

Book Review

Martin and I go back a long way and he is kind enough to acknowledge me in his introduction so I am under huge pressure to write a good review of the 5th edition of his book, *The Underwater Photographer* :-)

There is a very good reason why this format of delivery has stood the test of time and that is because it accompanies you on a learning journey not just of the well explained and made easy to understand technical facts but also for the not so easy mindset of an underwater photographer. Facts are facts but mindset is what is gets you ahead of the game.

Martin is not only an excellent underwater photographer as the images testify but he is also a great teacher and, like all our best school teachers who inspired us to Grade 'A's, you never forget what he says. That's why this book has helped so many underwater photographers over the years to excel. The list is long and they feature in the winner's enclosure of nearly all underwater photography competitions.

I was an early adopter of the digital revolution and never cease to extol the virtues of digital publications but for once I would recommend the printed version to the electronic one. I have a well thumbed Fourth Edition so didn't take up the offer of the Fifth in printed form opting instead for the eBook. This is available via the VitalSource app which needs to be downloaded in order to access the copy.

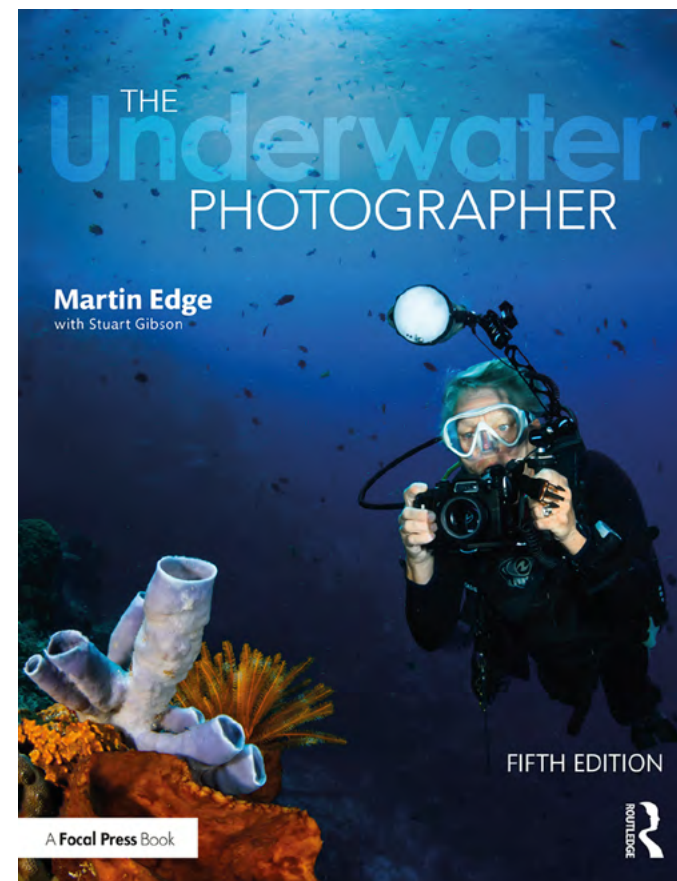
The Underwater Photographer by Martin Edge with Stuart Gibson

The eBook lacks the same feel the book has; true you can enlarge the images for greater scrutiny and the text is no different to the print copy but the tactile page turning gives me a greater feeling of contact with Martin. It's almost as if he's there with you whereas the eFormat doesn't. It's a very good example of why the printed page still continues to sell well.

One reason I'm so in favour of eBooks is the ability to have it on a far lighter tablet for ease of reference. The printed copy weighs nearly 1.5 kg which is a substantial portion of hand or hold luggage. Fortunately you won't need to take the hard copy with you on your travels because what Martin imparts throughout this book stays with you. That's what all good teachers do.

New in this fifth edition are topics on the following:

- SLR cameras: cropped sensor (Dx) or full frame (Fx), with Shannon Conway
- Water contact lenses for full frame cameras, with Alex Mustard
- Mirrorless interchangeable lens cameras (MILC), with Mario Vitalini
- Micro 4/3rds (MFT), with Mario Vitalini
- Compact system cameras, with Mario Vitalini
- Super macro techniques, with Alex Tattersall
- Snooting the light, with Stuart Gibson
- Motion blur, with Nick More
- LED lighting for stills, with Sascha Janson
- How to service your housing with Kevin and Maggie Reed of Aquaphot UK



Click on the image to order your copy

Underwater photography books have come and gone but Martin's has been with us since 1996 and, like a fine wine, good to start with but gets better with age, it has evolved as the subject matter and technology have.

For those familiar with the long running radio programme 'Desert Island Discs' where you have to choose just one song out of eight favourites, if it were underwater photography books instead, I would take Martin's.

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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.

Parting Shot 1



Aussie diver for 51 years who got a shock from an Oncologist and started out on a “Wreck Quest” of the WW2 Pacific battles and started oil painting.

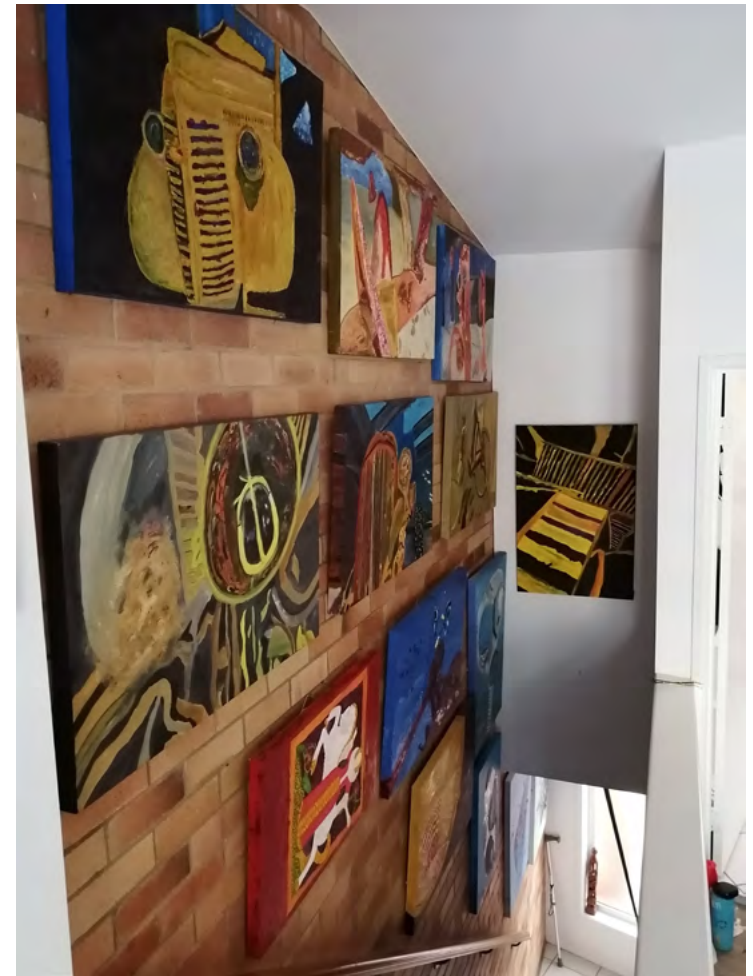
For those with an artistic bent, I finally have the top tier of my underwater wreck paintings hung in the stairwell without falling off the three assorted ladders and planks, that made it possible.

Fourteen in all so far with space for one more portrait. Bikini (Helldiver next to Saratoga, Anderson with oil bubbles, Lamson bow), Chuuk (Oite props, Bridge Steering wheel and Telegraph,

ER Gantry and Lamp, gas mask and two truck radiators), Coolidge in Vanuatu (Lady, Engine Room telegraph with Lion Fish and gas mask) and Coranwrecks (Irako bicycle) in the Philippines, all star in the wrecks and transport gallery.

You have to love the US Gas Mask from the Coolidge near Luganville in Vanuatu. Definitely a “Scream” Moment.

Camera is a Sony RX100 MK1, Nauticam Housing, INON UWL H100 Wet Lens, 2x INON Z240 flashguns, 4 Float arms, 3 attached floats,



wrist strap, GoPro 5, 2 iTorch PRO6's (2400L), 2x INON w550 (550L), LightMonkey Cannister Spot 12W, HOG Cannister Video 2x1000L.

Previous camera was a Sony W300 in a Sony plastic 40m Housing with one INON Z240. I did not take it past the Coolidge ER at 51m. The stern is at 63m.

So little time to paint, so many memories and images.

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Parting Shot 2

Bonaire is a very special place for many divers, particularly those of us that enjoy the freedom of independently taking it all in, at our own pace.

Our first visits followed a popular tried and true strategy of putting in as many dives we could possibly do during the week, gradually evolving as we revisited the island time and time again, to what we tend to do now a days, which is sticking to one or two sites and experiencing its beauty during different times of the day and night.

Many years later, we have slowed down a bit in our diving, and have learned to appreciate more the quality of things, instead of the quantity. We just appreciate much more the little things in life, particularly those that used to go unnoticed, until we purposely started to take the time to stop and smell the roses so to speak.

In 2017, during a night dive, we spotted a garden of basket starfish feeding at night, and upon close inspection, we happened to notice one of them sporting a tiny fast moving shrimp. The basket starfish is photo sensitive, so as soon as a little bit of light is within its detection range, it just quickly curls back up into a

ball and of course, once that happens, there is nothing else to see.

We made multiple night dives revisiting the basket starfish garden to see if there was a chance to photograph one of those little shrimps. Success at last, we managed to take a couple of shots and while the images turned out fine, I decided to set a specific goal and to devote our next visit to finding and photographing this elusive basket starfish shrimp.

A year later, we had accrued sufficient leave time and funds to return to Bonaire. The previous year's basket starfish garden was no longer there. Everything looked pretty much in good shape, but the basket starfish were gone. We scouted other reefs and started looking. At finest, we looked close to our base camp, later on spread further away; however, no luck. We made the best of our trip and of course, Bonaire never disappoints. We implemented plan B, forgot about the little basket starfish shrimp and just enjoyed Bonaire.

We managed to return in 2019 with no plans but to just take it all in. Towards the final days of our trip,

we happened to spot a new garden of basket starfish and sure enough, the little shrimp were there.

This endeavor of photographing a basket starfish shrimp has a special added layer of challenges because you have to wait for nightfall for them to open, can't use a bright light, nor be too intrusive because the basket starfish will close-up on you, and the shrimp tend to move too fast for me to attain focus and of course, capture a worthwhile shot.

Stealth, calm and controlled is



Canon 7D Classic in a Nauticam Housing. Canon 60mm macro, f18, ISO 200, 1/125 seconds. Pair of Inon Z-240, and a Sola500 red focusing light.

the ticket. I know this little stuff isn't for everyone, but the challenge of it all is part of the fun, and that's the story behind this shot. Bonaire is a gift. It's a special place and hopefully some day, we will get the chance to retire and spend more time absorbing the wonderful beauty that Bonaire has to offer.

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Parting Shot 3

I have always loved photographing turtles and was truly amazed when I first saw Eric Cheng's famous photo of a turtle in the water column with its mouth open. I wondered how this could happen...

While diving on "Slow and Easy", one of my favorite dive sites in Yap, Micronesia, I was looking for macro critters when I caught sight of a large Green sea turtle swimming along the reef towards me. I ducked behind the reef structure hoping the turtle would swim right over me when suddenly it stopped, rested on the coral in front of me, and let out a huge yawn. I was able to capture this head shot showing the inside of its mouth in some detail. In over 20 years of diving, I have never witnessed a turtle behave in this way. It was truly a moment to remember. Saving an image of it was even better because this occurred during Mantafest, a photo contest at Bill Acker's Manta Ray Bay resort and I managed to win a prize!

Now, I know how it happens...
LUCK!!



Nikon D500, 60mm lens, Nauticam housing, Inon Z240 strobes F18, 1/200s, ISO 320

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Do you have a shot
which has a story within a story?
If so e mail it with up to 500 words of text
and yours could be the next Parting Shot.

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