

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

The story goes that on the 25 October 1854, the British steamer Forerunner, on the route from Africa to Great Britain, foundered at the very tip of the Madeira Island East tip. It was a small ship, with 381 tons, with 34 people on board, plus cargo. After spending the day anchored in Funchal, resupplying with water and coal, the ship departed to its final destination at the end of the day.

For some unknown reason, she tried to go around the São Lourenço tip too close to shore, hitting a submerged rock. Only 14 people died because fortunately, a fisherman boat was passing at the same time in the area and rescue all the remaining 25 crewmen and passengers. This disaster led to the construction of the first lighthouse in the Madeira's archipelago, as the accident occurred due to lack of any lights on that remote part of the island. By 1870 a new lighthouse was already in place. But, in 1881 a new accident took place, precisely in the same place. This time there were no mortal victims. It was again a British steamer, the SS Newton, of 1 324 tons, built-in

1864.

The spot where both ships sunk is not an easy place to dive, and shipwrecks seldom happen in accessible locations. Most of the time, there is a strong surface current, so the divers need to take cover on the rocky reef that starts around 10 meters deep. On the Westside where most of the wreck is it goes down to 30 meters. As there is no human presence in the area, or creeks nearby, the spot has some of the most transparent waters in Madeira.

And, this summer, I was able to go there twice with a local dive club (FocusNatura). But, on the last time, there was no current when we dived, and we had more than 30 meters of visibility. From the surface, we could see the wreck. Also, the water temperature was a wonderful 25 degrees Celsius. We don't know to which of the ships the remains belong, as no archaeology studies have been conducted in the area yet, but any wreck diver will enjoy this dive in Madeira.

Olympus M1 Mk2, Nauticam housing, Panasonic 7-14 mm, at 7 mm, f/10, 1/60, ISO 400, 2 Inon Z240 strobes.

Augusto Salgado



Parting Shot 2

Every underwater photographer has at least one image that got away. You could have the perfect subject but it could be bad visibility or the subject not in the correct position. It could be equipment conditions. Wrong lens, wrong settings, strobe malfunction or dead batteries in strobe. The problems in underwater photography are endless.

Here is my story. In the days of Nikonos film photography you had 36 shots total. On a dive site called Row and be Dammed on the west coast of Canada I discovered a sponge the shape of a heart. I had three shots left on the roll of film. I tried a fourth shot but the roll had ended. I tried the dive site later the afternoon.

The dive site has nine foot or three metre tides. In a rubble field of strawberry anemones and no distinguishing features I could not find the sponge again. I did numerous trips to the same location and still I could not find the sponge. I just have my memories and three shots. My three shots after waiting a week for the film to be developed looked very good. Perfect for now but if I found the sponge again I would choose different settings on the camera and different strobe positions.

So the drive for that perfect spot is why we do underwater photography. And the satisfaction we get when the shot matches the image in our brain drives us to travel to distant lands.



Nikonos 5, Sea and Sea 15mm, Ikelite AI strobe. Camera setting 1/90, f16 ISO 64

**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.**

Dave Weeks

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