

Parting Shot 1

After reading UWP #115 and the two beautiful articles “Doing the splits” and “New models”, I had the idea to write the story behind this specific picture, which is a mix between the two.

Several years ago, we went with the family, to sail the Cyclades Islands, in Greece. We have rented a sailing yacht, together with a skipper.

This was not a diving trip but there was no reason why I would leave my underwater rig at home; after all we would be sailing on such a beautiful sea with crystal waters.

So, we arrived first in a small marina, south of Athens. We got to our yacht and met our cool skipper, Vasilis. He was a good-looking guy with an athletic body.

We started our sailing trip between all the charming islands. Every time we could, we jumped into the magnificent Aegean Sea. I shot whatever I could, splitting, trying to catch a nice top with local traditional white house or with our yacht, together with an interesting underwater subject.

It was nice, but I was looking for something special. Our skipper then asked us if it is ok for him to pick-up his girlfriend to sail with us for a few days. We agreed. I was already thinking how would look such an Apollon's girlfriend. That could only be a good surprise. It was indeed! She looked like Aphrodite, the goddess of love!

I began my plans to shoot her in the water. I didn't say a word about it. I wanted to see her moving in the water first. That was not quite pleasant to see...she was really not comfortable in the water, definitely not Poseidon's girl!! She was swimming a little bit like a dog. It's cute to

see a dog swimming, but you would not expect that from a beauty from whom you want to get a special water shot. I said to myself, hum hum, ok, let's try it out...who knows... ?

So, I went to swim close to her and tried to shoot whatever I could. I noticed one interesting point, in all her clumsiness in the water, while she tries to free dive, she makes a nice movement with her hands wide open. I then tried to shoot her while she was free diving. I always had to move around her so that I would get a nice view of the island as well and why not, with our boat as well.

The crystal water together with a clear ground was a beautiful background.

So that's the result of a split photo with a very newbie water model...she was very happy with the result. She was very cute and contacted me a few years later to ask me to come back to Greece for a new photo session. It didn't happen....

I shot this picture at F16, focusing on the girl, underwater, with a Nikon 10.5mm fisheye lens and an 8" acrylic dome port. There was no water repellent on the port, so that I had a few droplets on the dry side. I have erased some of them with Photoshop.



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Michel Braunstein

**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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Parting Shot 2

After the new Covid-19 lockdown, I was able to go, once again, to dive in Madeira Island.

As I have dived there almost every year, many times in the same sites, you would think that it would be easy to improve my underwater images, as the subjects were always the same.

This is particularly true when diving in the Garajau's Reserve area (very close to Funchal), where big groupers are always present.

However, back in 2004, using an Olympus C-4100, I was able to photograph a cleaning shrimp in the gills of a grouper.

For some reason, I always wanted to photograph this behaviour again but my "actors" never 'on the same set'. At least when I was diving there.

Fortunately, this year I was lucky and had a good lens to do it; not the best, but... my actors were together again.

When diving in Garajau, I usually use my 8 mm fisheye lens, as I enjoy doing CFWA with the groupers, or getting the action with the divers. This time I decided to take my Lumix 7-14 mm to try new angles.

With visibility in excess of 10 meters and the water at 23 degrees

with a slight current, all looked perfect.

As I descended, I located a lone grouper lying very quietly on the bottom. I approached it from the front and after taking some pictures, I decided to move around it.

There it was, with the gills all open and a cleaning shrimp doing his work.

It might have been better to have a 30 mm macro in the housing but I was still able to get close enough to get the pictures I wanted. After several shots, the grouper moved away as she felt I was too close.

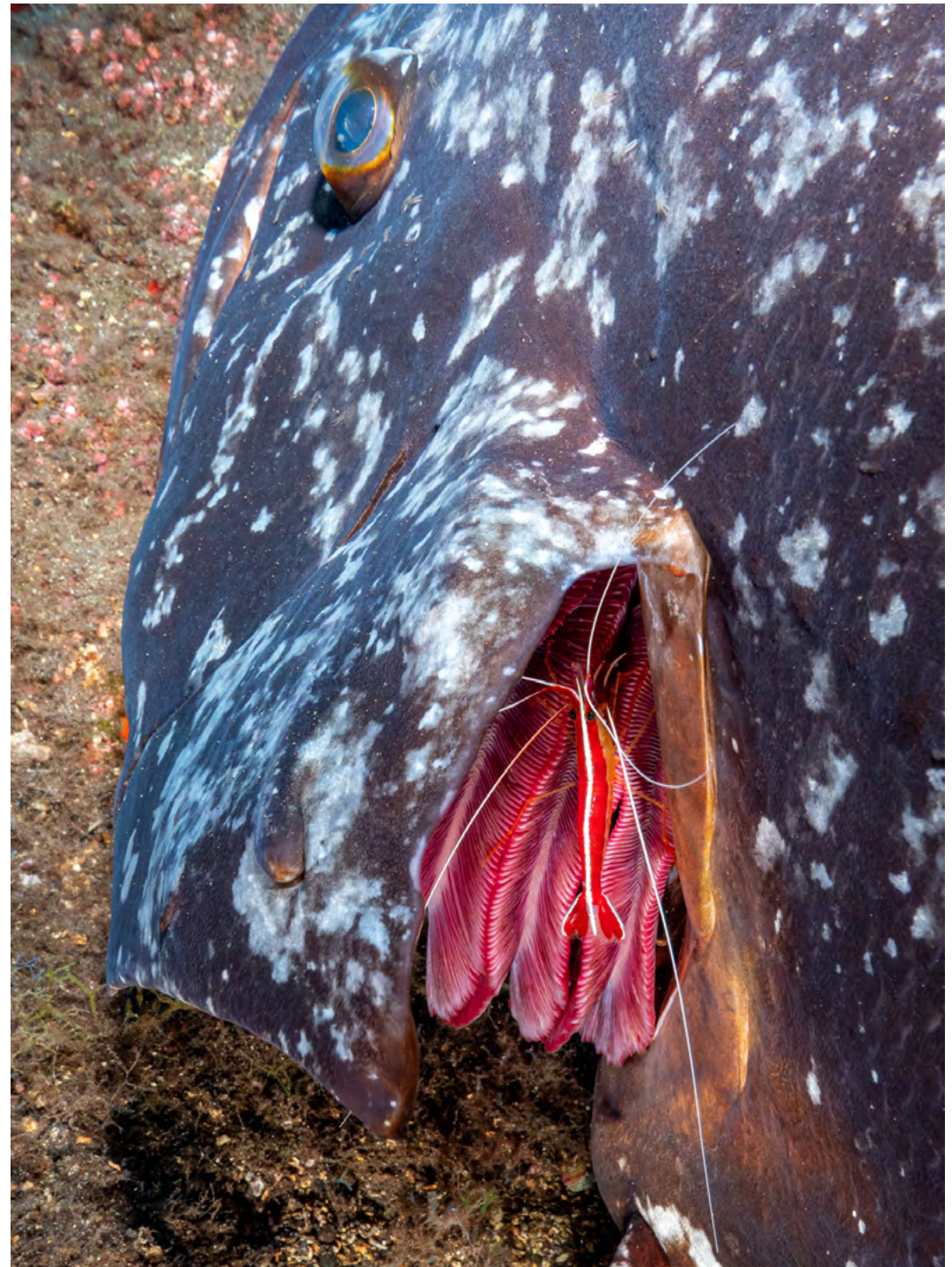
It is strange how some pictures "stay" in our minds for so long...

Augusto Salgado

Olympus OMD E-M1 Mk2, Lumix 7-14 mm, Nauticam housing, Zen Dome, 1/60, f10, Iso 400, two Retra Pro (manual mode)

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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.