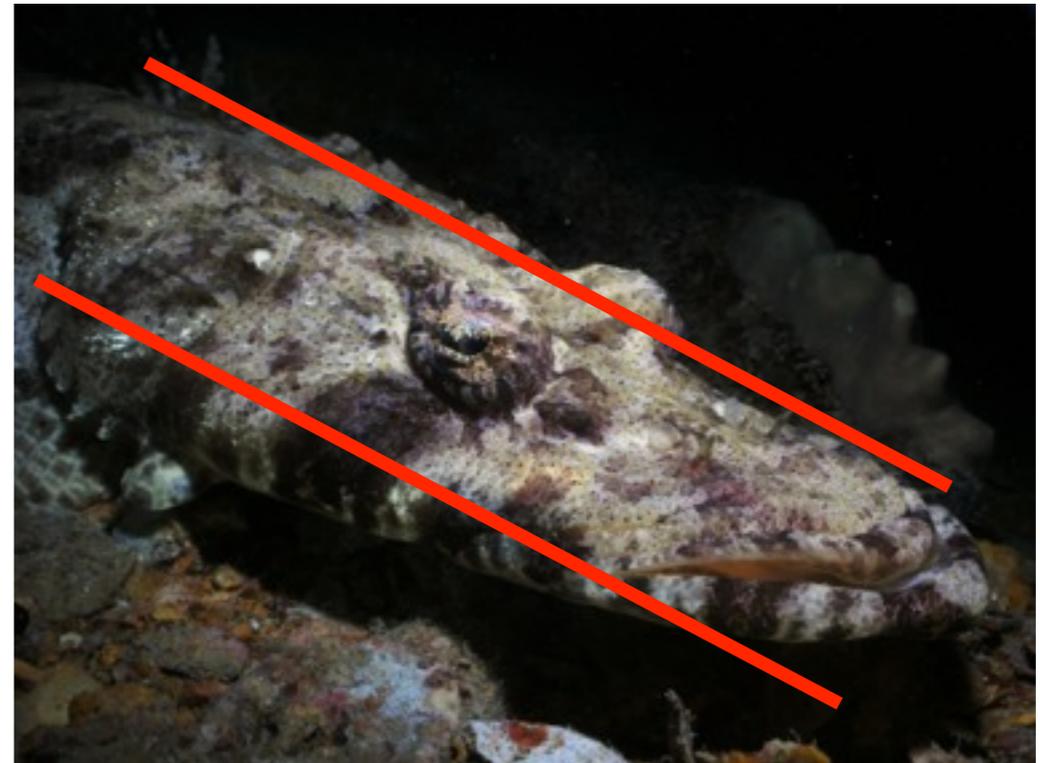




Stingray City, Grand Cayman



The *Rule of Thirds* applies to all subjects.



Diagonal views add an interest to images.



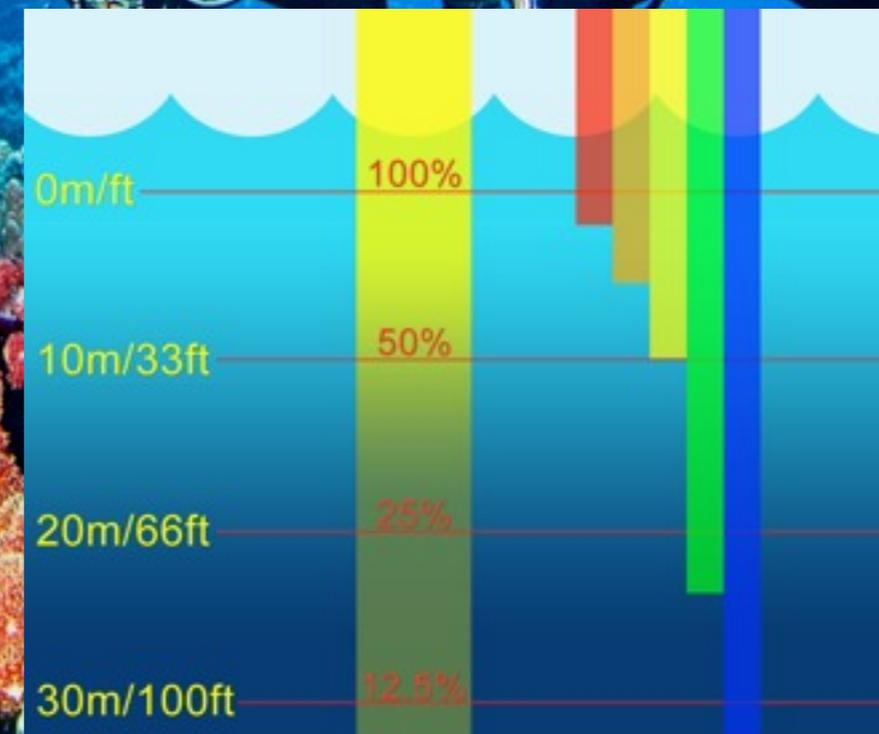
Distracting backgrounds take the viewer away from the subject. How could you reframe this?



Distracting foregrounds affect your image too. Change your body position and camera angle slightly, to immediately affect the composition.

Light & Color

Light is the most important element in underwater photography and video. We lose light as we descend. The surface refracts light causing it to bend, while water absorbs the wavelengths of light causing changes to the color spectrum. Red is the first color to go, followed by orange and yellow. SeaLife cameras are engineered with color correcting firmware. They understand light and were built with easy set up menus to adjust automatically for you. SeaLife also engineered interchangeable underwater photo and video lights for expandable systems because light is essential for underwater images.





Light bends as it hits the surface of the water.

Water absorbs wavelengths of light changing the color spectrum.

We lose light as we descend.

Customize your SeaLife camera for your underwater environment: photos.



We see the world with light coming from above. The biggest light source on our planet is the sun. It is the most powerful tool we can use to create our images. When shooting underwater photos and video without a strobe or light, keep the sun at your back to get the best color. As you dive, always think about where the sun is in relation to the subject you want to photograph. When you start adding underwater photo and video light sources, you can begin to paint your picture with light. With lights on your system, you become an artist. Browns become red, greens and purples “pop”, and we can truly appreciate the bright and colorful sea.

Studying other people’s images helps you start thinking about creating images before you shoot. Every time you look at a photograph or video you like, try to figure out what the creator did to capture the image. How is the image composed? Did they shoot with one light or two? Strobes or no strobe? Does the light come from the top, side or bottom? All of these suggestions are guidelines because every rule can be broken. Photography is subjective. Use your imagination and experiment.



This batfish was taken without a strobe, adjusting for the correct depth using the camera's Easy Set-up Guide. This is a portrait of a batfish. There is a strong composition angle drawing the viewer into the scene. The blue background compliments the image.



Another natural light shot without a strobe. The photographer followed the rule of thirds, used diagonals, plus created a 3D effect by positioning their body lower and at an angle to the scene. How does this photo make you feel? Great photographs evoke emotion.



Every rule can be broken. This shot divides the image in two, but it still works because of the strong diagonals. Angelfish are more challenging to photograph than you think. They pose for you, and then move their bodies slightly. Remember to take multiple images of the same subject to get a variety so you can choose the best.



The strobe paints this picture with light. The yellow sponge and orange frogfish come alive from the added light. The background is dark. This type of shot can be taken early morning, late afternoon, or at night. The time of day you dive and snorkel also affects the images and video you take.

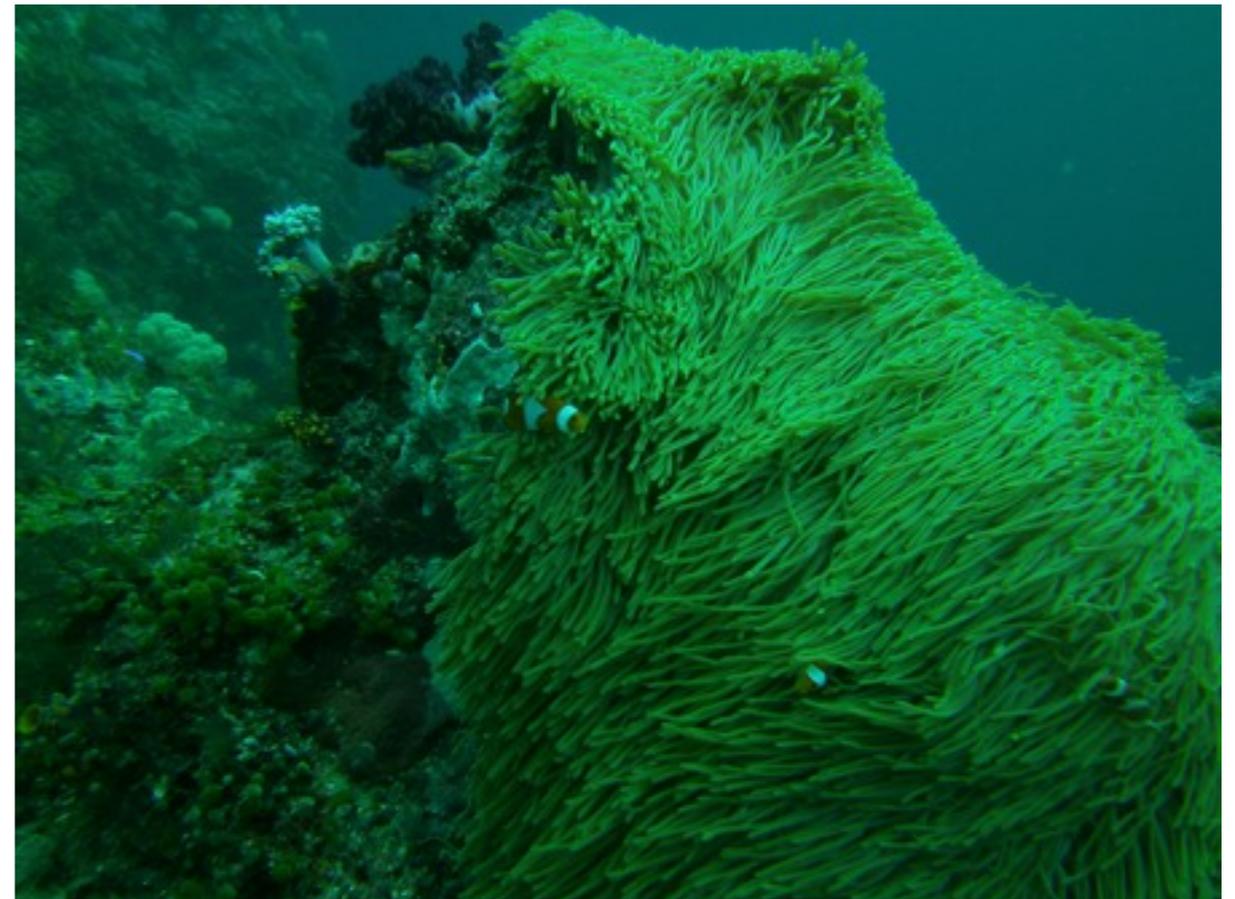


Horn sharks are often found in cracks, crevices, or under ledges. Shooting in these circumstances without a strobe would create images with a blue hue. Adding strobes or video lights gives you the ability to paint your subject with light to see the true color.

This is a photo of a magnificent anemone taken on a late afternoon dive with one light. Use my one arm rule for shooting subjects. You want to be one arm length away from any wide-angle subject because there is only so much power that comes from your strobe.



This is the same shot taken of the same subject. Go back and forth between photos to see how the light paints the scene. If your camera is set correctly with a strobe and you are getting shots like this it is usually because your strobe is not reaching subject, it is turned off, or the batteries could be dead and need changing.





This image draws you in because of the subject, the use of lines, the rule of thirds, diagonals, depth of field, and color. The diver is in shallow water and is not using a strobe. Start looking at the world as if you are looking through the lens. It is important that even if you don't have a camera to take the shot, you always see the shot!



When you start recognizing how light works underwater, you too will be able to capture these types of images. This is a shot taken shooting into the sun while painting the turtle with the light of a strobe. Imagination drives creativity and innovation. We want to see your images. Share your photos and video with us through our social media sites.

Customize your underwater camera for your diving environment: videos.



When close to the surface, you do not need a video light. As you descend, video lights add more color.

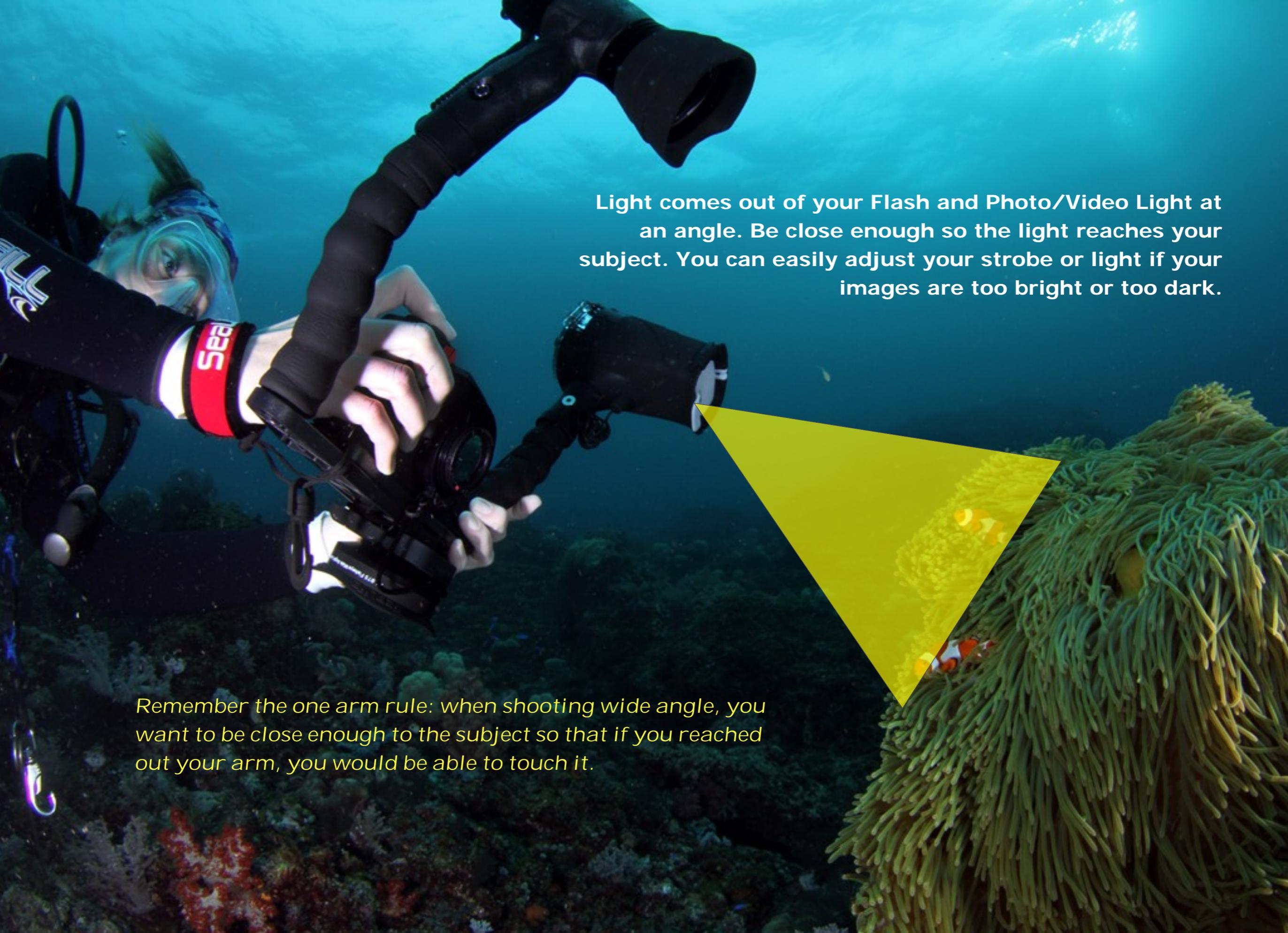


Add one or two video lights for shooting during the day or night.



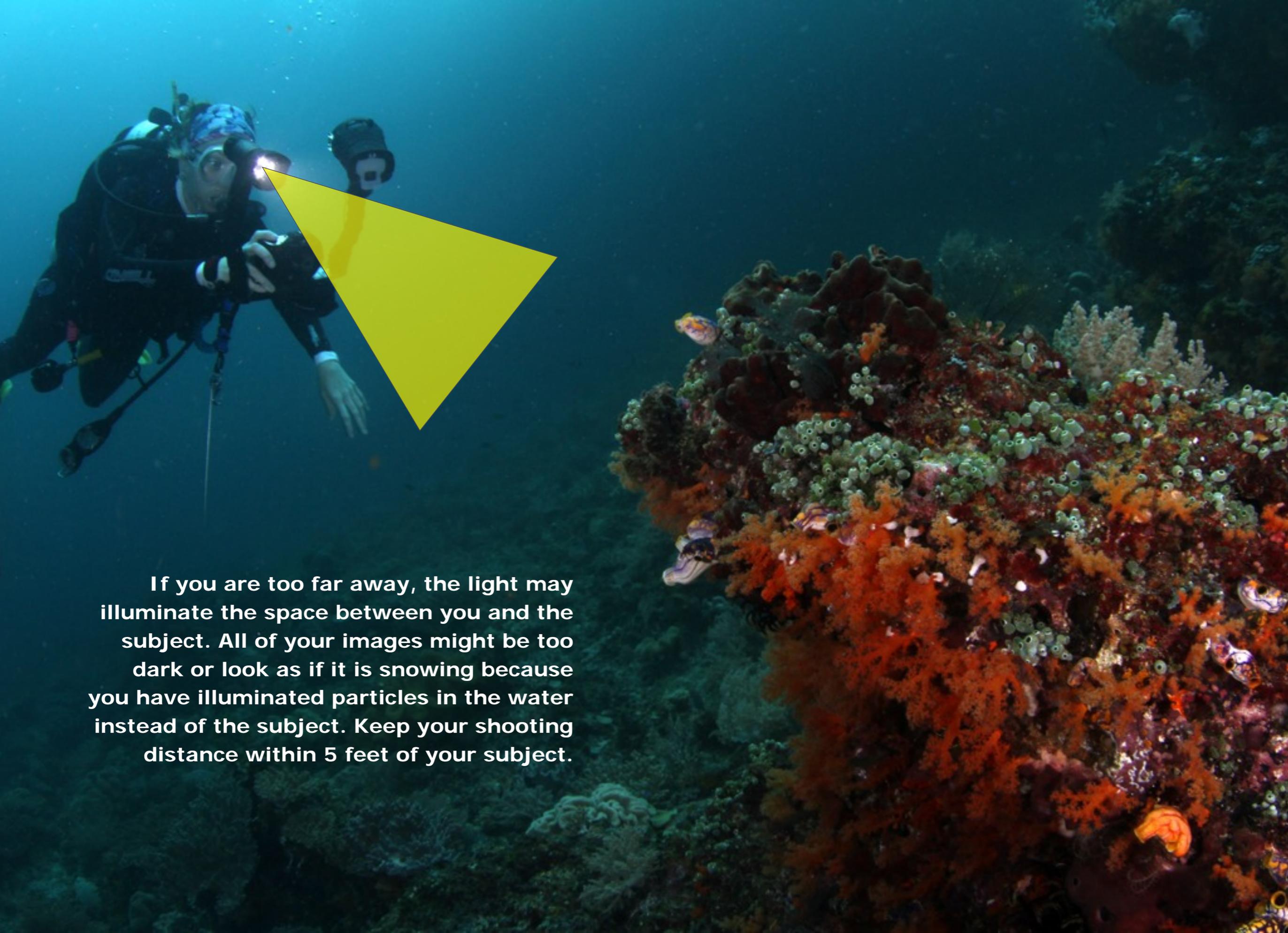
If your camera is set for underwater while photographing or filming on land, all of your images will appear red.

When shooting underwater video, you want to hold the camera as still as possible to avoid camera shake. Shooting video is all about capturing the motion and you want to give viewers action. Action is caused by the subject moving in and out of frame, you moving, or both the subject's and your motion. Check buoyancy, try to figure out which direction the subject may move, and then engage your arm muscles and apply a little bit of pressure on either side of the camera to stabilize the camera before hitting record. Apply all the guidelines you learned at the beginning of this chapter. Think about color, composition, keep the sun at your back, and consider the rule of thirds. SeaLife cameras are great because you can switch back and forth between photo and video of the same subject during your dive.



Light comes out of your Flash and Photo/Video Light at an angle. Be close enough so the light reaches your subject. You can easily adjust your strobe or light if your images are too bright or too dark.

Remember the one arm rule: when shooting wide angle, you want to be close enough to the subject so that if you reached out your arm, you would be able to touch it.



If you are too far away, the light may illuminate the space between you and the subject. All of your images might be too dark or look as if it is snowing because you have illuminated particles in the water instead of the subject. Keep your shooting distance within 5 feet of your subject.

The key to creating great pictures underwater is understanding how light works in water together with your SeaLife camera. Working on your dive skills and researching your subject helps too.



Here you can see how the Photo/Video Light is illuminating and "painting" the coral reef with light.

Macro & Super Macro



Macro photography is close-up photography in which you look for small subjects and fill the frame. You can take pictures in Macro Mode, indicated by the flower icon, from 3 inches (7 cm) to infinity. By switching to Super Macro Mode, indicated by the flower icon and "S," you can shoot within one inch (2.5 cm) of your subjects. Try to move as close as you can to your macro subjects without damaging the reef.

Taking pictures of non-moving animals is much easier than taking photos of moving fish, turtles, or squid. Beginner underwater photographers should look for color and patterns when they start shooting to build confidence before trying to shoot animals that move.



The pygmy pipehorse is rarely seen due to its small size (3-5 cm) and cryptic coloration. When shooting video in macro mode you need to hold the camera steady.





Macro photography slows you down as you start to look for colorful little creatures living on the reefs. As you look at these images consider the camera angle and lighting technique needed to capture the creature.



Colorful nudibranchs are perfect subjects for all levels of photographers to shoot. They move very slowly so you can focus on body and camera positioning plus strobe or light placement.



The head of this blenny is smaller than one cm. Remember to use the surroundings of the animal to add perspective to your images. Patterns and color are very appealing to a viewer.



Sticking to animals that move slowly is easier for beginners. Shoot patterns and shapes with colorful, vibrant subjects. Consider body positioning to change the outcome of an image.



We slow down with cameras and explore. Find the right shrimp that wants to pose. Be patient as you look for subjects that cooperate with you, in a place you will not damage the reef.



Feather stars come in the colors of the rainbow. You can make great patterns shooting the design of their arms. This photo also captures a 2 cm yellow shrimp. Shrimp, crabs, squat lobsters, and cling fish make homes in feather stars.

Pygmy seahorses live in sea fans. These creatures are the size of your fingernail. They often turn away from your light and can be challenging to shoot. When shooting animals, you need to make sure the animal's eye is in focus.



Wide Angle



Wide angle photography and video sets the mood because you capture the entire scene. As the photographer, your goal is to put the viewer of the photo with you on the dive so they experience what you do. How will you paint your picture with light? What perspective will you choose to shoot? Have fun as you experiment with wide angle!



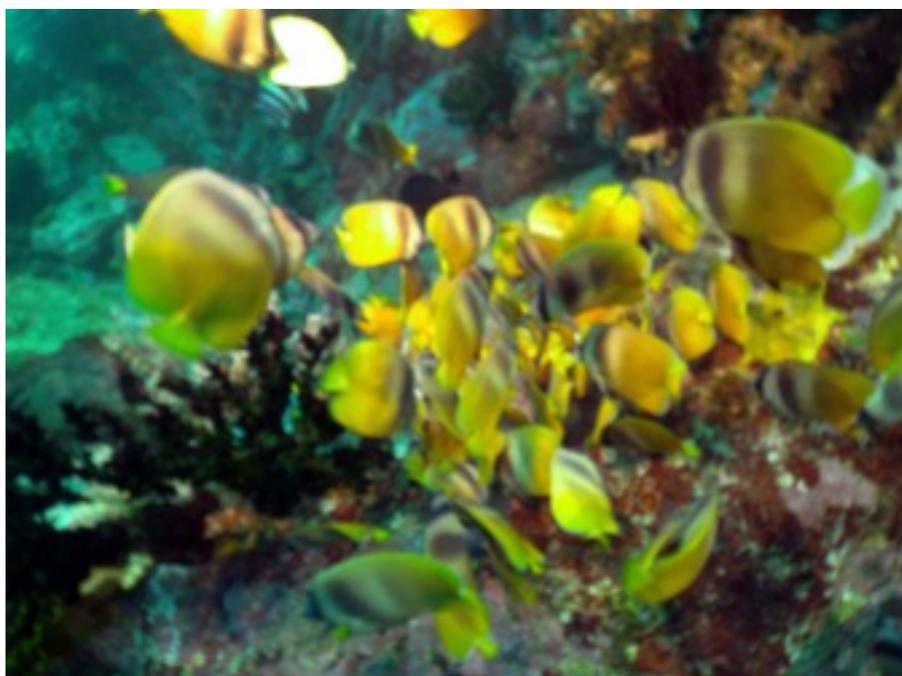
Photo taken without Fisheye Lens



Photo taken with Fisheye Lens



The SeaLife Fisheye Wide Angle Lens will increase the field of view by 80% over the already wide 26mm lens of the DC1400 underwater camera. The Fisheye Lens allows for amazing underwater images and offers incredible perspective of the undersea landscape. The lens has a 16mm effective focal length on the DC1400 underwater camera and features fully multi-coated precision optics for maximum light transmission. What makes this lens particularly versatile is that it works equally well for video as it does for still images, adding more to your shots while staying easily within the distance limits of flash or video lights. It also fits all the DC series SeaLife cameras and works very well above water for landscape photography too.



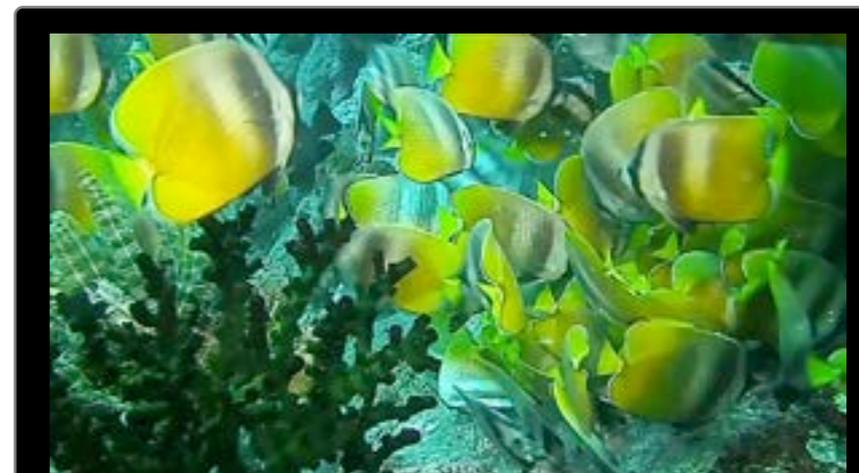
To avoid these out of focus shots with your Fisheye Lens, always set your camera to the Macro Mode (indicated by the flower icon).



The Fisheye Lens is an amazing addition to the SeaLife collection and is easy to take on and off your camera so you can shoot super macro, macro, wide angle and super wide angle on every dive.



**The Fisheye Lens was engineered to be shot in macro mode. Remember to check your settings when you add this lens to your camera.*



This video has little camera shake with lots of action as the butterflyfish eat the sergeant major eggs. Notice the use of light as the fish swim in and out of it.

Use a diffuser when shooting wide angle photography or video to soften and spread out the light.

Photographing Movement





Frogfish use camouflage to blend into the coral reef.

Now that you understand the basics of macro, super macro, wide angle, and lighting underwater, let's explore different techniques for capturing animals. When you compose your subject and press the shutter button to take a photo, SeaLife DC-series cameras focus and display a green box in the viewfinder. When taking non-moving subjects it is easy to hold your camera steady and still. When you transition from non-moving subjects to ones that move, you will need to practice how the focus works together with the shutter. I suggest starting with slow moving or static subjects before transitioning to moving animals.

When taking images of underwater creatures, the most important focus area is the eyes. You always want to have the eyes in focus because people tend to connect with animals when looking at their eyes.

Pressing the shutter button halfway on SeaLife DC-series cameras automatically focuses and adjusts the exposure. Pressing the shutter button down fully, captures the image.



The focus area frame turns green when the camera is in focus and the exposure is adjusted correctly.



When the focus or exposure is not suitable, the focus box turns red.

Helpful hint: Practice on land using the camera with moving subjects so when you get into the water, you understand how the shutter button and focus box helps you take great underwater images.



Focus on the eye of the animal.



Consider your camera angle in relation to the animal.



Fish slow down and pose in cleaning stations.



Fish "yawn" when they feel threatened. Capturing behavior of the animals adds action to an image and interest to video.



Body positioning is important as you transition from static fish to moving animals. Be creative so you do not end up with lots of fish tails.



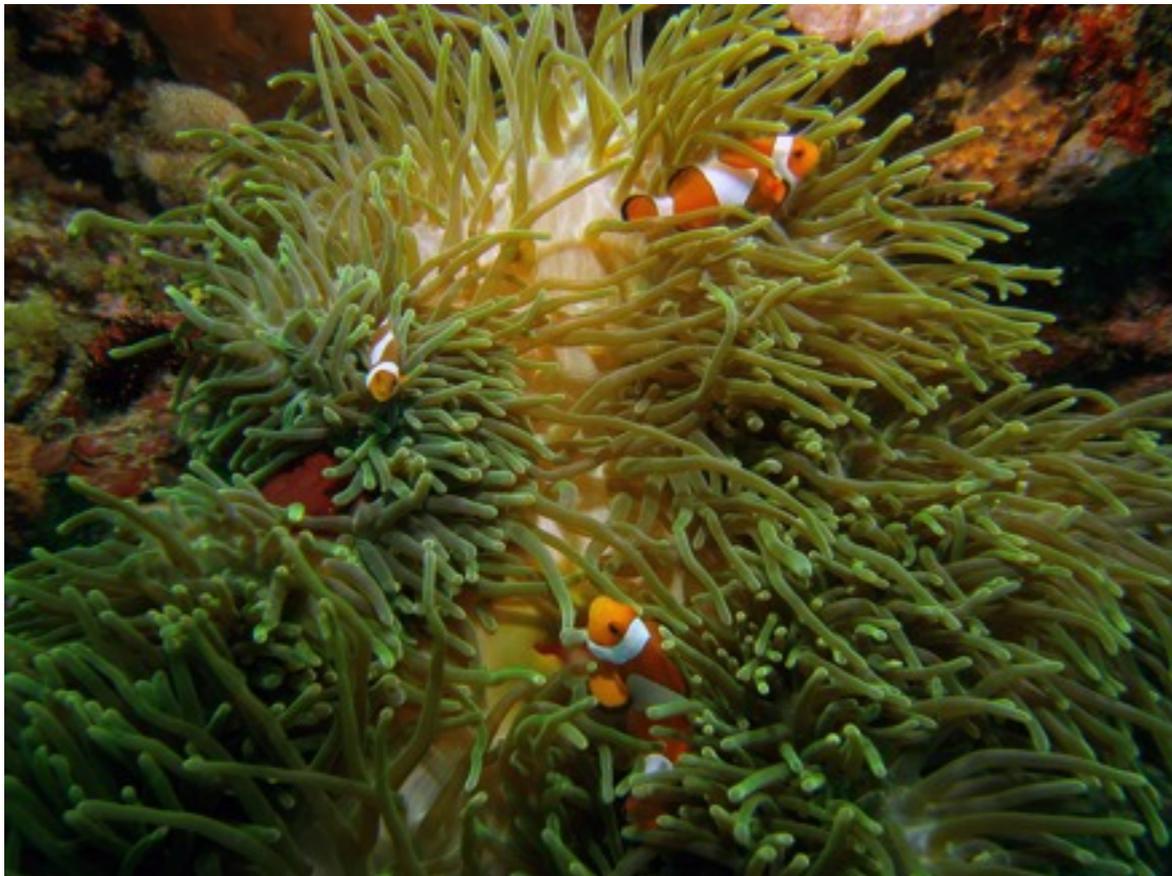
Get as close as you can so you illuminate the subject with your light, not the water column.



If your images look like this, you need to move closer and dial down the output of your light.



Same subject with strobe adjusted down and photographer closer.

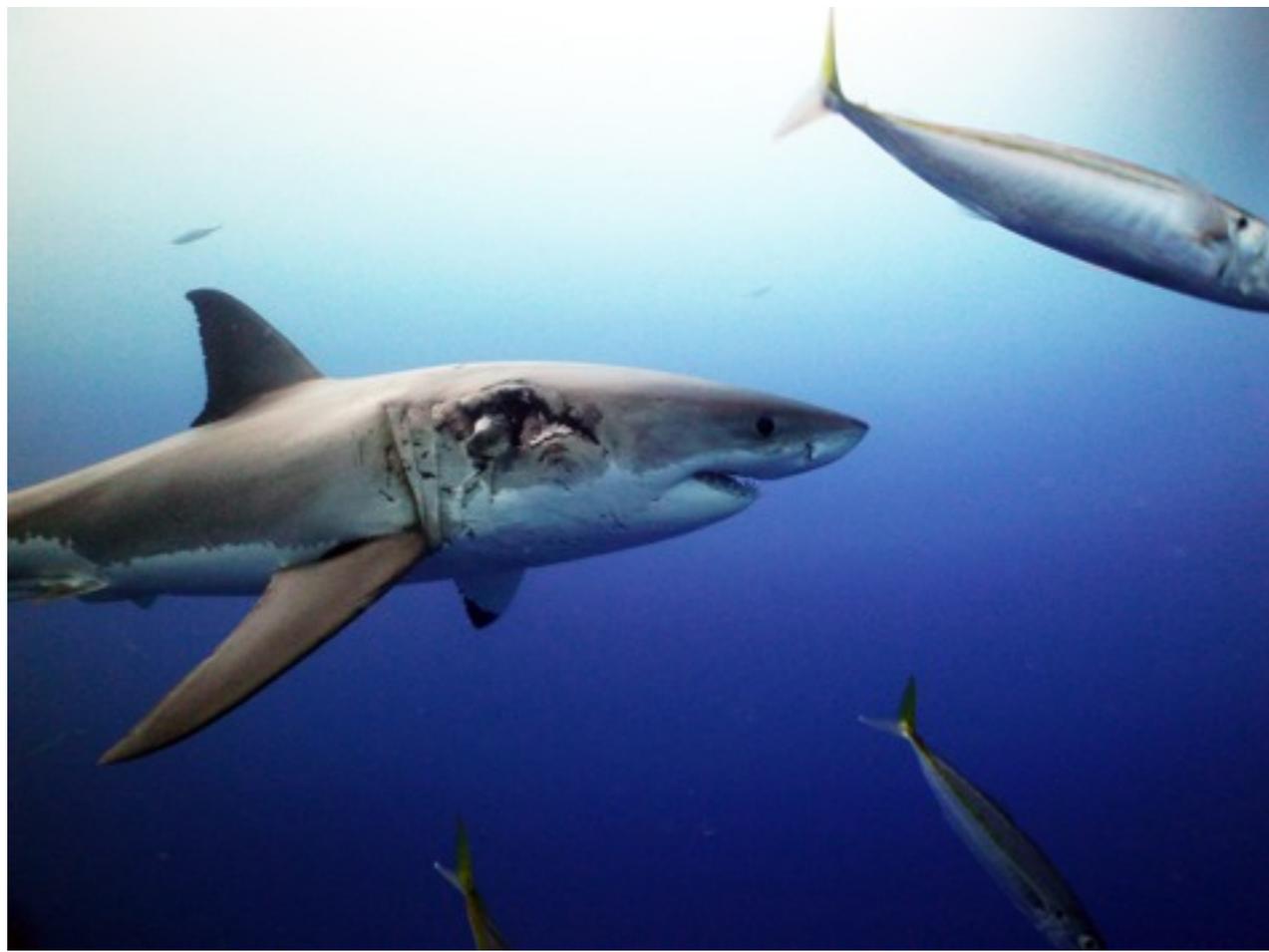


Clownfish move fast when they dance above their sea anemone and dart through the tentacles. Some fish are easier to photograph than others. When photographing and filming animals, look for subjects that will pose for the camera so you can concentrate on keeping your camera still. Sometimes when animals move, we will move our bodies too. Try to shoot wide angle, medium shots and close-ups of the same subject so you can tell a visual story. What caption would you write to go along with images? When taking photos and video, think about the story you would like to tell in order to capture all of the images you need to tell your story.

Tracking Subjects



You have to shoot differently when capturing sharks, sea lions, or other fast moving subjects. Hold your camera and track the subject, moving your body and camera to follow the subject while taking photos. Stopping action in your photos is a bit more challenging when tracking subjects, yet the results can be fantastic. Developing your personal underwater photography and video technique can be fun!



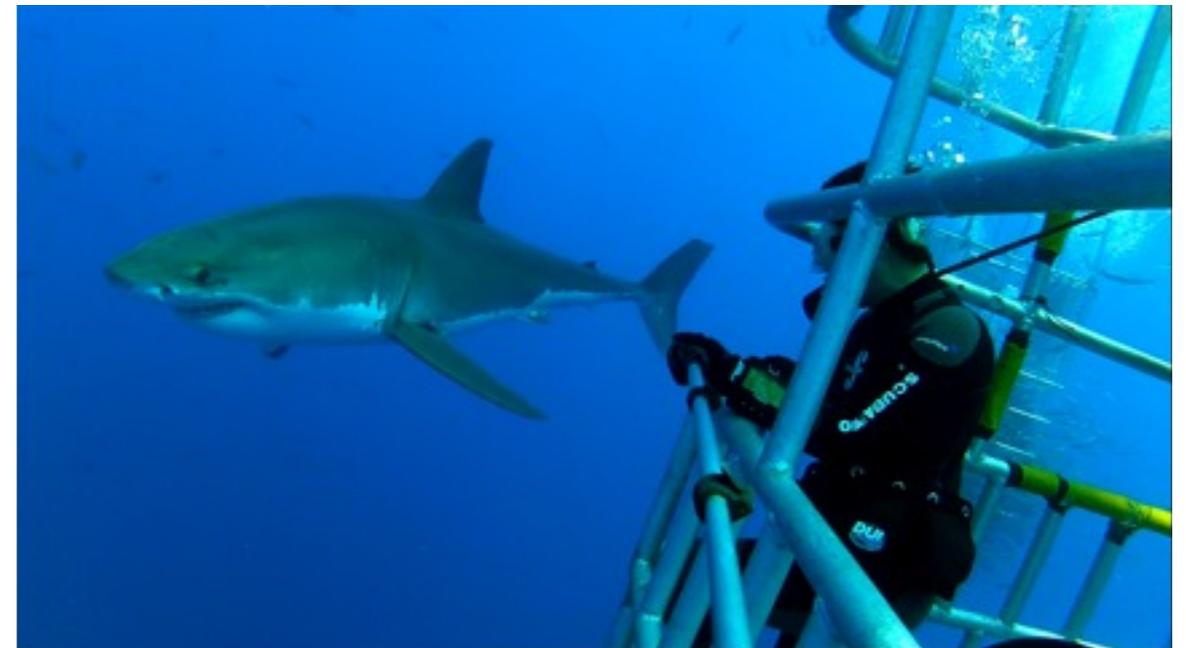
When tracking a subject you want to give them head room in the direction they are moving. Many animals have patterns they follow and often circle around.



When tracking animals you can capture the same subject with a variety of backgrounds. Observe the differences in these two images. What do you like?



In this video the photographer tracks the shark allowing for head room in the direction of travel as the shark circles around the cage.



Can you see the pole in the divers hand? This is the SeaLife AquaPod. It allows divers to get closer to the animals or shoot self-portraits with the animals.

Photographing People

Always be prepared for your subject! This diver has a SeaLife camera in his hand and is taking photos of his buddy instead of the dolphins!

Buddy pointing trying to get him to turn around!



Most of us start shooting photos and video underwater because we want to document what we see and share our experiences with our friends and family. An important rule of thumb to follow while building your picture library is to include images of people. Although you and I might be able to watch dozens of images of marine life, our non-diving friends need to imagine they are underwater with us. The only way they can do that is if you include images of people with turtles, sharks, clownfish and all the other creatures you like to photograph and video. If you think shooting fish is challenging, just wait until you start trying to capture people! Here are a few modeling tips to consider discussing with your dive buddies before you go underwater:

1. What kind of mask is your buddy wearing? Clear masks open up the eyes and the face unless your strobe is placed just right. Black masks are harder to photograph. My spare mask has a clear mask skirt, just in case I need to loan it to my buddy.

2. Review communication skills before you go diving. There are times you want your buddy in your photograph with the turtle and times you may want them out of the shot.

3. If you want your buddy in your image, discuss proper buoyancy techniques and body positioning. Make sure their gauges are in place. Figure out your position with the camera in relation to where you want your buddy and talk about scenarios before diving.

4. Get your buddy to smile! You don't need to take your regulator out of your mouth for every photo and give a big cheesy grin, yet when a diver smiles while holding their regulator in their mouth they actually look happy. Their eyes light up and they look like they are having fun. Our faces change when we smile.





Some people like taking their regulators out of their mouths in photographs. I will always take the photo but most published photos are with divers having their regulators in their mouth. It's best for divers to have all of their equipment in place.

Whether you are trying to take portraits of your friends or have a dive buddy model, basic underwater photography and video tips apply. Remember to start by checking your buoyancy. Where is the sun? Do you have your strobe or video light turned on? Are you shooting wide angle or close-up? Is your camera set correctly in the Easy Set Up menu? How will you use the rule of thirds to capture the scene? Are you close enough? Take a photo and review it. If you are using strobes or video lights, do you need to adjust them? Are they too bright or too dark?

Have fun, use your imagination and be creative underwater.



Modeling tips are necessary for all divers. Check out the difference in these diver's masks and how their equipment looks. When trying to take a photo of more than one person, have them hold hands or onto one another's BCDs.



Sisters Debbi and Terri model for the camera. We found a colorful part of the reef, established neutral buoyancy, and they posed. We synchronized our breathing so no bubbles are in the shot.



Be careful of what you place in the foreground and background. Be careful not to have divers growing out of the coral reef as the diver pictured here. How you position your body behind the lens will affect the image.



Remember to take photographs on land. An hour before sunset is known as the golden hour for photography because the sun provides such a warm light.



We face similar challenges taking photos of people underwater as on land. Watch out for blinking, looking away, moving, and even exhaling. Take multiple images of people underwater in order to get one great shot without bubbles in your image.



Many of the most successful images taken of people are when capturing a scene without a trained "model." When I dive, I am trying to convey the emotion from the experience. It is important to take multiple images of the same subject. Look how much the scene changes in these two images. Remember to relax, breathe slowly and take your time.



Another great accessory from SeaLife is the AquaPod. You can use it to get closer to the animals without disturbing them with your body or your bubbles.

SeaLife Care & Maintenance

SeaLife cameras are easy to care for and maintain.



1. After using your camera underwater, thoroughly rinse the sealed camera housing in fresh water for at least five minutes. Dive boat operators and resorts have special rinse buckets for cameras only, since equipment rinse buckets often have detergents in them. *Use only clean fresh water on your SeaLife camera.* Push each housing button and knob several times while camera is submerged.
2. Shake the housing dry. Use clean lens tissue to dry the lens to avoid water spots.
3. Once you get home after traveling, repeat the above steps. Allow your housing and photo and video lights to dry completely before storing them for long periods of time. Remove the batteries from your camera and lights. Charge them and store them with your camera case.
4. Always check your O-rings whenever you open and close your system. SeaLife camera housing O-rings do not need to be greased, but should always be free of debris such as hair or sand. If you need to clean the O-ring, remove it with the end of your cleaning brush (never use a sharp object). Clean it with a damp cotton cloth. Check the groove to make sure it is clean. Re-install the O-ring so it matches the shape of the groove and gently push it into place.



Make sure you have extra Moisture Muncher for your trips. This eliminates condensation inside the camera's housing.



Consider extra batteries and an extra charger so you can charge batteries without needing to plug in your camera.

Share Your Images

An underwater photograph showing a large shark swimming towards the camera. Another shark is visible in the background. In the bottom right corner, a diver is partially visible, holding a camera. The water is clear and blue, with some coral or rocks visible on the seabed.

Once you start taking great pictures and video with your SeaLife camera, please share them with us on the SeaLife website and our social media channels.

Kevin Roche uses his SeaLife Camera to capture his first shark dive!

SeaLife®

underwater cameras



Connect With Us

Each calendar month, SeaLife accepts photo and video submissions for contests and photo galleries on the SeaLife website and social media channels. You can find out more at: www.sealife-cameras.com/photo-contest

To submit your photos, head over to the [Photo Upload page](#) and submit your photo and information.

By doing this, there's an opportunity to appear in the [SeaLife online gallery](#)

Don't forget to share your images on your own social media pages with your friends and family - images convey the unique experience of diving in a way that words are unable to do.



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We'd love to hear from you!
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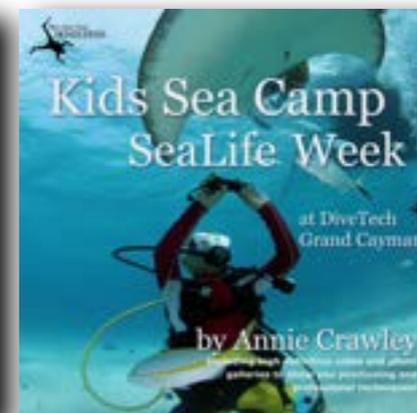
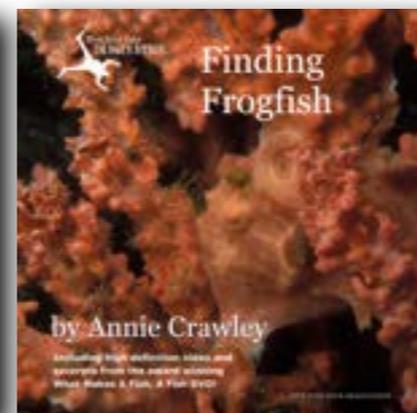
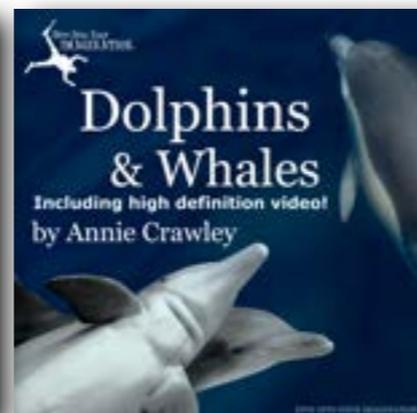
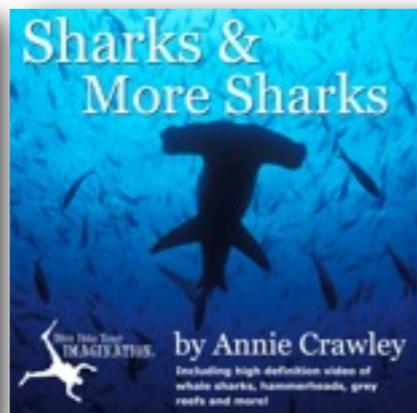
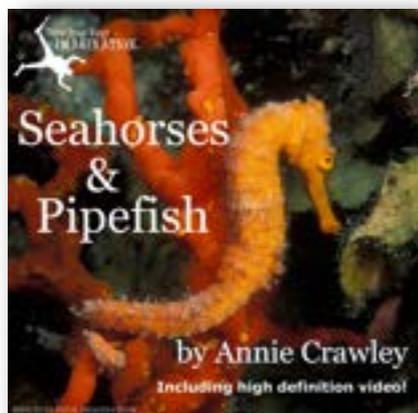
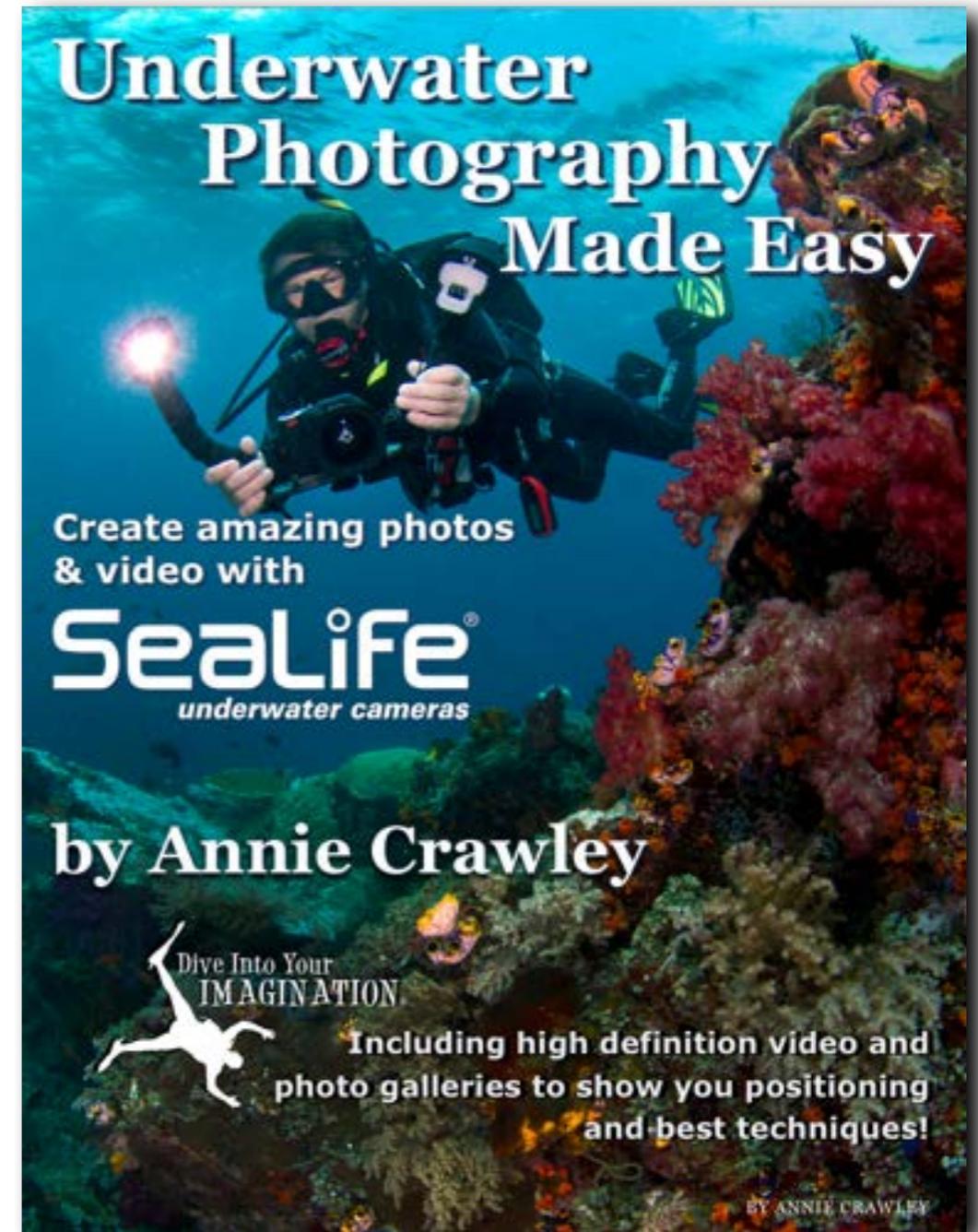
Underwater Photography Made Easy by Annie Crawley teaches you how to take ***amazing photos and video with your SeaLife Camera***

Professional photographer and filmmaker, Annie Crawley, gives you inspiring and creative imaging ideas. Check out all of the Dive Into Your Imagination ocean based enhanced ebooks. They offer an amazing range of interactive features including:

- High Definition Video
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- Interactive Screens

Titles by Annie Crawley and Dive Into Your Imagination to get you excited and inspired about underwater photography and video:

<http://itunes.apple.com/us/artist/annie-crawley/id561639012?mt=11>



About Author Annie Crawley

Author, photographer, filmmaker, and inspirational speaker Annie Crawley, lives and works around the world. Trained as a photo and broadcast journalist, her work has been broadcast and published worldwide. Annie Crawley, aka Ocean Annie, specializes in the underwater realm and has been a photo, video, and scuba diving instructor for more than 20 years. She teaches photography and filmmaking classes for both land and underwater, beginners to advanced. Contact her to find out how you can dive and travel with her:

Annie@DiveIntoYourImagination.com Annie was inducted into the Women Divers Hall of Fame and nominated an Oris Sea Hero because of her award winning series of books, enhanced eBooks, DVDs and Educator Guides developed to change the way the next generation views the ocean and themselves. The Dive Into Your Imagination entertaining and educational series is a revolutionary program. Visit her websites to learn more:

www.DiveIntoYourImagination.com and www.AnnieCrawley.com

Annie Crawley is the Director of Beach Camp at Sunset Bay and Scuba Diving Camp in Edmonds, Washington. Check it out:

www.SunsetBay.com and www.ScubaDivingCamp.com



Special Thanks

Now you are ready to bring back your amazing encounters from the undersea world. The most important thing you can do is shoot, edit, and share your images. You will excel as a photographer with the foundation of this interactive enhanced eBook, but remember *you can break every rule*. We encourage you to experiment, take classes, edit your photos and video, and look at other artists. *You do not have to be great to get started, but you do have to get started to be great!* Scuba diving changes our lives. Helping you document your experiences by coaching you on creating great images and video has been an exciting endeavor. Please make comments, email questions, and let us know what else you would like to learn.

This interactive book has been made possible because of underwater enthusiasts like you! SeaLife Cameras wanted me to create an interactive easy-to-apply book on underwater photography and video for divers, snorkelers, scuba instructors, and retail dive centers. *Underwater Photography Made Easy with SeaLife Cameras* used a variety of user images and world class destinations. We would like to thank the dive operators and their crews including: Underwater Sports Seattle, Dewi Nusantara, Kasawari Resort, Anthony's Key Resort, Beach Camp, Sport Diver Magazine, Shark Dive Roatan, DiveTech, Cobalt Coast Resort, Kids Sea Camp, Underwater Sports Edmonds, and Scuba Diver Life. Special thanks also to dive buddies, contributing photographers, and models including Terry Keffler, Katie Fraser, Charlie Nichols, Lorretta Brown, Richard Jones, Shelly McGahee, Guido Brink, Jen Peyton, Addie Benz, Margo Peyton, Doug Laing, John Dawson, Jennie Savage, Kevin Roche, Leroy Wickham, Simon Vetterli, John McCullough, Bill Kuiper, Liz Logan, Dan Johnson, Bernd Rac, Terri Bodle, the Bodle family, the Stiber family, the Sylvester Family, Zen diver Zebedee Wakely, Kaitlyn Unterman, Barry Fackler, Madeline Velazquez, Goh Iromoto, Sven Harms, Bjorn Harms, Joshua Gilmour, Karl Schuster, and Vu Phan.

Thanks for helping create a SeaLife underwater world view!

Keep diving into your imagination,

Annie Crawley
aka Ocean Annie

Backscatter

The illumination of particles in the water column between the subject you are trying to photograph and your camera lens.

Related Glossary Terms

Drag related terms here

Index

Find Term

Color Temperature

The "color temperature" of a light source refers to the relative warmth or coolness of white light. Daylight is 5600K and incandescent light is 3500K on the color spectrum. The higher the number, the whiter the light and the lower the number the warmer the light.

Related Glossary Terms

White balance

Index

Find Term

Composition

Guidelines in photography and video that help you create more pleasing images. These guidelines include the rule of thirds, leading lines, symmetry, patterns, color, angle of view, foregrounds, and backgrounds.

Related Glossary Terms

Rule of Thirds

Index

Find Term

Diffuser

An attachment for a strobe or video light which softens and spreads the light.

Related Glossary Terms

External Flash

Index

Find Term

Dive Mode

Underwater mode with color correction ideal for snorkeling or diving at depths greater than 25ft / 8m when using your SeaLife camera WITHOUT underwater flash or light accessories.

Related Glossary Terms

Easy Set-up Mode, Scene Mode, Underwater color correction

Index

Find Term

Easy Set-up Mode

A step-by-step onscreen set-up guide that helps you set the correct scene mode on your SeaLife camera for land or underwater use.

Related Glossary Terms

Dive Mode, External Flash Mode, Playback Mode, Scene Mode, Snorkel Mode, Spy Mode

Index

Find Term

External Flash

Many cameras come with built in flash systems. An external flash is one in which you attach to your camera to get better lighting results than a built in flash. When using external flash units, you also want to consider a diffuser.

Related Glossary Terms

Diffuser

Index

Find Term

External Flash Mode

Underwater mode with automatic exposure program for use with a SeaLife external flash.

Related Glossary Terms

Easy Set-up Mode, Scene Mode, Underwater color correction

Index

Find Term

Fisheye Wide Angle Lens

An external wide angle lens that fits all SeaLife DC-series cameras, greatly increases the field of view, and adds more to your shot.

Related Glossary Terms

Drag related terms here

Index

Find Term

High definition video

High definition video is higher resolution than standard definition. Standard definition video has a resolution of 480 horizontal lines. Images of resolution captured with 720 and 1080 resolution are considered high definition video.

Related Glossary Terms

Playback Mode

Index

Find Term

Infinity Focus

Everything within your frame is in focus.

Related Glossary Terms

Drag related terms here

Index

Find Term

Moisture Muncher

Desiccants that absorb moisture to prevent fogging and corrosion of your SeaLife camera or other electronics. Available in capsules (for camera housings and other small spaces) and packs (perfect for storage cases and larger containers).

Related Glossary Terms

Underwater camera housing

Index

Find Term

O-ring

Underwater equipment often has rubber rings to seal a system and prevent water from entering.

Related Glossary Terms

Underwater camera housing

Index

Find Term

Playback Mode

Mode that allows you to review recorded photos and videos on your SeaLife camera's LCD screen.

Related Glossary Terms

Easy Set-up Mode, High definition video

Index

Find Term

Rule of Thirds

Imagine dividing your images into thirds both horizontally and vertically so you have nine parts. When composing a subject, you want to consider placing the elements of the image both where the lines intersect plus up and down the horizontal and vertical axis of each line.

Related Glossary Terms

Composition

Index

Find Term

Scene Mode

Pre-programmed camera settings to automatically give you the best picture possible under specific shooting conditions.

Related Glossary Terms

Dive Mode, Easy Set-up Mode, External Flash Mode, Snorkel Mode

Index

Find Term

Snorkel Mode

Underwater mode with color correction ideal for snorkeling or diving at depths less than 25ft / 8m when using your SeaLife camera WITHOUT underwater flash or light accessories.

Related Glossary Terms

Easy Set-up Mode, Scene Mode, Underwater color correction

Index

Find Term

Spy Mode

Mode used to capture continuous images at a preselected time interval.

Related Glossary Terms

Easy Set-up Mode

Index

Find Term

Underwater camera housing

Watertight container to protect your camera when you submerge it in water.
Underwater camera housings are rated for depth.

Related Glossary Terms

Moisture Muncher, O-ring

Index

Find Term

Underwater color correction

We lose light as we descend. The surface refracts light causing it to bend, while water absorbs the wavelengths of light causing changes to the color spectrum. Red is the first color to go, followed by orange, yellow, green, and blue. The color correction system for underwater camera systems adjusts for the loss of color at depth by adding red back into the color spectrum.

Related Glossary Terms

Dive Mode, External Flash Mode, Snorkel Mode, White balance

Index

Find Term

White balance

White balance removes unrealistic color hues, so objects which appear white in person are rendered white in your photo. Proper camera white balance has to take into account the "color temperature" of a light source, which refers to the relative warmth or coolness of white light.

Related Glossary Terms

Color Temperature, Underwater color correction

Index

Find Term