

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

After a long week of the usual grind, my lady and I went to dive a frequent to us (but not to others) dive spot on the North shore of Kauai. It starts with a sketchy hike (wearing dive gear), followed by a long walk on a soft beach, and ends with a swim out through some breakers, so it's a commitment when we decide to dive there. On entering the water, the usual surge was pushing us around, which makes taking macro shots difficult, and these are mostly what I focus on. Apart from my love of macro photography, the lack of clear water here is also a factor that makes macro so appealing.

As we were swaying with the surge, cruising along at about 20ft, we happened upon a sea star crawling faster than I ever thought possible for a creature with such small legs. Upon getting closer to the Red Velvet Star we noticed a little shrimp running up and down one of its five legs. It turned out to be a Harlequin Shrimp, which we had never seen before. Living on Kauai, we see a lot of cleaner shrimp so we thought for sure this shrimp was cleaning the sea star. The Harlequin appeared to be cracked out, on a massive cleaning spree, and ready to leave no stone left unturned. As the sea star was moving over the reef,

we had as much time as we wanted to take pictures since the shrimp was very busy in his work, not paying any attention to us. We enjoyed the show for a while before moving on. Throughout the rest of the dive I couldn't help but be amazed at how diligent that shrimp was, with no care for these two big monsters hovering above with flashing lights. He was definitely on some sort of mission.

After finishing our dive I had to look up Harlequin Shrimp to learn more about them. One of the first things I read was that they feed on sea stars. Uh oh... Turns out this guy was not cleaning after all! Suddenly we knew why the star was moving so quickly; he was running for cover! Such is the circle of life.

Taking macro pictures in the surge is never easy, but at the time I was using TTL, so managing my single strobe was one less thing to worry about. I have since moved to manual strobe control which I love, but in situations like this, I do miss the TTL which can make it much easier to get the perfect shot.

Being underwater is a whole new world for some of us, with all sorts of mysteries just waiting to be discovered. I can't think of a time where I went diving and didn't come home with a new realization from this foreign world that so many take for granted.

John Horn

Instagram: [johnhornphotography](https://www.instagram.com/johnhornphotography)
johnchorn@gmail.com



Olympus TG-6, Olympus Housing, DS51 Strobe, ISO100, f18, 1/100

**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.
peter@uwpmag.com**

Parting Shot 2

By Atilla Kaszo

The Kingdom of Tonga comprises of 176 islands which make it an ideal rest area for migrating Humpback whales, which often have new born calves with them.

The protective bays around the islands make it an ideal region for whales to look after their new born in relatively calm and shallow waters.

I have been to Tonga several times during July and August, and most of the time the weather conditions were calm with light breezes on some days and clear water. The rainfall during the winter season is also very light and sporadic so it's not something I had taken into account when planning this visit.

Three days before we arrived the region had heavy rainfall and 20-30k winds. The day we arrived no rain but windy. Each day became worse than the last with one day where the wind exceeded 50k and all activities were

cancelled.

Finally we ventured out to about 30k winds aided by a 1.5m swell, and few whales.

The regulations around swimming with whales have been considerably restricted over the years, to a point where only four are allowed in the water at one time, no diving under the surface allowed and no weights permitted. Time in the water about 10 minutes before the next four get in. It's the luck of the draw as to how gets up close and personal to the whales. Not exactly ideal.

So picture the scenario, then consider what it is like to float on the surface in those conditions in a wetsuit and a reasonably large camera rig. To draw a parallel with a cork floating in a choppy sea would be an understatement, because not only was I thrown around, the whales kept moving being just ahead of us, so to stay in sight of them in milky water was very challenging. And in my case,



Nauticam NA 2020 Housing. Sony A7r iv. Sony 14mm f8 @ 1/250. Natural Light

plain tiring given that each whale excursion was six hours in an inflatable boat being covered the entire time by spray, not getting dry, and no toilet facilities.

The parting shot was literally that, a Humpback whale effortlessly cruising at the surface chased by an old cranky photojournalist.

Atilla Kaszo
www.ambvision.com

**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.
peter@uwpmag.com**