

Editorial

The haves and have nots

Phil Rudin's excellent review of the Sony A1 camera is, as always, thorough and informative and as I was reading it I found myself getting an increasing level of equipment envy.

A 50.1mp sensor producing pin sharp 8640 x 5760 px stills and 8k 30p and 4k 120p video up to ISO 102400 had me salivating or, to use another word, measurebating. Fortunately I was given a car crash, cold shower reality check when Phil slipped in that the Sony A1 body alone is \$6500.

Personally, that was it for me but I am sure that it won't stop the rush of orders for cameras and housings so there is becoming a bit of a gulf between the haves and the have nots and I am acutely aware that UwP is too top heavy in this department.

I have said this before but I mean it more so now, we need more reviews of more affordable cameras and housings. My guess is that SLR/Full frame mirrorless aspiring readers are

about 10% of the readership so that leaves 90% out in the cold.

As a result I am asking manufacturers and users of more reasonably priced cameras and housings to use UwP as a platform to promote the capabilities and benefits of such systems.

My Backyard again and again

Once again I make no apologies for banging on about this but in this issue we have three excellent, quality articles produced without the need for an aeroplane.

Alex Tattersall's superb images raise the bar, Grant Thomas' show we have world class subjects and Alasdair O'Dell's highlights the amazingly untapped source that is Scotland.

Visually all three compete to an international standard and confirm, once again, that we don't have to pollute our atmosphere as much

and yet still have an enjoyable time and produce quality output. True, it involves dry suits, lower water temperatures and variable weather but look at the visual rewards.

The sad thing is that it took a pandemic to make us look inwardly but in doing so we were able spend more and repeated time getting to know our subjects and capturing them so beautifully.

The equally sad thing is that when the handbrake is released and the restrictions are removed, there will be an inevitable stampede to the airport.

The Underwater Bathtub Competition 2021

You will no doubt have noticed that this issue's front cover is not your usual underwater image. It is almost entirely artificial yet has a warmth and a light touch which hides the lengths

to which the photographer went to achieve it.

I am grateful to Henley Spiers, the creator of Shot Chat, for bringing this to my attention but, in truth, I was obviously well aware of the Bathtub Competition and I did contact the organisers to be kept in the loop results-wise but I got no direct response nor updates so Henley's intervention was timely and is why it's featured here.

This lack of response from the organisers got me to thinking that conventional publicity from time based publications is now becoming less and less important; Tweets, Twitters, Instagrams etc etc can relay the message instantly and globally as well as being propagated exponentially with 'likes'. The image brand is kept totally under control and the whole process is incredibly efficient.

Maybe it's time to roll over.

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