



50 and counting

by Phil Rudin

In August of 2001 Underwater Photography Magazine released its first on-line digital magazine and created an entirely new way of sourcing information on all things related to underwater photography. Fast approaching the century mark the 100th issue of UWP magazine is scheduled for January/February 2018. The November/December 2016 issue contained my 50th article published in UWPmag.com and I thought I would reflect on my first fifty.

My first article for UWP magazine was a Sept/Oct 2010 review

of the Olympus E-PL1 and Olympus PT-EP01 housing. This was my first review of a mirrorless camera/housing combination and the first mirrorless M43 camera released by Olympus.

The following issue contained articles for the Sony NEX-5 with NA-NEX5 Nauticam housing and the Athena ARF ring-flash. At the time of these reviews I was working with Brad Nolan Publisher of Dive Chronicles Magazine and owner of US-Dive Shows.

My responsibilities involved writing reviews, teaching underwater





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photo workshops and travel seminars at US-Dive Shows around the country and teaching U/W photo classes at Dive Chronicles Digital Jam events in Cozumel Mexico and Grand Cayman.

In November of 2011 I met Peter Rowlands, the Editor of UWPMAG.com at the DEMA show in Orlando Florida and we agreed that I would take a more active roll in writing for

the magazine.

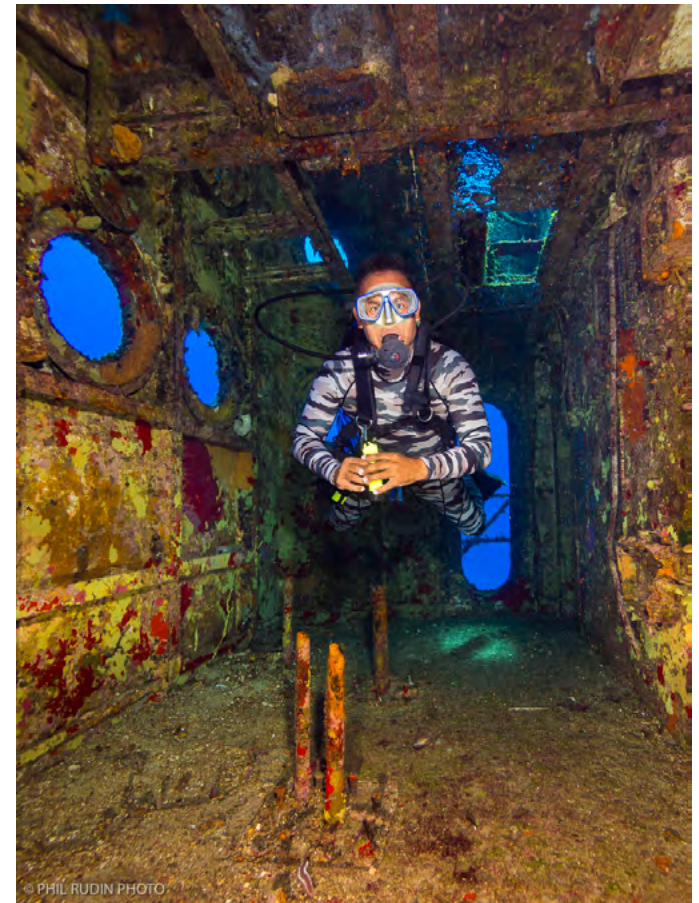
During the following five years leading into 2017 I have been helped along the way by Manufacturers, design experts, photo pros, dive resort operators, charter boat operators, dive masters, retailers, colleagues and friends in the business. Many of my articles were reviews of new and interesting underwater photography



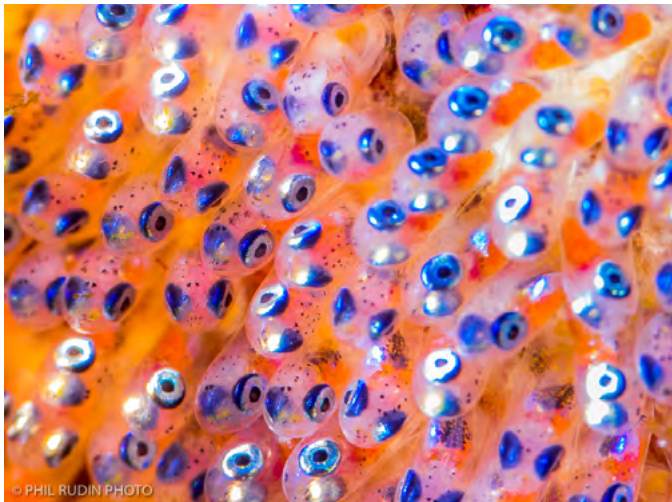
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equipment. These products were in many cases on loan from the following manufactures, Athena, DeepShot, Fantasea, Fisheye, Glow Dive, Ikelite, Inon, Keldan, Metabones, Nauticam, Olympus, Pelican, Reefnet, Reef Photo & Video, Rokinon, Saga Dive, Sea & Sea, Sony, Think Tank, Zeiss, Zen Underwater and more.

Without the equipment loans from these manufactures and retailers most of the reviews would not have been possible. I would like to once again thank all of those involved in helping me reach my 50th article.

I have included some of the photos used for the first fifty reviews and look forward to doing fifty more.

Phil Rudin



Don't settle for 2nd best



Film - No Filter No
White Balance



Digital - No Filter Manual
White Balance



Magic Filter Manual
White Balance

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards. These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

www.magic-filters.com