



Indonesia's Leading Dive Resort



Bunaken Oasis offers world-class luxury accommodation with world renowned scuba diving sites in the heart of Indonesia, Bunaken National Park in North Sulawesi. Five-time winner of Indonesia's Leading Dive Resort at the World Travel Awards

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www.bunakenoasis.com



Contents

4 Editorial

The widening gap, 150

5 News, Travel & Events



13 New Products



23 BWP Awards 2026

by Ian Bongso Seldrup



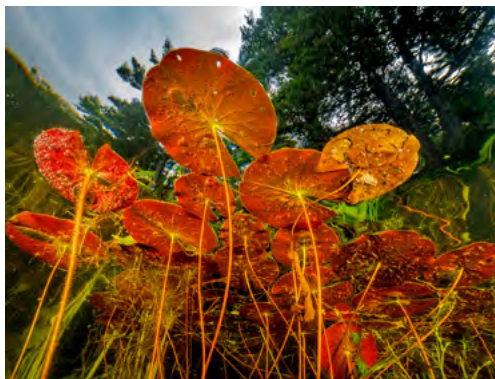
24 Divevolk Smartphone

by Martin Stevens



28 Freshwater

by Andrew McLachlan



34 Doing the splits

by Martin Stevens



37 Ribbon & Osprey Reefs

by Nigel Marsh



43 Jakarta

by Nicholas Kouvaras



50 Marshall's Mysteries 27

by Colin Marshall

74 My Shot

by David Fleetham

76 Parting Shot

RIP Doug Allan



Cover shot by
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Underwater Photography 2001 - 2026
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Publisher/Editor Peter Rowlands
www.pr-productions.co.uk
peter@uwpmag.com

Editorial

The widening gap

In the old days (here we go again!) whenever there were competitions, there was always requests for categories for those who couldn't afford/justify the latest bells and whistles. The answer then was always "It's not the equipment, it's the finger on the trigger" but now I'm not so sure.

In the days of film you had very little control over the final image. Correct aperture, shutter speed and focus were about it. The artistic side was up to the operator so the have and have nots argument was not really justifiable.

Fast forward 25 years (which is the comparatively short space of time since the birth of digital photography underwater) and we have a totally new, unprecedented level of capability.

25 frames per second RAW plus 1 second pre record buffer means that, if you can afford it, you have no excuse for not getting the shot (assuming your strobes can keep up) so you can understand why someone with a slower system would feel aggrieved.

I always remember the words of the very funny Andy Blackford who

used to write for Diver magazine in its heyday - "If God had meant me to be an underwater photographer, he would have given me a thousand pounds." Now that was in the early 70's and good old AI reliably informs me that - "£1,000 in 1970 is worth approximately £19,000 to over £20,000 in 2024/2026, according to official inflation data."

So it turns out he wasn't far wrong because it is not unusual for today's underwater photographer to be going into the water with that kind of investment. The really big difference is that that kind of money really does give you a big advantage competitively.

So I guess the old adage still stands - You've got to be in it to win it. Enjoy.

150

150 continuous issues of UwP since 2001 makes it 25 years which, to my Libran outlook, is nice round numbers to complete the circle and call it a day.

Personally, the physicality of diving, tedious/expensive travel and, more importantly, the high standard

of today's underwater imagery have exposed my capabilities and horizons so it's a good time to hang up the quill and retire.

The website will stay open until the end of 2026 to give you plenty of time to download any issues you don't already have and keep them for posterity, reference and hopefully enjoyment and entertainment.

Today's fast developing world offers so many ways to absorb information and entertainment; traditionally imparted by the written word supplemented by images but now overtaken by more exciting, immediate things like podcasts and video influencers funded, in the main, by commercial enterprises. That, as they say, is progress.

I have thoroughly enjoyed compiling each and every issue of UwP; working with up and coming and established underwater photographers alike and there are too many of you to thank for your contributions but please take it as read, all of you.

The advertisers were the glue which held it together and without their continued support nothing would have been justifiable or possible. I never wanted UwP to

be too advertiser heavy and it was great working with the small band of generous companies, many of whom were there right from the start. Please continue to support them as they have supported the magazine and helped it to be a part of this small and enthusiastic community.

Finally, never forget that the images you produce play a vital role in educating the general public about the beauty of our world but also it's precarious nature for, as always, it is this people power which brings pressure for change. There are positive signs and things will only get better if your images keep reminding them how important and worthwhile our underwater world is.

May your pixels keep popping and, above all, enjoy.

Peter Rowlands
peter@uwpmag.com

PS My e mail address from the end of 2026 is already set up and, no joking, is,

peterrowlandsRetired@gmail.com

News, Travel & Events

Macro to Megafauna: The Ultimate Philippines Underwater Photography Workshop with Andy Deitsch & Byron Conroy February 14 – 26, 2028

Join Inside Scuba for an immersive 12-night underwater photography expedition led by Inside Scuba founders Byron Conroy and Andy Deitsch. We begin with 5 nights at the luxurious Atlantis Dumaguete—world-renowned for its “muck diving” and macro wonders—before boarding the Atlantis Infiniti for a 7-night liveaboard safari targeting the magnificent thresher sharks of Malapascua and the vibrant reefs of the Visayas.

With this workshop we aim to provide you with the very best macro, wide-angle and big animal photographic opportunities

This workshop destination has been chosen to offer the ultimate teaching conditions for underwater photography. The first 5 days will focus entirely on macro, as Dumaguete is home to some of the best macro shooting opportunities in the world, especially for cephalopod action. During this time, we will hold

lectures on all types of macro photography, and you will have the chance to repeat-dive the best sites with the guidance needed to bring your creative visions to reality. Each day includes a live image review where we will critique your work in a non-competitive environment, allowing us to learn from and be inspired by one another. During these sessions, we will also conduct live editing demonstrations for the group.

After 5 nights at the resort, we will board the Atlantis Infiniti directly from the resort beachfront, ensuring no break in the diving action. To provide the very best possible conditions, we are running the boat at 20% under capacity, ensuring fewer divers in the water and more room for cameras,



equipment, and lectures. Once on board, we will shift our focus to wide-angle photography. Lectures will cover composition, storytelling, and lighting techniques designed to take your wide-angle images to the next level.

The primary focus during these 7 nights will be wide-angle reef scenes, fish portraits, and our thresher shark experience. Because we are stationed on a liveaboard, we will have the opportunity to be the first in the water

with these incredible sharks, avoiding the long journeys required by shore-based day boats.

As important as great technique is, we also understand the value of post-processing. Each day, we will offer a Lightroom and Photoshop clinic where you can drop in to discuss your workflow and see how we can help you prepare your images for the evening review.

www.insidescuba.online/p/macro-to-megafauna-the-ultimate-philippines-underwater-photography-workshop



Immerse Yourself in the World of Underwater Imaging

NEWS

Keep up to date with everything that matters to underwater photographers, from the latest gear and gadgets to the newest developments in marine research

TECHNIQUES

Learn the fundamentals of underwater photography and progress to the latest, most innovative techniques taught by the top pros in the industry

ARTICLES

Discover the world of underwater imaging through compelling features from photographers, filmmakers, ocean scientists, industry experts, and more

TRAVEL

Read about the experiences of accomplished shooters as they visit the world's most iconic dive spots, and get inside tips on maximizing your dive vacation

EQUIPMENT

Use our comprehensive underwater photography and videography gear guide to find the best camera, lenses, housing, lighting, and accessories for you

CONTESTS

Submit your best underwater images and short films to our annual contests, including the prestigious DPG Masters Underwater Imaging Competition

DIVE PHOTO GUIDE

www.divephotoguide.com · contact@divephotoguide.com



Nauticam Workshop - Bristol, UK Fri, 8 May, 1:30am - 6pm BST

Join us for an afternoon with Nauticam, and Underwater Visions, to learn more about the new Nauticam Optics, and the creative minds that swear by Nauticam equipment. There will be opportunities to get up-close and interactive with Nauticam gear, ask questions and network with fellow underwater enthusiasts.

Talks will include:

Edward Lai, Founder and Managing Director of Nauticam
“My Journey in Optics” will detail Edward’s fascination and passion for revolutionising the optical experience in Underwater image making. He will share the design process from conception to realisation, both from a theoretical and a practical, real-world

perspective.

Dr Alex Mustard MBE, Award-winning Underwater Photographer and Marine Biologist

“Nauticam optics in the field” will discuss the practical application of the Nauticam range of optics in Alex’s professional practice.

Richard Fitzpatrick - “Nauticam optics in Wildlife Filmmaking”

£20 per person Refreshments included. Spaces are limited to get your ticket now!

[Link](#)

www.uwpmag.com

SEE THE 2025 WINNERS AT WWW.UNDERWATERAWARDS.COM



UNDERWATER AWARDS AUSTRALASIA 2026



**WINNERS PRESENTED AT
GO DIVING SHOW ANZ**



**SYDNEY, AUSTRALIA
SEPTEMBER 5-6, 2026**

**PRIZES WORTH
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AND VIDEO CATEGORIES**

**PRESTIGIOUS
JUDGING PANEL**

**SUBMISSIONS OPENING
IN JUNE 2026**



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explore.
discover.



DIVE PHOTO GUIDE
www.divephotoguide.com

ORGANISERS

Hints and advice with Andy and Allison Sallmon

Long Beach Scuba Show on 30-31 May



Andy Sallmon and Allison Vitsky Sallmon are a photography/writing team that has been working together since 2010, and they'll be offering some inspiring hints and advice to underwater photographers at the Long Beach Scuba Show on 30-31 May.

Individually and together, their work has been recognized in dozens of international underwater and nature photography competitions, graced the walls of aquariums and museums, including the Monterey Bay Aquarium and Smithsonian Institute, and extensively published in magazines and books on diving, nature, and photography.

Individually, Andy is the sales manager for Marelux USA as well as an independent sales representative for Kraken Sports. Allison is the founder and president of Dive into the Pink, a non-profit organization that mobilizes the diving community to join the fight against cancer, and she is a proud member of the Women Divers Hall of Fame.

Andy and Allison will be doing two presentations over the weekend:

The California Shooter's Ultimate Guide to Wide Angle Remarkable Reef Imagery

www.scubashow.com

ABOFA

Aqaba Blue Ocean Future in Action

9 - 12 September 2026
 Aqaba International Exhibition Center (AIEC)
 +962793131319
 +962797979793

ABOFA- Aqaba Blue Ocean Future in action 2026 is a comprehensive international exhibition and experience platform dedicated to Diving, Marine Technology, Water Sports, Adventure Tourism, and Ocean Lifestyle.

Taking place in the heart of the Red Sea, ABOFA aims to transform Aqaba into the region's leading hub for diving, marine innovation, and coastal adventure industries.

The event brings together global brands, innovators, researchers, divers, investors, and marine professionals to connect, collaborate, showcase technology, conduct demonstrations, and engage in B2B and B2C experiences.

TARGET SECTOR

 Diving and Underwater sector	 Marine Technology & Innovation	 Water Sports & Adventure	 Boats & Marine Equipment
 Tourism & lifestyle	 Education & training workshops & Startups	 Underwater Photography & Gaming	 B2B Professional Sector

Scan For Register



SHOW SUMMARY

- 80+ Exhibitors
- 20+ Workshops / day
- 50+ Speakers
- 4000+ visitors

EXHIBITOR CATEGORY

- Marine technology companies
- Diving equipment distributors
- Ports, marinas, shipyards
- Government institutions
- Environmental agencies
- Tourism boards
- Yacht operators
- Dive centers & instructors

SHOW BRIEF

 B2B - Trade & Industry	 B2G - Government & Institutions	 B2C - Consumers & Lifestyle
<ul style="list-style-type: none"> • Manufacturers & suppliers • Boat & yacht builders • Marine technology providers • Distributors, agents & retailers • Investors & developers 	<ul style="list-style-type: none"> • Tourism, investment & sports authorities • Maritime regulators & ports • Environmental & conservation agencies • Universities & research institutions 	<ul style="list-style-type: none"> • Divers & water sports enthusiasts • Boat & yacht buyers • Adventure travelers & families • Youth & lifestyle communities

FLOOR PLAN

 Diving Zone	 Adventure Water Sports Zone	 B2B Business & Hosted Buyer Lounge
 Marine Innovation & Technology Zone	 Tourism & Lifestyle Zone	 Workshop & Knowledge Hub
 Entertainment & Stimulation Experience Zone		

FEATURE AREAS

- Workshop
- Networking Areas
- Live Stage
- Demo Area
- VR Gaming
- Aqua Shutter

Organized by



Int Partner



www.abofa.jo

info@abofa.jo

Hosted By



Bimini Shark Sanctuary with Simon Rogerson December 2026

Develop your underwater photography skills and hone your technique to capture that perfect Bimini shark shot, all under the expert guidance of award-winning photographer Simon Rogerson, Editor of UK Scuba Magazine.

Bimini has a knack for inspiring anyone who sets foot on its sandy shores, and is world-famous for its incredible marine life encounters.

This trip coincides with the start of Bimini's great hammerhead season and some of the year's best bull shark action. The itinerary is designed to maximise the exceptional diversity of shark encounters available in the warm, clear Bahamian waters. The undisputed stars are the great hammerheads, which migrate to the shallow, sandy flats off South Bimini from December.

At the 'Hammerhead Grounds', divers can observe these elegant creatures in just six to nine metres of water. Another highlight is the renowned 'Bimini Bull Run' site, which offers remarkable opportunities to observe bull sharks.

In addition to the headline hammerheads, nurse sharks are often spotted resting on the seabed, alongside regular sightings of lemon, Caribbean reef and even



tiger sharks. There are also chances to snorkel with wild dolphins and stingrays, offering further exceptional moments for underwater photography in Bimini.



Diving conditions in the Bahamas are very favourable in December. Water temperatures settle at a pleasant 25°C, and visibility often extends to 30 metres. A 5mm wetsuit is advised for comfort.

www.diveworldwide.com

www.uwpmag.com

digital **DIVELOG** AUSTRALASIA

APRIL 2026 | No 417

www.diveblog.net.au



UNDERWATER PHOTOGRAPHY COURSE CH 5
CLOSE UP PHOTOGRAPHY by **MIKE SCOTLAND**
MATHEW'S ADVENTURES IN SOUTH AMERICA
by **MATHEW KEMPTON**
15 YEARS OPERATING A DIVE CHARTER BOAT
KIM ROYCE

SUUNTO NAUTIC
REPORT
DAVID MULLINS
NUDIBRANCH DEFENCES

Photo Workshop - Paradise Taveuni - Fiji

August 4-15, 2026



Improve your underwater photography skills with Backscatter photo James Emery at Paradise Taveuni, Fiji.

Known as the Soft Coral Capital of the World, Taveuni is home to the legendary Rainbow Reef, with one of the Top 10 Dive Sites in the World, The Great White Wall, which is diveable only when conditions are right. We planned our trip dates specifically at the best time to be there!

The Somosomo Strait (Fijian for 'good water') has strong tidal currents, which provide a constant flow of nutrients and are idyllic for soft coral growth and diverse fish life.

Paradise Taveuni Resort is located in the southwest of Taveuni Island, one of the island's most beautiful areas. Set on 5 acres of elevated oceanfront land, Paradise offers impressive sea and sunset views and many strategically placed hammocks and sun lounges from which to enjoy them.

Paradise has a dedicated Camera Room for underwater photographers, an ideal location for rinsing, cleaning, and charging.

Who should attend the workshop?

Beginner and intermediate underwater photographers who are looking to improve their UW images. If you have a new camera or are just starting out, this course will cover all the basics. If you have been shooting for a while but aren't happy with the results, we can help. Do you struggle with focus or exposure? Composition? Strobe position? Isolating your subject from the background? Then this is the course for you.

Daily classes and one-on-one help from the Photo Pros - The best way to learn is by shooting, and our photo pros will be on location with you to help you improve your technique and correct mistakes.

www.backscatter.com



WATERPIXELS™

Underwater Imaging Community



Setup in late 2023, Waterpixels is a thriving online community for underwater image makers.

With over a 1000 members, the forum is run by a small, dedicated team of individuals who share a passion for underwater photography and who want to support the underwater imaging community.

Our objective is to provide members with a free community website and share advice, experience, knowledge and ideas that can enhance skills and creativity.

To support our commitment to keeping Waterpixels accessible to everyone, there is no charge for membership. We aim to cover running costs through sales of Waterpixels merchandise, donations from our community members, and, perhaps in time to come, carefully selected advertising partnerships. We do not sell or pass on data.

By joining Waterpixels, you become part of a vibrant community that is driven by a common love for underwater imaging. Whether you're a seasoned professional or just starting your journey, whether you use a large mirrorless or DSLR system, a GoPro or a compact, we welcome you to explore our platform, engage with fellow members, and take advantage of the wealth of resources available to you.

www.waterpixels.net

Reef Photo Grand Cayman workshops

May 30-June 4, 2026

Sep 5-12, 2026



Dive, shoot, relax and learn alongside our Photo Pros in some world class dive destinations. Elevate your imaging with hands-on guidance at these expert-led workshops. Whether you just got your first system, recently upgraded or are an experienced shooter, our underwater workshops are the best way to improve your imaging in some of the world's best dive destinations.

Sunset House offers Oceanview & Courtyard Rooms, accommodating double and single occupancy.

5-night packages include four days of morning 2-tank boat dives, with unlimited shore diving on the diving days. All packages include airport transfers, a daily made-to-order breakfast, a welcome cocktail, a gift from us, and tax and service charges. Please note that the dive packages include tanks, weights, and weight belts; no other gear is provided.

www.reefphoto.com

www.uwpmag.com



Antarctica's Whales Under Threat

Dear Peter,

The Southern Ocean is one of the most remote places on Earth, yet the pressure on it has never been greater.

Every year, fleets of massive industrial trawlers descend on Antarctic waters and haul in staggering amounts of krill, billions of these tiny crustaceans that whales, penguins, seals, and seabirds depend on for survival. In fact, this year's haul was one of the largest ever recorded.



Krill are the foundation of the Antarctic food web. Remove them, and entire ecosystems collapse. For whales in particular, krill mean life itself.

Uw Photography Workshops with Martin Stevens, Cornwall UK

13-14 June 2026

4-5 July 2026

Enjoy beautiful Cornish diving while learning key techniques for underwater photography in these two-day workshops.

They are open to all experience levels especially beginner to intermediate, will cover how to capture and edit compelling underwater images. It will include techniques and theory for creating stunning photographs including macro, super macro, wide angle, and more creative approaches. Sessions will include approaches to lighting (natural, strobes, continuous lights), key diving skills (e.g. buoyancy control), and how to edit and process images after capture. We will also cover simple techniques for video capture and editing. The course is designed for a small group experience with no more than six participants on any one workshop.

Dives will be relatively shallow (10m or less). Each day will start with an introduction to key concepts, and sessions will also include time in the dive centre pool to practice techniques, provide feedback, review



and discuss images, techniques and theory.

DiveUK is based in Falmouth, Cornwall and Martin Stevens is an award-winning underwater photographer, with images awarded multiple times in competitions such as Underwater Photographer of the Year, British Wildlife Photography Awards, and various others. He has been exploring the local Cornwall and Falmouth environment and taking photos here for more than 10 years.

Cost: £600 per person, including dive kit rental.

See a selection of Martin's images at

www.wildlifevision.com

www.diveuk.uk

Sea Save Foundation



Sea Save Foundation stands witness to the health of the oceans and the threats they face, we document problems and develop solutions, arm people with knowledge, and tools so they can make a difference.

With the public as our ally, we go to the United Nations and other global bodies to effect international change. We attend these meetings so we can offer creative, economically viable, sustainable, and environmentally friendly plans to decision-makers.



Stay Informed. Get our free weekly global ocean news summaries. Stay on top of the latest, critical issues affecting our oceans.

Your Virtual Front Row at CITES CoP! Our team leads efforts to protect endangered marine species from trade threats. Join us to stay on top of this crucial mission.



We will be live at the United Nations in 2025: We're pushing for the High Seas and Plastic Pollution Treaties. Our Ocean Week in Review is a featured commitment. Sign up for immediate updates.

SCUBA Auction Alert! Divers, here's your chance to hit all your global bucket-list destinations AND support ocean conservation. Sign up now for updates!



**Signup now to receive information about all topics: [SeaSave.org](https://seasave.org)
Questions? Director@SeaSave.org**

Sea Save Foundation is a 501 (c) 3 nonprofit organization

New Products

Nauticam NA-A7V housing for Sony a7 V



The Sony a7 V is an impressive hybrid mirrorless camera that offers exceptional photographic performance and remarkable video recording capabilities. It also incorporates the latest AI-driven subject recognition and autofocus technology, inherited from its flagship counterparts.

The NA-A7V underwater housing provides fingertip access to all key camera controls in a rugged and reliable aluminum underwater housing. Ergonomic camera control access is one of the defining strengths of a Nauticam housing, and the NA-A7V continues this tradition. Essential

camera parameter changes are made from the handles, without awkward reaches.

The NA-A7V housing inherits the core design elements from the Nauticam pro DSLR range, and bundles them in a more compact package. A patented port locking lever allows lens changes to be made in seconds. Opening the housing for quick battery and media changes is fast and easy with the locking housing latches. All aspects of the system are a seamless extension of the camera. Dimensions 340mm(W) x 170mm(H) x 127mm(D)



Weight in air - 2.7kg
Buoyancy in Water - Positive -0.2kg
(incl. camera with battery)
Depth Rating - 100m
Port Mount - N100

www.nauticam.com



Nauticam NA-Z8 for Nikon Z8



“Z9 Performance in a Z7 Body”

Every few years Nikon manages to hit a home run with a camera that just does everything better than seems possible.

The Z8 is that camera and more.

46MP/30FPS/
4K 120P/8K 60P/N-RAW 12-Bit/
ProRes RAW 12-Bit.

Lightning fast customizable AF for stills & best ever Live AF. Nauticam has met the challenge by crafting a new level of its legendary ergonomics into the

NA-Z8 housing. Nauticam and Nikon; bringing underwater imaging to a new standard.

www.reefphoto.com

BACKSCATTER MINI FLASH 2



THE
PERFECT
MACRO
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FOR
ANY
CAMERA



AOI UH-Phone-U1 Smartphone housing



The AOI UH-Phone-U1 Signature Series is the ultimate underwater housing for smartphone creators who demand simplicity, reliability, and creative freedom. Developed in close collaboration with renowned Taiwanese underwater photographer Joe Chang (Chang Chiao Jen), this housing addresses the real-world challenges divers face when filming with their phones underwater—turning frustration into innovation.

Joe Chang's extensive experience capturing delicate marine life and intimate underwater moments informed every detail of the UH-Phone-U1. From touchscreen responsiveness to universal phone



compatibility, the housing solves problems that have plagued divers for years, ensuring a smooth, worry-free underwater shooting experience.

With an 80-meter depth rating, the UH-Phone-U1 is built for serious underwater exploration, from shallow reef dives to technical and deep-water photography. Its robust construction, combined with AOI's Vacuum Analysis & Wet Detection System (VWS), ensures your phone stays safe and dry—even in challenging conditions.

www.uwcamerastore.com/aoi-uh-pu1-underwater-smartphone-housing

UW CAMERA STORE.COM



AOI UH-ACT UNIVERSAL HOUSING FOR GOPRO DJI INSTA360 ACTION CAM

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Nauticam
innovation underwater

International Patent Pending
Reliable, Durable, Hassle-free



NA-C50 for Canon C50

(PN:17344)

Features:

- Extra space for the recommended power bank
- Intuitive controls designed with cinematographers in mind
- Full Nauticam optics compatibility



NA-ZR for Nikon ZR

(PN:17233)

Features:

- Compact cinema camera housing body
- New Z lens gear system III
- Extensive accessory ecosystem



NA-R6III for Canon EOS R6III

(PN:17345)

Features:

- New RF lens gear system II
- Compact housing body
- User friendly controls



GoPro Mission 1



GoPro has announced a brand new line of “compact cinematic cameras”—not action cameras—with larger sensors, up to 8K/60p recording, and the ability to shoot 50-megapixel still images. There are three models in the new MISSION 1 series: MISSION 1 and MISSION 1 PRO, which sport fixed lenses, and MISSION 1 ILS, which instead features a Micro Four Thirds mount. While the interchangeable lens system of the MISSION 1 ILS means it will require an underwater housing, both the MISSION 1 and MISSION 1 PRO are ready to dive, up to 66 feet (20 meters).

The cameras are built around a 50MP 4:3 Type 1 sensor and GoPro’s new GP3 processor, promising up to 14 stops of dynamic range. That 1-inch sensor (7,680 x 5760 pixels) is 25% larger than the sensor in the DJI Osmo Action 6. This promises to result in excellent low-light performance as well as exceptional levels of detail in the shadows and

highlights.

MISSION 1, the base model, supports 4K/120p open gate (i.e., 4:3 aspect) video capture, while the two PRO models add support for 8K/30p open gate video. While the MISSION 1 offers 8K/30p, 4K/120p, and 1080/240p 16:9 capture along with 4K/120p and 1440/240p 4:3 video, the PRO models double these frame rates, boasting 8K/60p, 4K/240p, and 1080/480p 16:9 capture alongside 8K/30p and 4K/120p open gate. The MISSION 1 PRO and MISSION 1 PRO ILS also offer the ability to shoot 10-second bursts at 960fps in 1080p 16:9—that’s 32x slow-mo!

www.gopro.com

www.uwpmag.com

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CAMERA
STORE .COM



SEA&SEA
YS-D130R

MANUAL, TTL, RC, HSS STROBE
CIRCULAR TUBE, PILOT LIGHT

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MAKING STORIES TOGETHER SINCE 2002



Issue 150/16

Ikelite Deluxe housing for the Sony a7 III, a7R III, and a9



Ikelite is continuing its effort to simplify housing purchases by offering another “deluxe version” of a popular housing—this time, their housing for the Sony a7 III and a7R III. While 2017’s a7R III may now finally be discontinued, the a7 III, unveiled a year later, is still a current model—and you can pick one up for a bargain price. (As we noted in our review of the a7R III in Ikelite’s housing, its high-resolution big brother is also an impressive performer; second hand in 2026, it likely represents excellent value.)

Once you’ve got your hands on one of these fine cameras, Ikelite has made the next part easy: The “deluxe version” bundles the housing with all the essentials you need (see product shot above): Dual Tray with Dual

Handles, Trigger Extensions, Vacuum Pump, a set of spare O-rings, and USB-C Charging and Data Transfer Bulkhead—so you can keep the camera snugly in the housing at all times.

Head over to the Ikelite website to pick up your 200DL Underwater Housing for Sony Alpha A7 III, A7R III Deluxe Version, priced at \$2,395. Note that if you have the a9, it will also fit in this housing, but since the camera doesn’t feature a USB-C port, it will not be compatible with the USB-C Charging and Data Transfer Bulkhead.

www.ikelite.com
www.backscatter.com
www.uwcamerastore.com

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GOPRO FILTERS

NO FILTER



WITH FLIP



gopro 5 gopro 6 gopro 7 gopro 8 gopro 9 gopro 10 gopro 11 gopro 12

www.uwpmag.com

BACKSCATTER

THE BEST BANG FOR YOUR BUCK



OLYMPUS E-M10 IV



Issue 150/17

Ikelite Canon EOS R7 housing



The 200DLM Underwater Housing for Canon EOS R7 is equipped with everything you need to take your camera underwater including Fiber Optic TTL Transmitter, Dual Tray with Dual Handles, Vacuum Leak Detection System, and a set of spare O-Rings.

This is a full featured and durable waterproof housing for Canon EOS R7 mirrorless digital cameras. Suitable for scuba, snorkel, surf, pool, and any application in or around the water. Our custom ABS-PC blend is lighter than aluminum yet strong enough for almost anything you want to throw at it.

www.ikelite.com

Deepshots UK



Deepshots Underwater Photography is a UK-based company specialising in underwater photography equipment.

Whether you need a housing for your camera or want to add an underwater strobe, a wet interchangeable lens, or an arm system, we have a great selection to choose from.

Deepshots has over 15 years of experience in scuba diving and underwater photography, both taking photos and selling equipment.

Deepshots is the UK importer of well-respected underwater photography manufacturers such as AOI, Sea & Sea, Weefine, and Kraken Sports. On top of this, we also offer other high-quality underwater photography products from companies like Nauticam, Bigblue, Divevolk and Backscatter.

www.deepshots.co.uk



UNIVERSAL housing MDX-α7VU

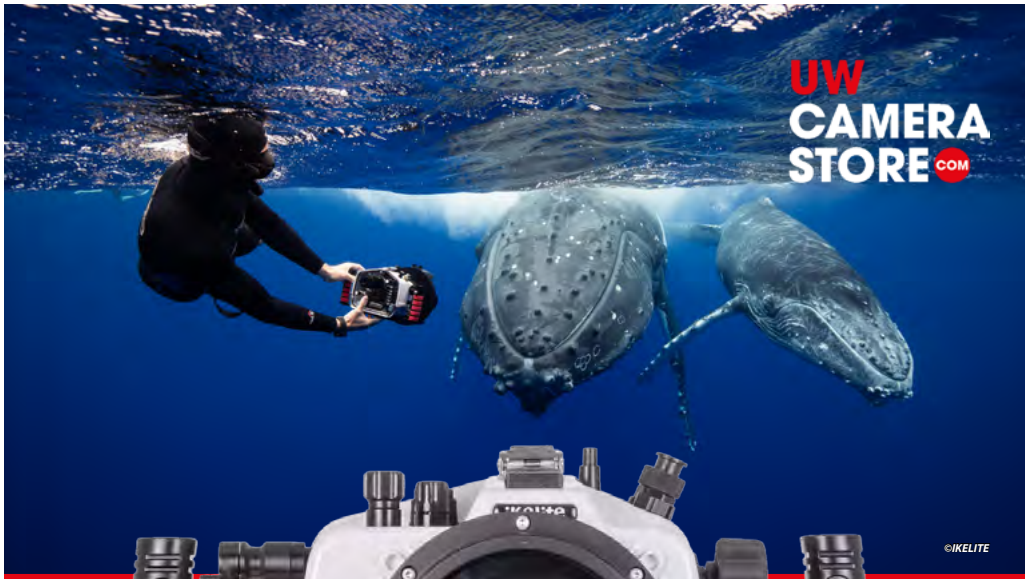
FOR SONY α7V



available NOW!

SEA&SEA
THE UNDERWATER IMAGING COMPANY
www.seaandsea.jp

www.uwpmag.com



IKELITE DELUXE HOUSINGS AVAILABLE AT UWCAMERASTORE

Take full control of your underwater imaging with Ikelite Deluxe Housings. Built from a **lightweight** and **durable ABS-PC** blend, these housings are rated up to **60 meters of depth**.

The Deluxe series comes with **dual handles**, **trigger extensions**, a **built-in USB-C charging** and **data transfer** bulkhead, allowing you to charge your camera and transfer images while it safely remains inside the housing.

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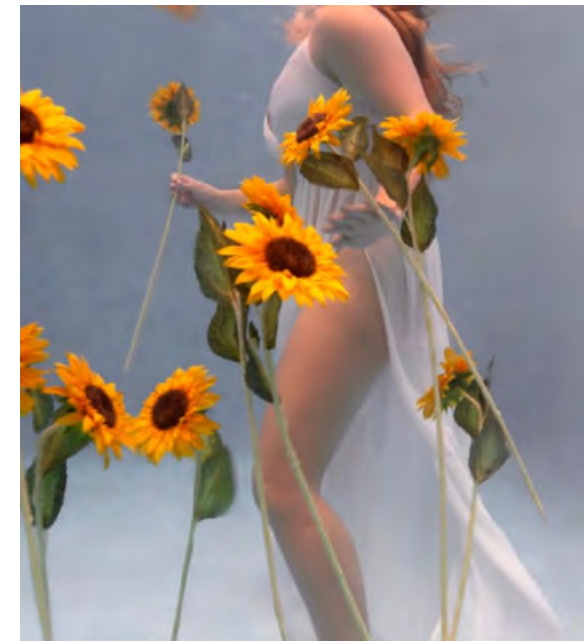
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A Field Guide to Blackwater Diving in Hawaii (Second Edition) by Jeff Milisen



When the sun sets over the open ocean, an extraordinary migration begins. From thousands of feet below the surface, delicate larval fishes, strange gelatinous drifters, tiny sharks, and other remarkable creatures rise into the darkness. For blackwater divers—those who venture offshore at night over deep water—this hidden world comes briefly into view, illuminated only by dive lights and curiosity.

Marine biologist and underwater photographer Jeff Milisen's Field Guide to Blackwater opens a window into this otherworldly ecosystem. Drawing on years of firsthand observations and hundreds of dives off the coast of Hawaii, Jeff combines

personal stories, scientific insight, and detailed species accounts to introduce readers to the remarkable animals that inhabit the epipelagic ocean at night. The guide highlights the organisms most often encountered by divers and photographers—many of them larval forms that look nothing like their adult counterparts—and explores what these encounters reveal about ocean ecology, behavior, and discovery.

Updated with new data and observations as well as adding 34 more creatures, this second edition can be pre-ordered now through major booksellers and dive retailers, with copies shipping from May 1st.

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BWP Awards 2026 Winners

by Ian Bongso-Seldrup

The winners of the British Wildlife Photography Awards 2026 have been revealed, and it was an underwater image that clinched the overall win. Paul Hobson's wonderful winning shot—which was also top of the “Black and White” category—shows a toad gliding across the surface of a crystal-clear pond, located near the

photographer's home in Sheffield, UK.

Interestingly, Hobson's wildlife subjects are nearly always above water, and he had to build a “glass box” to keep his camera dry for this image. “I had to add ballast to make sure it would sink and used old tripod legs glued to its sides to keep the box level,” Hobson writes in his caption. “I

“Coast & Marine,” winners James Lynott with a fabulous photo of a fluorescing spiny squat lobster



Overall Winner – Winner, Black & White: “A Toad Swims Across Its Woodland Pond” by Paul Hobson

triggered the camera using an adapted long cable release.”

Among the other categories, underwater shooters will be most interested in “Coast & Marine,” whose winners were mostly underwater images. DPG Photographer of the Week James Lynott was the category winner, with a fabulous photo of a fluorescing spiny squat lobster, while DPG Photographer of the Week Kirsty Andrews had not one but two of her pictures “Highly Commended.”

To see all the winning images, head over to the British Wildlife Photography Awards website.

www.bwpawards.org/2026-winners

Smartphones Underwater in the UK

by Martin Stevens

The world beneath the ocean surface is magical and photography is a powerful way to showcase its diverse environments and creatures. Historically, underwater photography has tended to be a somewhat niche pursuit, and not always accessible to many. Along with the challenges of shooting under water, the equipment tends to be expensive, specialist, and bulky. Yet times are changing.

One key reason is the ever-increasing use of smartphones for photography and videography, alongside kit to use them underwater.

One route to underwater imaging without specialist kit has been through action cameras, such as a GoPro. I've long used one and they're easy to jump in the water with, feature good-quality video, and are more affordable than even most compact camera set ups.

However, action cameras have major drawbacks: GoPro, for example, suffers in low light, has a fixed focus with nothing in focus closer than about 30 cm (without using an additional wet lens), and has only limited control over camera settings.

Smartphones are an excellent alternative.

Many of us own a recent smartphone, often capable of taking impressive photos and video, equipped with multiple lenses, which can focus both automatically or manually on different parts of a scene (including close-up and far).

Although I have a mirrorless underwater rig (using an OM1, which I still absolutely love), I've always liked small and portable set ups that are good for freediving, snorkelling, or even in shallow rock pools.

Recently, I was lucky enough to have a few photos awarded in the Underwater Photographer of the Year (UPY) competition and chose as a prize a DiveVolk housing for my iPhone. DiveVolk were kind enough to send me not only the housing,

Kelp forest scene off the Cornish coast Camera: iPhone 14 Pro Max Lens: 0.5x ultrawide phone lens, plus DiveVolk wide angle lens Housing: DiveVolk SeaTouch 4 Max Plus Lighting: Natural light Aperture: f/2.2, Shutter: 1/40, ISO: 340





Compass jellyfish . Camera: iPhone 14 Pro Max. Lens: 0.5x ultrawide phone lens, plus DiveVolk wide angle lens. Housing: DiveVolk SeaTouch 4 Max Plus. Lighting: Natural light / LetonPower Sealion B15 video light. Aperture: f/2.2, Shutter: 1/640, ISO: 40

but a full ocean kit with a wide-angle lens, their Macro 18+ Pro diopter, and more recently their new Bluetooth shutter. I'd been keen to try my phone underwater for a while (and already use it a lot above water), so this was perfect timing. I've been using the set-up for a few months with my iPhone 14 Pro Max.

Although many phones claim to be somewhat water-resistant, most of us wouldn't want to deliberately dunk

them in the sea without a housing.

What makes DiveVolk housing special is that you have full use of the phone's touch screen. Not only does this allow things such as being able to make emergency calls if in trouble at the surface, or using other apps for diving, but it also enables a suite of third-party apps for film and photography. In a nutshell, unlike with many other smartphone housings, you're not forced to use a



A kaleidoscope stalked jellyfish on sea lettuce . Camera: iPhone 14 Pro Max. Lens: Main 1x phone lens, plus DiveVolk +18 macro pro lens . Housing: DiveVolk SeaTouch 4 Max Plus. Lighting: LetonPower Sealion B15 video light. Aperture: f/1.8, Shutter: 1/11600, ISO: 100

particular app that goes with them, which are often not great, and you keep full control over the phone. This really matters, since to get the most out of smartphone photography/videography, you want control over as many settings as possible: shutter speed, ISO, white balance (though not aperture, since this is often fixed on smartphone cameras).

For photography, there are many great apps and I use ProCamera. For

video, many iPhone users above and below water use Blackmagic, which is free and excellent.

Having used the DiveVolk housing for a while, it's been brilliant. The membrane is accurate and responsive, and besides sometimes needing a slightly firm press, I've had no issues. At times, having to stretch my hand across to press the screen to take a photo has been a bit limiting, and for macro, I sometimes



(Above) A common hermit crab in a rock pool. Camera: iPhone 14 Pro Max. Lens: Main 1x phone lens, plus DiveVolk +18 macro pro lens . Housing: DiveVolk SeaTouch 4 Max Plus. Lighting: LetonPower Sealion B15 video light. Aperture: f/1.8, Shutter: 1/720, ISO: 80

(Left) Eggs of the rock goby. Camera: iPhone 14 Pro Max. Lens: Main 1x phone lens, plus DiveVolk +18 macro pro lens . Housing: DiveVolk SeaTouch 4 Max Plus. Lighting: LetonPower Sealion B15 video light. Aperture: f/1.8, Shutter: 1/1500, ISO: 64

inadvertently end up moving the phone and the focus point slightly. This is where the underwater Bluetooth shutter is really useful, allowing you to control everything on the phone with the touchscreen, but when needing to actually take a photo or start a video, simply squeezing the trigger.

The wide-angle lens is very good too and does an effective job of restoring some of the field of view that's lost when placing the camera behind a flat port and correcting for distortions.

There is still some distortion in the outer parts of the photo (especially photographing something



Beadlet anemone in a rock pool. Camera: iPhone 14 Pro Max. Lens: Main 1x phone lens, plus DiveVolk +18 macro pro lens . Housing: DiveVolk SeaTouch 4 Max Plus Lighting: LetonPower Sealion B15 video light. Aperture: f/1.8, Shutter: 1/2700, ISO: 100

on the seabed), but nothing too unusual.

I often shoot a lot into the sun, and one thing the wide lens set up does sometimes have is reflections in the image from the housing. This would be the main thing I'd love to see improved in future lenses, but it's a common problem with many lenses like it.

Otherwise, as with most underwater photos, the wide lens with the ultrawide iPhone camera shines best when very close to subjects with classic 'close-focus wide-angle' shots.

For macro, I've been extremely impressed by the 18+ Pro lens. Made

of solid glass and metal, it gives very sharp images and, at least to my eyes, with the standard 1x iPhone lens, some nice bokeh.

On the 1x lens, I can take photos of things like small sea slugs, hermit crabs, or cushion stars. Given that my main phone camera has a 48-megapixel resolution, there's scope to crop in too.

For video, the results are especially impressive (If you are online, you can see a couple of short clips

[here](#)

It's got to the point where I'd use this in preference to the macro video on my main camera (and a lot more easily too)!

Just as with action cameras, one of the main restrictions of smartphone photography is that, at present, there is no way of using strobes with a smartphone because they can't be triggered. This seems like a problem that could be easily overcome though, especially since phones often have internal flashes already. So a strong video light or two is valuable, especially for macro.

All in all, I'm excited about the possibilities of using smartphones underwater. Naturally, they come with limitations, but recent, especially the high-end 'Pro' models are capable of very good photos, and perhaps even more so impressive video.

Perhaps this shouldn't be surprising since the budget of a company like Apple or Google to develop camera technology on their phones must dwarf that of specialist camera manufacturers. Consequently, smartphone cameras have progressed immensely in recent years.

They clearly have far smaller sensors and optics than something like a mirrorless, or even higher-end compact camera. However, this issue is sometimes exaggerated - after all, the sensor size of the main camera in a recent Pro iPhone (like the 14 or

above) is bigger than that of the OM System (Olympus) TG7 camera, which is rightly very popular with divers and photographers especially for macro, and bigger than the sensor on a GoPro Hero 13.

There's much more to this than sensor size, of course, and modern smartphones have sophisticated computational photography that is partly designed to overcome issues of the physical optics; for better or worse - the strong processing is not to everyone's taste but can be toned down in post.

The images do sometimes benefit from delicate adjustments, so shooting in RAW is valuable.

Overall, I've had fun using this set up and look forward to seeing what it can do going forward.

Martin Stevens
www.wildlifevision.com



Exploring Freshwater Habitats

by Andrew McLachlan

There are moments that stick with you such as the first time you truly feel at home beneath the surface. For me, that moment didn't happen in Ontario. It happened in the warm, clear waters of Grand Cayman, where every dive feels like a revelation. That's where I found myself as an underwater photographer.

In the Caribbean, most everything conspires in your favor. The visibility stretches for what feels like forever, often exceeding 100 feet. Sunlight pours down in clean, uninterrupted shafts, illuminating coral reefs. Encounters with fish, turtles, and stingrays feel both cinematic and effortless. It's a place where, as a photographer, you can focus almost entirely on composition and storytelling because the environment itself can provide much of the atmosphere and texture.

I not only learned to see underwater on Grand Cayman, but to anticipate behavior, to understand light as it filters through the water column, and to compose images in a space where gravity feels optional. It was intoxicating. And somewhere along the way, without really noticing when it happened,

underwater photography stopped being something I did and became something I was.

When the time came to leave my Grand Cayman home and return to Ontario, Canada I carried that identity with me. The problem, of course, was obvious: Ontario is absolutely not the Caribbean. There are no coral reefs, no turquoise shallows, and certainly no reliable 100-foot visibility. The ocean, with its vast and forgiving canvas, was gone. In its place freshwater lakes, rivers, and wetlands became my playground. These habitats are beautiful in their own right, but they are far less predictable, and far less inviting to an underwater photographer accustomed to tropical conditions.

At first, leaving the Caribbean felt like a loss. I remember thinking that I might have to leave underwater photography behind, or at least put

Over-under of Chinook Salmon, Ontario, Canada with the OM1 and M. Zuiko 8mm Fisheye Lens in an AOI UH-OM1 housing with dual AOI Ultra-InTeli P1 Strobes with dome diffusers ISO 200, f11 @ 1/250 sec.





Water lily leaves in Eels Creek using the OM1 and Zuiko 8-25mm lens in an AOI UH-OM1 housing with dual AOI Ultra-InTeli P1 Strobes with diffusers. ISO 200, f8 @ 1/60

it on pause. It seemed logical, after all, most of the iconic underwater imagery we see comes from ocean environments. But the more I sat with that idea, the more it didn't sit right. Underwater photography had become too central to who I was. Putting it on pause wasn't an option.

So instead, I made a decision: if I couldn't bring the ocean with me, I would learn to see Ontario's freshwater environments the same way I had learned to see the

Caribbean's. One advantage of exploring freshwater habitats beneath the surface is that many locations are shallow and can be explored while snorkeling. This alone allows for extended time in the water as we are not limited based on the amount of air in our tanks. Freshwater environments, especially in Ontario do require the use of wetsuits to comfortably explore the watery world throughout the seasons. I use a 7mm suit for spring and fall and a 3mm suit



An invasive Round Goby in Ontario, Canada with the OM1 and M. Zuiko 60mm Macro lens with dual AOI Ultra-InTeli P1 Strobes with dome diffusers. ISO 200, f8 @ 1.250 sec

for summer months.

That decision marked the beginning of a transition, not just in subject matter, but in mindset.

Freshwater environments demand a different kind of patience. Visibility can change dramatically from one day to the next. Rainfall, runoff, algae blooms, and seasonal turnover can quickly degrade the clarity of the water. Where Caribbean waters often offer consistency, freshwater lakes and rivers are more moody

and unpredictable. At first, that unpredictability felt like a barrier. Over time, it became part of the appeal.

Instead of relying on expansive scenes, I had to start looking closer. Much closer.

In Grand Cayman, it was easy to be drawn to the big picture with sweeping reefscaapes or sea turtles swimming through the water column. In Ontario, those grand scenes are indeed rare. Visibility might be measured in feet rather than tens

of feet. But within that smaller window exists an entirely different world, one that rewards attention to detail.

I began focusing on intimate encounters: a smallmouth bass in the shallows, a crayfish among rocky substrate, salmon running upstream, the delicate nature of aquatic plants, or the sunlight filtering down from the surface to illuminate a riverbed. Each of these subjects required me to slow down, observe, and to work within tight compositions where every element mattered.

Lighting also became a new challenge and an opportunity to learn.

In the Caribbean, ambient light is often abundant and clean. In Ontario, it can be dim, filtered through tannins or suspended particles that scatter and soften it. Artificial light, particularly strobes, became essential not just for illumination but for shaping the image. Learning to control backscatter or accept it as a compositional element to create an atmospheric look to images took time to develop, as backscatter is often frowned upon in our images. Positioning strobes carefully, adjusting angles, and sometimes embracing the moodiness rather than fighting it became part of my evolving approach.

There were certainly frustrations as I set out to explore the freshwater habitats near my home. There were days when the visibility collapsed, when subjects were elusive, when conditions simply didn't cooperate. But there were also breakthroughs, moments when everything came together and I photographed images that felt just as powerful and meaningful as anything I had photographed in the Caribbean Sea not that long ago.

One of the most significant shifts was realizing that freshwater photography isn't a lesser version



Virile Crayfish with the OM1 and M. Zuiko 8mm Fisheye Lens in an AOI UH-OM1 housing with dual AOI Ultra-InTeli P1 Strobes with dome diffusers. ISO 200, f8 @ 1/250 sec

of ocean photography, it is a different discipline entirely. It is also one that must be timed according to the seasons as there seems to be more of a timeline associated with photographing subject matter. For instance, the best time to photograph salmon is during the fall spawning run, or mudpuppies during winter nights as that is their

most active time. Nonetheless, becoming a better naturalist will indeed present more photographic opportunities.

The biodiversity in our freshwater habitats may not be as overtly colourful, but it is by no means less fascinating. Freshwater ecosystems here in Ontario are rich in life and much of it is overlooked. Fish

species like bass, pike, and sunfish exhibit complex behaviours, especially during spawning seasons. Amphibians, insects, and even the textures of the underwater landscape itself offer endless creative possibilities.

And then there's the seasonal aspect – winter is no time to store your housings, ports, and strobes in the closet until springtime.

In Ontario, the underwater world transforms throughout the year. Spring brings spawning activity and renewed life. Summer offers warmer water and increased activity, though often at the cost of reduced visibility due to algae blooms. Fall introduces cooler temperatures and, in some cases, improved clarity. Each season presents its own challenges and rewards, which forces me to adapt.

In the Caribbean, it's possible to become comfortable being able to rely on often consistently good conditions. In freshwater habitats complacency isn't an option. You must read the water, understand the environment, and be willing to experiment. You must accept that not every outing will yield results, and that success often comes from persistence.

These are not distant, exotic locations. There are local rivers and lakes that I can return to again and again. Over time, I've come to know certain areas more intimately: how they change with the seasons, where specific species tend to gather, how light behaves during different times of the day. This familiarity allows me to make a more deliberate approach, where I can plan shoots based on knowledge rather than chance.

In many ways working in freshwater habitats has brought my work full circle. While the Caribbean introduced me to underwater photography, Ontario has grounded it. I have become more engaged with



Common Mudpuppy in creek on a winter night with the OM1 and M. Zuiko 8mm Fisheye lens and dual AOI Ultra-InTeli P1 Strobes with dome diffusers. ISO 200, f8 @ 1/250 sec

the environment, to find beauty in subtlety, and to tell stories that might otherwise go unnoticed. My focus is now more connection based. And perhaps more importantly, it has reaffirmed why I enjoy underwater photography in the first place.

Underwater photography isn't just about

capturing striking images - it's about revealing a world that most people never truly get to see. Whether that world is a vibrant coral reef or a quiet freshwater lake doesn't ultimately matter. What matters is the act of exploration, of curiosity, of bringing something hidden to the surface.



Crowe River underwater landscape with the OM1 and M. Zuiko 8mm Fisheye Lens. ISO 200, f8 @ 1/40 sec. ambient light

Looking back, I can see that the transition from Grand Cayman to Ontario wasn't a step backward, but a forward step. The ocean gave me the foundation, the skills, the perspective, and a sense of wonder for the underwater world. Freshwater habitats have strengthened my depth, resilience, and sense of purpose for my imagery. It has challenged me in ways I didn't expect and pushed me to grow as both a photographer and an observer of the natural world.

I still think about those Caribbean dives with 100-foot visibility, the colours, the feeling of weightlessness in an endless blue. Those experiences will always be a part of me. But now, when I slip beneath the surface of an Ontario lake or river, I feel something just as meaningful.

I feel at home.

Underwater photography was never about a specific place. It is about the connection to the world



Air bubbles trapped under the frozen surface in winter with the OM1 and M. Zuiko 8mm Fisheye Lens, AOI UH-OM1 housing with ambient light. ISO 200, f11 @ 1/250 sec

beneath the surface. That connection can exist anywhere if you are willing to look for it.

Andrew McLachlan
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Doing the Splits

by Martin Stevens

Some of the most frequently asked questions I receive relate to taking split shots or over-under photos. These are probably my favourite types of image to capture, and when executed well, they can offer a unique perspective. Of the photos I've had recognised in competitions, probably half of them have been split shots, so they certainly can have a broad appeal. Here's a few tips and tricks that I've used over the years.

The key to a compelling split shot is that it should be visually appealing both above and below the water. If either part of the image is dull, the overall composition will likely fall flat and raises the question of whether a split shot was needed in the first place. Ultimately, a split shot should tell a story that neither part of the image alone could convey. It could be a mysterious jellyfish just beneath the surface with landscape or human life above, a beautiful sunrise with marine life below, or a scene from a low spring tide on the rocky shore, combined with a glimpse into a rock pool world below.

The most crucial piece of equipment for taking a split shot is a dome port in front of the camera lens. In most cases, a bigger dome (6 or 8 inches or larger) is preferable. Larger domes push the water further away from the lens, providing you with more control and flexibility in composing the shot. Smaller dome ports can also be used, and I've taken many over-under shots with even a mini dome, but it can be more challenging and the image quality may not always be as good. However, there are times when a smaller dome is better. For instance,



Mauve stinger jellyfish in a rock pool. Olympus OM5, Olympus 7-14mm Pro, Isotta housing, Two Sea and Sea YS-D3 III strobes. Aperture: f/13, Shutter: 1/200, ISO: 400

when taking split shots in rock pools (a favourite of mine), the water can sometimes be so shallow that a large dome port wouldn't get into the water far enough. Alternatively, if you want to get very close to small subjects, a larger dome port may not be helpful. Otherwise, you generally want the

widest lens possible, ideally a fisheye or at least an ultrawide rectilinear lens that's capable of close focussing. Fisheyes are usually essential if you're using a mini dome.

It's entirely possible to take split shots with smartphones and action cameras too. For example,



A compass jellyfish at sunrise during the summer. Olympus OM5, Olympus 8mm fisheye, Isotta housing. Two Sea and Sea YS-D3 MII strobes, f/13, 1/200, ISO: 200

DiveVolk makes a small dome port that clips onto the housing and can be used with the phone's ultra-wide-angle lens. While it's a bit of a faff to attach the dome properly, it works very well once it's on. GoPros also have a wide range of dome ports available, often at a very low cost, which can be a fun way to experiment with these photos.



*An in-camera double exposure combining a macro shot of a rainbow sea slug with a split shot of the kelp environment where it was found
Olympus EM5 MIII, Olympus 60mm macro and Olympus 8mm fisheye. Isotta housing. Two Sea and Sea YS-D3 MII strobes.
Aperture: f/9, Shutter: 1/250, ISO: 200 (for the macro photo)*

Technically, split shots aren't particularly difficult, but they do come with a few additional challenges. The main one is perhaps getting the exposure right in both parts of the image and balancing the lighting effectively. When relying on natural light, they're most effective when the sun is behind you and high in the sky, so you're not facing directly into the harsh sun above. This allows the bright light from behind to penetrate the water below. However, shooting into the sun or when the sun is low

makes it much harder to balance exposure.

That said, some of the most compelling photos are taken at sunrise or sunset with very dark water.

In these situations, it really helps (in fact, it's almost essential if it's very early or late) to use some additional lighting. Most often, this will be strobe flash, which allows you to expose for the scene above and then use the flash to illuminate the scene below the water. Changing the strobe



Spiny starfish in a rock pool. Canon compact G9X MKII, Fantasea FG9X, Weefine WFL-02 lens. Natural light. Aperture: f/11, Shutter: 1/60, ISO: 160

settings and diffusing the beams helps to avoid making the light too harsh. Video lights are also an option (and the only option for smartphones or action cameras), but they don't put out as much light as strobes, so there's more of a trade-off with balancing exposure with the scene above.



*Falmouth and the underwater gardens beneath the surface
Olympus OM5, Olympus 8mm fisheye, Isotta housing, Two Sea and Sea YS-D3 MII strobes. Aperture: f/11, Shutter: 1/100, ISO: 200*

Most split shots benefit from a relatively closed aperture to ensure the scene is as in focus as possible. They work best when focussing on the subject below the water, as this is usually the key focal point and closest to the camera.

There are a few tricks to help take the shot. I often focus on the subject below and then slowly bring the camera up to compose at the desired level before taking the shot. Alternatively, I use back button autofocus to focus where I want, then lock the exposure, allowing me to take multiple shots and compose as I like without needing to refocus.

Another common issue is avoiding water droplets on the lens. There's no perfect solution, but as gross as it sounds, I (and many people) spit on the dome and wipe it over the surface before dunking it in the water (don't wipe it off). This creates a film that doesn't affect the photo but prevents droplets from forming. Some people say that rubbing a potato over the dome works,

though I've never tried this myself. Another simple solution is to dunk the whole dome underwater and then bring it up quickly when taking the shot, before droplets have a chance to form. This can work well when combined with focussing on a subject beneath the water. But the only foolproof solution is to avoid getting the top half of the dome wet!

Martin Stevens
www.wildlifevision.com



Ribbon & Osprey Reefs, GBR

By Nigel Marsh

It is amazing how many people think the Great Barrier Reef is dead. Every time I am overseas, I talk to divers who have avoided visiting the Great Barrier Reef because they have heard misleading and often false reports in the media about the state of this natural wonder of the world. Well, I can inform you that the Great Barrier Reef is not dead and in fact it still offers some of the most spectacular diving on the planet.

The Great Barrier Reef is huge, stretching over 2300km and comprising over 3000 individual reefs. Over 1600 fish species and 450 coral species inhabit the reef and it is also home to healthy populations of turtles, sharks and rays. The Great Barrier Reef, like all coral reefs around the planet, has suffered from more frequent coral bleaching events in the last decade due to climate change. Fortunately, most of these events are localised and much of the coral recovers, which is never reported by the media.

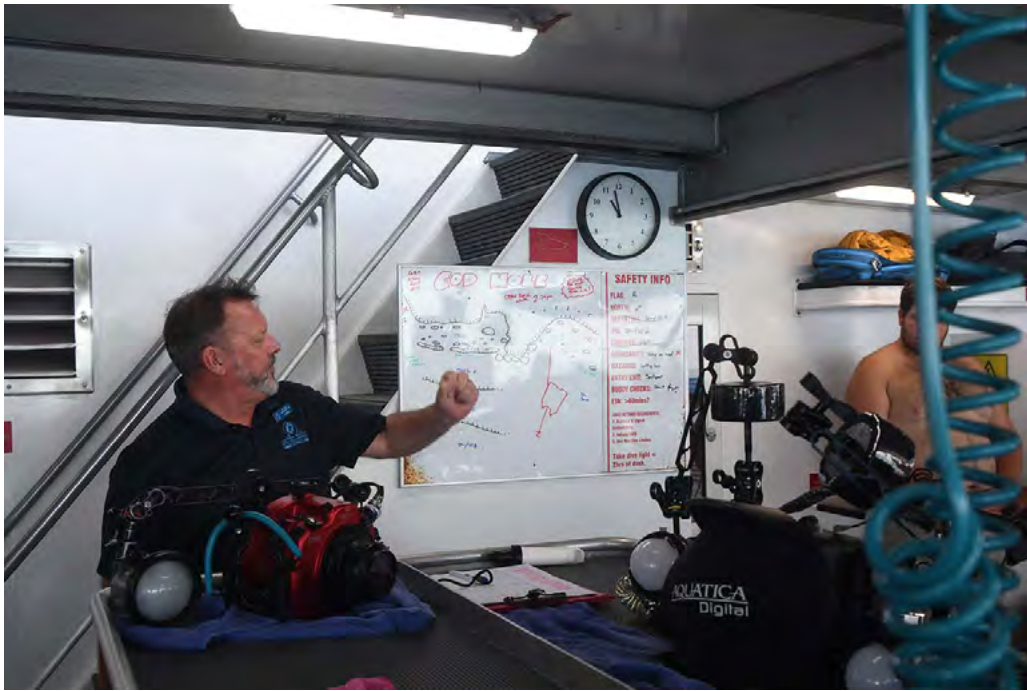
Access to the Great Barrier Reef is from several coastal Queensland towns. In the south, Bundaberg and Gladstone are the step off points to explore the wonderful coral cays of

Lady Elliot Island and Heron Island, which are great locations to see manta rays and turtles. Unfortunately, liveaboard options in this area have almost disappeared due to the tourism decline, which is a shame as the Capricorn and Bunker Groups and Swains Reefs offer incredible diving. Day trips to the reef are also available from Airlie Beach, Townsville, Port Douglas and of course Cairns. The diving is quite good on some of these day trips. However, if you want to see the best of the Great Barrier Reef, I recommend a liveaboard vessel out of Cairns to explore the Ribbon Reefs and Coral Sea Reefs.

Two world class liveaboard vessels offer these trips, SpoilSport and Spirit of Freedom, and they are equally good, offering five dives a day, amazing chef prepared meals and first-class service. I have dived this area on eight liveaboard trips over the last thirty years, with my most recent trip on SpoilSport completed over the new year.

Wonderful hard coral gardens at Cod Hole - 1/125, f11, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and Inon Z330 strobe





Trip director Kieran giving at dive brief - 1/160, f6.3, ISO 400, Nikon D500 with Nikkor 18-300mm lens

Spoilsport is a 30m long catamaran operated by Mike Ball Dive Expeditions that caters for 26 guests. The boat was launched in 1989 (I was on its second ever trip) and it still feels new due to meticulous maintenance and regular refits. Each week they offer a three-day Ribbon Reefs trip and a four-day combined Ribbon Reefs and Osprey Reef trip, or you can do both. They also offer special trips to the Far Northern Reefs, SS Yongala shipwreck and to the Coral Sea Reefs, like Osprey, Bougainville and Holmes Reef, that have 1km drop-offs, oversized corals and abundant sharks.

My new years trip was scheduled to explore the Coral Sea Reefs. Unfortunately, unseasonal and unpredictable northerly winds changed our trip back to a more regular Ribbon Reefs and Osprey Reef voyage, a fall back that I was more than happy with.

Boarding Spoilsport late in the afternoon, the guests and crews were a mixed group from around the planet. After briefings, and complimentary wine and nibbles, we got underway and headed north to the Ribbon Reefs.

The Ribbon Reefs are located



Schools of yellow-finned goatfish and healthy hard corals on the peak of Two Towers - 1/125, f11, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and Inon Z330 strobe

over 100km north of Cairns and consist of ten elongated barrier reefs stretching over another 100km. Over one hundred dive sites are found in the area, and new sites are still being found each year. At the Ribbons you can explore coral gardens, sloping walls, vertical walls, sheltered bays and numerous stunning pinnacles. These reefs can be explored year-round, and are very popular in June and July, when dwarf minke whales are in residence and take great delight in visiting boats and circling snorkellers. However, diving

at anytime of the year you will see healthy coral gardens, abundant reef and pelagic fish, sharks, turtles and gropers.

I woke the first morning to find us anchored at Ribbon Reef No.3 at a site called Summer Bay. The two dives here were easy and very enjoyable, exploring a sloping reef with 30m visibility. On previous Ribbon Reef trips I have mostly stuck with my wide-angle lens, as there are so many large subjects to photograph. However, on this trip I was mostly aiming to focus on macro, especially fish portraits, as I



Nudibranch at Steve's Bommie - 1/125, f16, ISO 200, Nikon D500 with 60mm lens, Isotta Housing and Inon Z330 strobe.

Giant clam at Two Towers - 1/125, f11, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and Inon Z330 strobe

am working on a new fish book.

Over two dives we explored pretty coral gardens, coral heads and areas of sand and rubble, finding spotted garden eels, schools of sweetlips, coral snappers and fusiliers, and a good variety of invertebrates. There were abundant reef fish everywhere, including angelfishes, butterflyfishes, parrotfishes, wrasses, tobies, filefishes, boxfishes, rock cods, hawkfishes, dottybacks and many others.

The afternoon and night dive on

Ribbon Reef No.5 saw us diving a new site, due to the northerly winds, called Clam Beds Wildside. This wall on the southeast side of the reef is rarely dived, and dropping from 2m to 25m it was covered in lovely corals and interesting fish life. I spotted grey reef sharks and pelagic fish, like mackerel, batfish and trevally. However, it was the smaller subjects that kept my camera busy, such as morays, nudibranchs, clown triggerfish, tobies and boxfishes. I was very surprised to find a male swallowtail angelfish, as I had never seen this species on the Ribbon Reefs before.

Day two found us at Ribbon Reef No.10, exploring the delightful coral gardens at Coral Kingdom. I missed the reef manta ray, spotted eagle ray and bowmouth wedgefish that other divers observed, instead seeing a massive school of bumphead parrotfish and several reef sharks. The next two dives at Two Towers were far more impressive, with these two pinnacles of coral rising from 25m to 3m. These pinnacles swarm with fishes, including schools of barracuda, trevally, coral snappers and fusiliers. I also encountered green turtles, whitetip reef sharks, giant Maori

wrasse and two huge giant clams. The highlight was the lovely hard coral gardens on the peak of each pinnacle that were shrouded by schools of goatfish and coral snappers.

At Pixie Wildside later that day we explored another wall that is rarely dived, and I was delighted to see more swallowtail angelfish. I now know where these rare fish live, on the rougher exposed southern reefs and walls that are rarely visited.

The SpoilSport crew are second to none. Trip director Keiran gave wonderful dive briefs and kept us up to date on the daily activities. You can use air or nitrox, and the fills are super-fast. You can follow a guide or do your own thing with your buddy, and if suitably qualified you can solo dive. Also, the average dive time is between 60 and 80 minutes. They are also incredibly safety conscious, signing everyone in and out, and provide every diver with a GPS for an emergency.

The next morning, we explored another classic Ribbon Reef pinnacle at Lighthouse Bommie. This totem pole of coral rises from 25m to 5m and abounds with fish. Over winter it is also the premier spot to encounter dwarf minke whales, and last time I was here we had six of these friendly whales swimming around us for over two hours. While the others marvelled at the schools of



Resting whitetip reef shark at Osprey Reef - 1/125, f9, ISO 200, Nikon D500 with 60mm lens, Isotta Housing and Inon Z330 strobe

trevally, barracuda and coral snappers, I concentrated on the smaller fishes, finding lavender dottybacks, a juvenile emperor angelfish, pink anemonefish, blennies and scissorfish.

Cod Hole was our next stop for two dives. Famous for its population of large potato cod, the number of friendly gropers has declined since they are no longer fed. We still saw two, including one that followed us around like a lost puppy. While there were large schools of fish and several reef sharks to be seen, the highlight of Cod Hole are the wonderful hard coral gardens

in the shallows, all healthy and very photogenic. After two lovely dives at the Snake Pit, unfortunately with no sea snakes to be seen, we got the good news that we would be heading out to Osprey Reef overnight, sadly just for the day.

The 120km overnight cross was surprisingly calm, however, the unseasonal northerly winds limited the areas we could dive. We were going to miss the most famous site of North Horn, where over fifty reef sharks gather for a shark feed. However, I was very excited that we were to dive the rarely



One of the friendly potato cod at Cod Hole - 1/125, f13, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and Inon Z330 strobe

visited Rapid Horn, at the southern tip of the reef.

Exposed to powerful ocean swells, the hard corals here were packed in tight on the coral ridges we explore. We also ventured to the edge of the drop-off, where it plunged from 20m to 1000m. Here we watched reef sharks and pelagic fish cruising. I

was particularly interested to see what unusual fish I could find, as these Coral Sea Reefs are renowned for fishes not normally found on the Great Barrier Reef. And I was not disappointed, finding reticulated butterflyfish and two rare angelfish – a flame angel and a Woodhead's angel.

We then did two dives at False Entrance, exploring coral gutters and a plummeting wall covered in exquisite corals. There were even more sharks and schools of pelagic fish at this site, including a pack of four whitetip reef sharks following a giant trevally around. We saw bumphead parrotfish,



Another rare find, a possum wrasse at Steve's Bommie - 1/125, f13, ISO 200, Nikon D500 with 60mm lens, Isotta Housing and Inon Z330

spiny lobsters, mackerel and barracuda. I also found some more rare fish - blueheaded tilefish and a Watanabe's angelfish.

The next morning, we were back on Ribbon Reef No. 10, exploring the sites around Pixie Reef. Pixie Wall was a nice start to the day; however, my favourite was Pixie Pinnacle. This coral tower rises from 30m to 3m and is home to a wonderful variety of fish and invertebrates. I found an endless supply of subjects for my camera, including gobies, angelfishes, butterflyfishes, lionfishes,

tobies and boxfishes. The hard corals on the top of the pinnacle are not only pretty, but also hide some interesting fishes, such as blennies, rock cods and anemonefishes. My attentions were drawn to one coral as it was playing host to spotted crouchers and a fish I have always wanted to see, a flame hawkfish. This shy fish avoided by camera for fifteen minutes before I finally got a decent, in focus shot.

The afternoon dive at Vertical Gardens was a new spot for me, as it can only be dived with northerly winds. The wall at this site



Green turtle at Two Towers - 1/125, f13, ISO 200, Nikon D500 with Tokina 10-17mm lens, Isotta Housing and Inon Z330 strobe

drops from 3m to 30m and is covered in the most beautiful corals I have seen on the Ribbon Reefs. I wished I had my wide-angle lens until I saw the amazing variety of fishes at this site. I photographed Lamarck's angelfish, strawberry rock cods, netted tobies, yellow boxfish, blue tangs and a friendly leopard blenny.

Heading south overnight our first dive was on another amazing pinnacle off Ribbon Reef No.5 called Crack-A-Jack. This was another new site for me, as this pinnacle was only discovered a few years ago,

and rising from 35m to 10m it was stunning. Like other Ribbon Reef pinnacles it was coated in sea whips, sponges, gorgonians and soft corals. However, the fan on this site contained something special, a tiny Bargibant's pygmy seahorse. Other wonderful small subjects including a leaf scorpionfish, a Morrison's dragnet, seawhip gobies, nudibranchs, dottybacks, longnose hawkfish and a good variety of pygmy angelfish.

I finished my diving

with two wonderful dives at the always amazing Steve's Bommie. This large pinnacle rises from 30m to 3m and it never disappoints with its schooling fish and abundant reef fishes. There were reef stonefish, blennies, tobies, boxfishes, wrasses, lionfishes, anemonefishes and a giant moray. I ended the trip on a high, finding a very rare possum wrasse, a new record for this area.

We may have missed spending the entire trip on the Coral Sea Reefs, however, this still ended up being an amazing trip on the always magic Ribbon Reefs.

Nigel Marsh

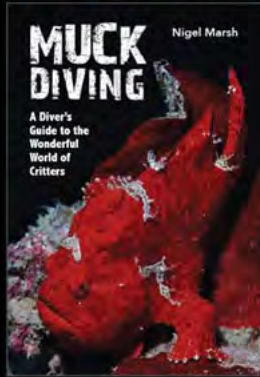
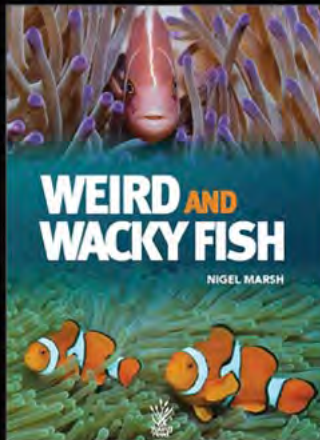
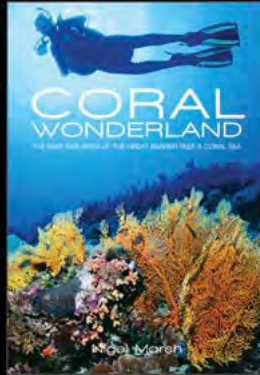
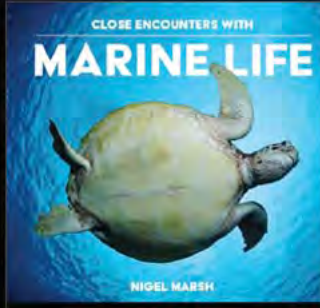
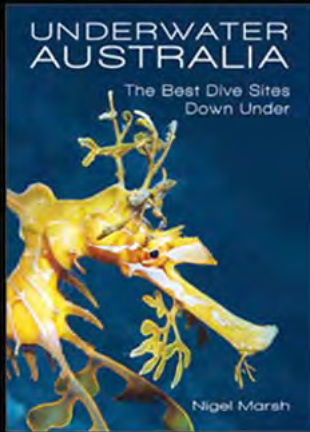
Nigel Marsh has authored over a dozen books on marine life and dive sites, and each year leads special photography group trips to dive destinations across the globe. On these trips Nigel is on hand to help improve your underwater photography and does regular talks on photography and marine life – visit his website for details.

www.nigelmarshphotography.com

NIGEL MARSH

Photography

Nigel Marsh is an Australian photojournalist, underwater photographer and author. Working with New Holland publishers, Nigel has produced a number of guide books for divers and snorkelers, and also a series of children's books with marine related themes.



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In the Shadow of Jakarta

by Nicholas Kouvaras

As of late 2025–2026, the Jakarta metropolitan area (Jabodetabek) is often ranked as the most populous metropolitan area in the world, with an estimated population of around 42 million people. In recent years it has surpassed Tokyo in several population estimates.

Jakarta is known for its iconic Monas (the National Monument), the historic district of Kota Tua (Old Town), and its enormous shopping malls. It is a vibrant and crowded megacity, famous for intense traffic, diverse street food, and a lively nightlife scene, earning it the nickname “The Big Durian.”

But would you travel to Jakarta for diving?

Probably not. Indonesia offers some of the most spectacular dive destinations on the planet. Raja Ampat, Komodo, Bunaken, and Lembeh Strait attract divers from all over the world.

But if you happen to be in Jakarta for business, if you live there, or even if you are just passing through, there are actually some surprisingly nice diving spots nearby.

Just north of Jakarta lies a small tropical archipelago. The Thousand Islands, locally known as Kepulauan Seribu, are a chain of more than 300 islands scattered across the Java Sea just off Jakarta’s coast. Administratively, the islands form a regency of Jakarta and offer marine tourism, white sand beaches, diving spots, and small resorts.

Some of the most popular islands include Tidung Island, famous for its “Bridge of Love,” Bidadari Island, located less than 30 minutes from Jakarta and known for its resort, Sepa Island with

The channel at Ayer Island from above, with our dive boat during a lunch break. DJI Neo 2. f/2.2, 1/3000 sec, ISO 400, Program mode.

(Below) Swimming through the pipes in the Karya Coral Garden. Olympus OM-D E-M5 Mark III with Olympus 8mm f/1.8 Fisheye PRO lens, 140mm dome port in a Nauticam housing. f/8, 1/320 sec, ISO 800, Aperture Priority mode.





A typical view while crossing the channel. DJI Action 5 Pro. f/2.8, 1/2500 sec, ISO 286, Program mode.

its white sand beaches, and Pulau Macan with its eco-resort.

Pulau Pramuka is the administrative center of

the archipelago and is also known for its conservation centers.

It is also the center of the diving activity in the Jakarta



Artificial reef structures at the soft coral site. Olympus OM-D E-M5 Mark III with Olympus 8mm f/1.8 Fisheye lens, 140mm dome port in a Nauticam housing. f/9, 1/125 sec, ISO 800, Shutter Priority mode

area.

Most SCUBA diving centers in Jakarta, as well as the freediving schools, conduct their open water dives around Pramuka and the surrounding islands. Visibility varies and is not strongly tied to the seasons. On average it ranges between

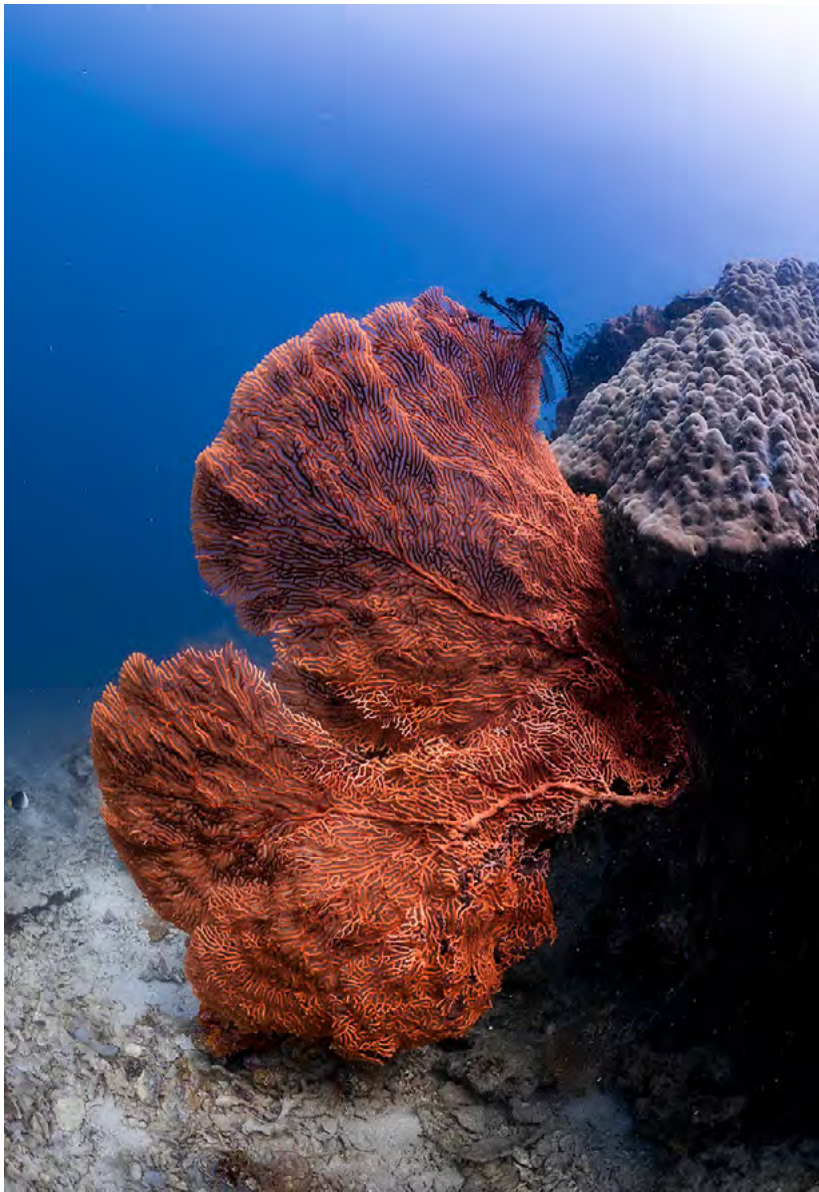
10 and 15 meters, although on some days it can reach 25 meters.

The weather is generally mild and even on windy days the many small islands create natural protection from waves. You can almost always find sheltered dive sites, and the currents are usually

gentle.

The best season is often considered to be between May and October, but in reality this is a destination that can be visited year-round.

Small local wooden boats take divers, snorkelers, and tourists on day trips



A large gorgonian north of Ayer Island. Olympus OM-D E-M5 Mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO lens behind a 140mm dome port in a Nauticam housing. f/8, 1/500 sec, ISO 800, Aperture Priority mode



Swimming through the pipes in the Karya Coral Garden. Olympus OM-D E-M5 Mark III with Olympus 8mm f/1.8 Fisheye PRO lens, 140mm dome port in a Nauticam housing. f/8, 1/320 sec, ISO 800, Aperture Priority mode.

between the islands. The freediving community on the island is quite active and they often combine line training with fun dives around the reefs.

Let's take a small virtual tour of some of the best dive spots around Pramuka.

Pulau Ayer

One of the most popular islands in the area is Pulau Ayer. The island is divided by a natural channel, which makes it very photogenic and particularly popular for social media pictures.

It also has some of the deepest water in the area.

On the north side of the

island there is a coral garden rich in marine life and usually well protected from the wind. On the east side there is a site known for its soft corals. As the name suggests, the reef is covered with colorful soft corals, and several artificial underwater structures create an interesting environment for both marine life and photography.

It is surprising how rich the coral life is here, just an hour away from a city of 40 million people.

Pulau Panggang and Pulau Karya

Just across from Pramuka lies Pulau Panggang,

a densely populated residential island. Next to it are a couple of smaller islands.

Pulau Karya is actually a prison. Possibly the nicest prison I have ever seen. It has a long pier and a pleasant walkway around the island. This is usually where we stop for lunch between dives.

Very close to Karya there is a coral garden filled with underwater structures made from concrete tubes. They create an interesting background for underwater photography and apparently provide a good foundation for coral growth.



The floating pool shipwreck. Not exactly how it was supposed to work, but still fun.

Olympus OM-D E-M5 Mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO lens behind a 140mm dome port in a Nauticam housing. f/11, 1/320 sec, ISO 800, Aperture Priority mode



The northeast side of Pramuka has many turtles. This one came close enough to reveal her expression. Olympus OM-D E-M5 Mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO lens behind a 140mm dome port in a Nauticam housing. f/8, 1/500 sec, ISO 800, Aperture Priority mode

The Floating Pool Wreck

Another small island nearby does not even have a name, but it has a small restaurant and two excellent dive spots.

One of them is the wreck of a floating swimming pool. I still don't understand what people were thinking when they built it. Why construct a floating pool in an area that is already perfect for swimming, snorkeling, and diving?

The project eventually failed, but the remains of the structure now form a very interesting dive site. The

submerged pool creates great photographic opportunities and a few small areas where divers can explore the old compartments.

APL Reef

On the north side of the same island lies a dive site called APL. I never managed to figure out the origin of the name, but it is one of my favorite spots in the area.

Beautiful coral formations, frequent turtle encounters, and small reef walls rich in marine life make this site particularly

enjoyable.

Occasionally we even see dolphins swimming just beyond the reef.

Pramuka Island Reefs

On the northeast side of Pramuka Island there is another popular dive site featuring a small wall with beautiful coral formations and interesting rock structures that create great photographic compositions. Turtle encounters are very common here.

The island also has two additional dive spots near its piers.



The pier's columns create an interesting perspective. Olympus OM-D E-M5 Mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO lens behind a 140mm dome port in a Nauticam housing. f/11, 1/125 sec, ISO 800, Shutter Priority mode

Inside a speed boat just outside the fishing shelter in Pramuka. Olympus OM-D E-M5 Mark III with Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO lens behind a 140mm dome port in a Nauticam housing. f/8, 1/40 sec, ISO 800, Aperture Priority mode



The new pier is still under construction, but between its columns large schools of fish often gather. The light filtering through the structure creates a unique underwater atmosphere and very different photographic opportunities.

On the opposite side, in front of the small fishing shelter near Seribu Resort, there is a small speedboat wreck resting at around 15 meters. The wreck is very diver-friendly and easy to explore, with plenty of fish moving through the structure.

Life on the Island

Above the surface, Pramuka Island remains very simple.

The island does not offer much

in terms of tourism infrastructure. There are a few small warungs (local restaurants) and one small resort with a café. For dive groups, the easiest way to organize meals is through local catering services.

Several local families prepare food for divers and deliver it directly to the boat or to your accommodation. The meals are simple but very local, often prepared with fresh ingredients from the surrounding area.

Pramuka offers beautiful sunrise and sunset views, but in my opinion the best thing about the island is its atmosphere.



Turtles at APL. Some days are very relaxed, some not so much, but they are always there. Olympus OM-D E-M5 Mark III with Olympus 8mm f/1.8 Fisheye lens, 140mm dome port in a Nauticam housing. f/8, 1/640 sec, ISO 800, Aperture Priority mode

Life here feels pleasantly disconnected from the pace of the modern world. Walking around the island in the evening almost feels like time travel. Apart from mobile phones and the small electric scooters people use to get around, daily life here still moves at a slower rhythm.

The island itself is small, around 40 acres, and home to roughly 2,000 residents. It has a mangrove forest and a few small beaches scattered along the shore.

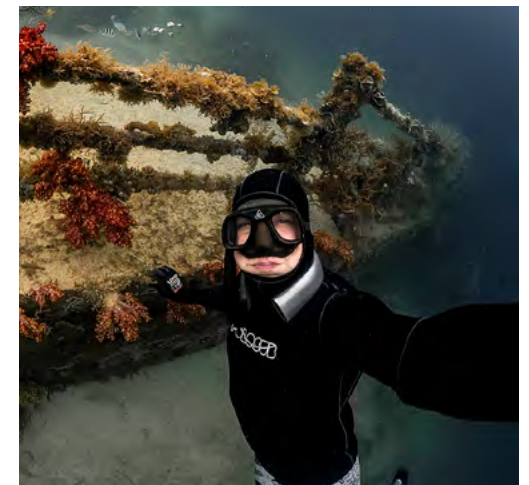
Pramuka may not be a luxury dive destination, and that is part of its charm. The facilities are simple, the boats are traditional wooden vessels, and life moves slowly.

But just an hour away from one of the largest cities on Earth, you can still descend into healthy coral gardens, swim with turtles, and spend the evening watching the sunset with the local community.

Jakarta may not be famous for diving, but for those who know where to look, it offers a surprisingly rich underwater world.

Nicholas is a freediving instructor and underwater photographer based in Jakarta, Indonesia. He was born and raised on the island of Paros in Greece, where he grew up swimming, sailing, and diving from an early age.

He received his first underwater camera in 1978 at the age of nine, a Minolta Weathermatic, and has been taking pictures underwater ever since. A lifelong freediver, he was also captain of the Greek National Team for several years before eventually focusing on teaching and training. He became a full-time instructor in 1998 and has since worked in Athens, Crete, Kalamata, Bali, Cebu, Menorca, Moalboal, and now Jakarta. While he spent some time working as a freelance photographer for Greek diving magazines, most of his photography happens in the water with his students, documenting their progress and experiences underwater.

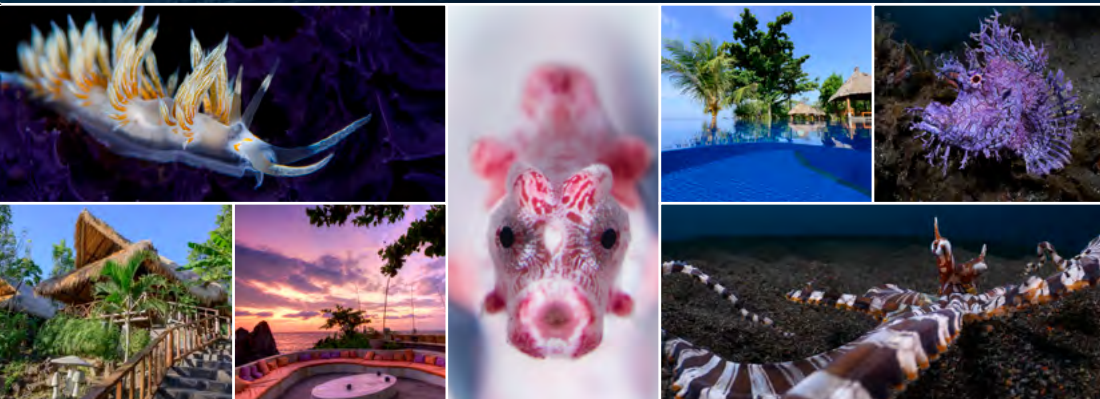


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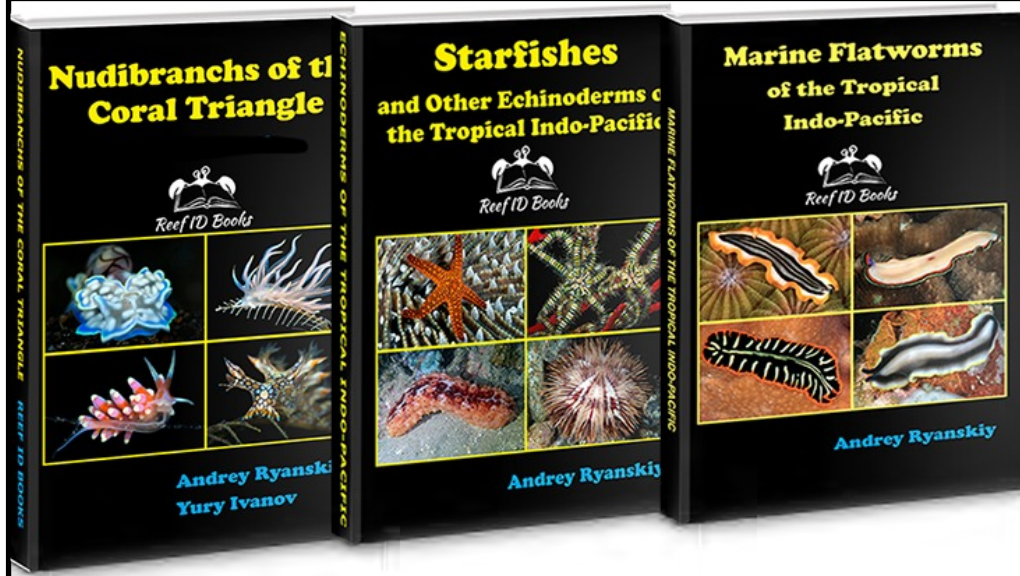
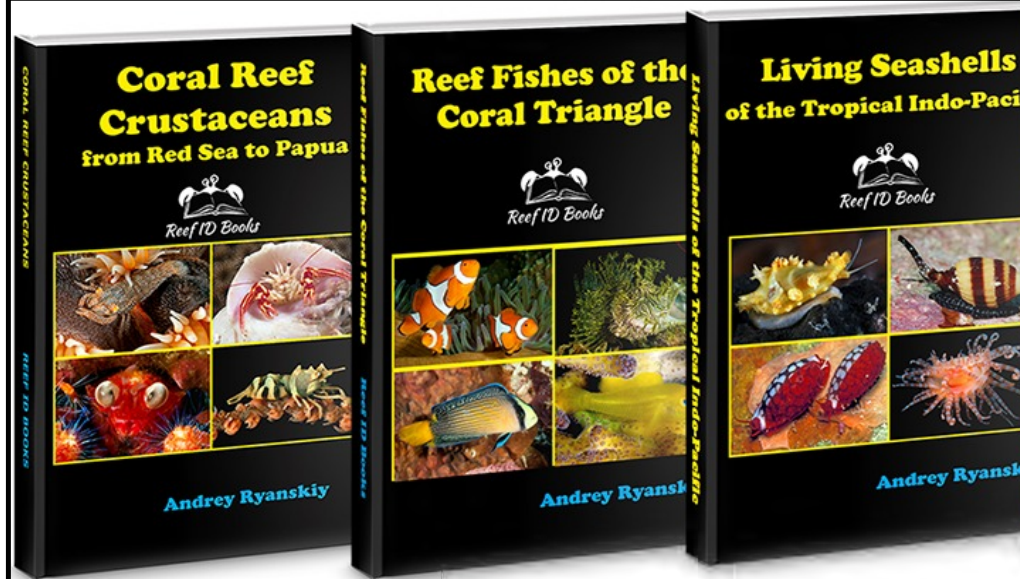


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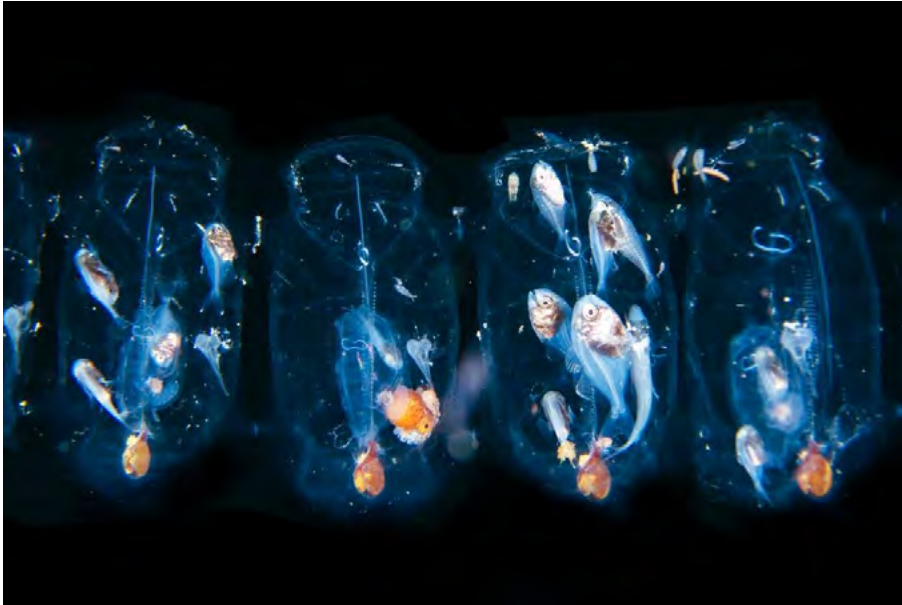
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Marshall's Mysteries 27

Do you know what these animals are, or what they are doing? Have a guess – answers on page 52

A

© Colin Marshall / Ardea



Bali, Indonesia

Image about 8 cm across

B

© Colin Marshall / Blue Planet Archive



Bali, Indonesia

Image about 5 cm across

C

© Colin Marshall / Ardea



Alor, Indonesia

Animal about 0.5 cm tall

D

© Colin Marshall / Ardea



Bali, Indonesia

Animal about 4 cm long

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FOR SALE – Sea Frogs Panasonic GH5 housing, flat and dome port

Brand new and never taken underwater, 40 metre Sea Frogs (formerly Meikon) housing for the Panasonic GH5. Flat port for macro lenses and dome port for wide angle. No zoom or manual focus controls. Prefer sale in the UK and ... [More >](#)



FOR SALE – Aquatica Macro Port & 2 x Sea & Sea YS -120 Duo Strobes

Aquatica Macro Port (Manual & Autofocus) for any DSLR Aquatica housing with the 4 lugs bayonet fitting. £180. Sea & Sea YS -120 Duo Strobes with instructions & one Diffuser they are in good used condition and in full working ... [More >](#)



FOR SALE – Nauticam Na-d800 Housing for Nikon D800

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



FOR SALE – Nauticam flat ports and lenses Sony 28mm and 90mm

Nauticam flat port for Sony 28mm + sony lens 28mm +Nauticam flat port for Sony 90mm + sony lens 90mm+Nauticam trigger flash for sony. SOLD Can be sold separately. Total price 1260€ (does not include insurance and shipping) ... [More >](#)



FOR SALE – SEA & SEA MM2 U/W CAMERA WITH ACCESSORIES

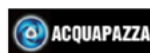
SEA & SEA MM2 U/W CAMERA WITH ACCESSORIES: - Yellow SUB 50 TTL strobe / arm extension - SEA & SEA 16mm Wide angle lens MM-2 - SEA & SEA Macro lens ML-2/3T plus attachments - Removable view finder - ... [More >](#)



FOR SALE – Nikon D500 + Hugaftot D500 setup

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

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Marshall's Mysteries 27 - Answers

A



A Salp chain (Salpidae Family) was in the Blackwater-focused MM25 in UWP 148.

Unlike the earlier Salp image, this one contains a Winged Nautilus (Argonauta hians, a pelagic Octopus; circled) mimicking the orange Salp nuclei. The detailed image below shows both the Octopus and the Salp nuclei.



This Nautilus is a male, much smaller than the female and lacking the shell that she produces to nurture her clutch of eggs.

B



These shells are of Foraminifera (aka "Forams"), looking very similar to Snails, ie Gastropods. However, Forams are simple single-celled animals, whereas Gastropods are complex, multi-celled animals and they are not at all closely related.

The Forams separately evolved their calcium carbonate shell structure (called "tests"), as this bought many advantages – supporting growth and survival by protecting the animal from predators and the environment.

This is a classic example of "convergent evolution", where the same "solution" (a shell) has been found by two different animals (Forams and Gastropods) to increase the chances of the animal surviving.

The Forams normally live in calm deeper water or sediment. In the image the shells look "open" as they have been eroded in high-energy shallow waters.

To see a collection of my favorite images, land & sea, follow me on Instagram (@colintrmarshall)

C



Red-stripe Skeleton Shrimp (Protella similis). They are Amphipods, which are Crustaceans - but not true Shrimps.

The image below shows a Skeleton Shrimp with, coincidentally, a Foraminifera test in the foreground.



Flores, Indonesia

© Colin Marshall / Ardea

D



Peanut Worm (aka Sipunculid). The image below shows the Worm fully out from the safety of the sand. A delicacy in some Asian countries.



Other (colorful) variants are shown below, from left to right, the Golden-lined (Protella sp), Yellow-banded (Orthoprotella sp) and Australian (Orthoprotella australis) Skeleton Shrimps.



Bali, Indonesia

© Colin Marshall / Alamy



Bali, Indonesia

© Colin Marshall / Alamy



Bali, Indonesia

© Colin Marshall / Alamy

Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

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

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

Subjects -, Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com**

How to submit articles

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

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 150dpi

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm high.

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

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

My Shot

by David Fleetham

Underwater, it is easy to lose the bigger picture. A diver can spend so much time studying the small details that the reef itself fades into the background. It is the old problem of not seeing the forest for the trees, except the forest is coral and the trees are the thousands of tiny lives moving among it. I often find myself drawn to mushroom corals, especially the long-tentacled varieties that resemble sea anemones. Their extended tentacles sway gently in the current and their stinging cells offer shelter for a surprising number of small marine creatures that learn to live safely among them.

While diving in the Komodo region of Indonesia, I encountered a reef where these plate corals were everywhere. They covered the bottom in such numbers that it almost seemed excessive, like a field of living discs laid out across the sand and rubble. Among them was one specimen that stood out immediately. Its tentacles glowed a bright green beneath the filtered sunlight, and the coral was speckled with tiny rust-colored patches of acoel flatworms, *Waminoa* sp., scattered across the tentacles like dust.

The coral's mouth formed a natural center point, and I framed the image around that focal area. The tentacles opened and closed with the surge, and the flatworms shifted slightly as the coral moved beneath them. It was a simple scene, but the textures and colors made it compelling enough to wait.

Then something small changed the composition. A gravid commensal shrimp,



Canon EOS R5 mirrorless in an Ikelite dry-lock housing with a Canon RF 85mm f/2 Macro IS STM Lens, 1/100 sec, F29, ISO 400, with two very powerful Ikelite 232 strobes on TTL.

Hamopontonia fungicola, appeared among the tentacles and moved toward the center of the coral. It was not a dramatic moment, just a quiet one. The shrimp settled into the coral's protection while the flatworms and tentacles continued their slow motion around it.

Moments like this are a reminder that patience is one of the most useful tools an underwater photographer can carry. The reef does not rush. If

you stay still long enough, the animals will return to their routines and sometimes offer you something unexpected. In this case, a simple mushroom coral became a small stage for several different species sharing the same living space. The scene lasted only a few seconds, but it was enough.

Parting Shot

RIP

Doug Allan
OBE FRPS FRSGS





That's all Folks!