

Editorial

Go Diving Show 2022

In a few days time I will be attending the Go Diving Show here in the UK. The last time I was there was just days before the C word portcullis came down with a thump almost exactly two years ago.

Since then we have been tested financially, morally and spiritually so it is with great excitement that I am packing my overnight bag and going to see how everyone else is, how they've been and what they've got planned. In addition I am hoping to get a very positive feel from both exhibitors and attendees alike that the handbrake is finally off.

If it has taught us only one thing then, if we are to fully recover, we need each other like never before. We need us for social and visual stimulation and inspiration and we need to support all in our industry to help them recover their lost ground.

The situation is very upbeat so let's get out and enjoy it again.

It doesn't get any simpler

Pete Atkinson's article makes interesting and informative reading for anyone considering lightening their travel load without compromising quality too much. It did also highlight that moving to a different format, no matter how small a difference physically, introduces more decisions to be made. This is usually because the native lens choice for a new, smaller format, lags behind the cameras themselves; sometimes by many years especially for us fisheye and fisheye zoom loving underwater photographers.

When I got to the part of Pete's article where he mentioned FTZ adapters which allow one format lens to be used on another format camera body, I thought this isn't as simple a choice as it first appeared. That then reminded me of an editorial from six

years ago exactly in UwP83 when I highlighted how complex/tech both stills and video had become.

Now, as I'm sure you'll agree, six years is a very long time in 'tech' so I thought it only right that I update it with today's terminology to confirm that life never gets simpler so here goes:

Measurebators 2

If you thought digital stills photography had specification differences which deserved to be discussed to death such as megapixels, RAW, jpg, 8bit, P&S, 2/3", 1", 4/3rds, MIL, DSLR, APS-C, DX, FX, CCD, CMOS, FTZ, UHD, DCI, X3, x sync, TTL, eTTL iTTL, DOF, bokeh, dome, flat, WB, MWB, CFWA, LCD, OM-D, LX, RX, NX, EOS, ASA, ISO, 4:3,

3:2, 16:9, 1:1, SD, SDHC, SDXC, CF, AF-S etc, etc, spare a thought for all those suddenly entering the video world because we have ALL of the above PLUS 1920, 1080, 720, 2k, 4k, 5.7k, 8k, Full width, DV, HD, UHD, 24p, 30p, 60p, 4.2.0, 4.2.2, h264, AVCHD, MOV, MP4, XAVC, XDCAM, ProRes, Long GOP, Mbps, LUX, XLR, Lanc, AV, HDMI, SDI, ND, °K, ISO, Dual ISO etc, etc. (You can take a breath now).

I'm pretty sure that in 'my' day, the choices were 35mm or 6cm x 6cm, black & white or colour :-)

Peter Rowlands
peter@uwpmag.com