



### To the traveling Digital UW Photographer - Quick Tips

Instead of focusing on one topic this installment, we thought we'd give you several quick tips to add to your goody box. So without further fanfare, let's get to it.



*Carry a portable hard drive and extra memory cards along with your laptop to backup the images you shoot on your trip.*

The whole principal of backing up your images should start the moment you import them into your computer. Whenever we are on a trip, we never erase our memory cards until we are sure we have the images we just shot stored safely in two places. For Mike & I, that's in our Mac laptops and in a small portable hard drive we each travel with. All too often, we see people make a mistake and delete images by accident on a trip and they have no way to recover them. I travel with my Mac Book Pro, at least 6 memory cards and an 80 gig portable drive.



*Digital Cameras have a Hard time reproducing the sunball.*



*If it's possible, hide the sunball with a part of your subject.*

Digital cameras have given us some nice advantages but they do have some drawbacks. A big drawback is most do not handle the high contrast image of the sunball very well. One simple way to get around that is to block the sunball when you can. If you can position some of your subject to block most of that hi contrast bright center, you'll avoid that burn out or blooming effect in your image.

More and more zoom lenses are finding their way inside our

housings. Zooms are great on land and can be very useful underwater, but whenever possible, zoom in by getting closer to your subject instead of using the zoom control. When your subject is shy, zooming with your lens may be the only option. But physically getting closer will reduce the amount of water between you and your subject. That means your images will have more color and pop.



*Zooming with the lens will get the shot, but...*



*It will be more colorful if you move closer to your subject instead.*

Unlike the 36 exposures we were limited to with a film roll, memory cards and digital cameras expand that number of shots at least 3 to 4 times. Since we are not limited to 36 frames, we can experiment more with some creative thinking. In the blenny photo, I used 2 strobes, but I lit the blenny with only one strobe. To make the sponge “glow” I aimed my other strobe to light

inside the sponge the fish was perched on. In the anemone photo, I opened up to  $f 5.6$  and slowed my shutter speed down to  $1/30^{\text{th}}$  to get a blue background and a narrower depth of field. I also set my strobe to  $1/16^{\text{th}}$  power so as not to over expose the anemone. Experimenting sometimes leads to so-so shots, but it can also result in some pretty spectacular images.



*Instead of aiming both strobes on the blenny, I directed one to light inside the sponge for under glow*



*Bending the rules, I actually wanted LESS depth of field along with a blue background in this photo of a pink tipped anemone tentacle.*

There is a lot more information we will share with you in upcoming issues and in our classes aboard the Aggressor Fleet. Until then, you can subscribe to our free Underwater Photography Podcasts on iTunes or listen to them on our website [www.jimchurchphoto.com](http://www.jimchurchphoto.com).

If you have any questions about Underwater Photography or about our classes, email us at [aggressor@jimchurchphoto.com](mailto:aggressor@jimchurchphoto.com).