

and on top of my camera to be able to get both eyes illuminated and allowing only the outer edge of the light-cone to hit the target to create some shadows and texture. A few test shots and I see that the eyes are illuminated nicely to give them both a popping feeling. My pulse starts to go up and I'm so immersed in the moment realising that if I can just get some eye contact in the shot, this is going to be a real keeper.

Anyone who's ever tried to take portraits of fish know that their eyes move really fast and independently, making eye contact really hard to capture. But I wait patiently for the look that I want and after some time pass my patience pay off and BOOM. Eye contact locks in and it's almost like that lazy looking stare reaches through my camera telling me to press the shutter because this is it. The shot went off in the exact right time and I knew I had it. Check the display and yes! I give off a satisfied grin and look up to my right, there are my buddies just shaking their head and thinking

I'm crazy for lying here waiting like this, missing the whole dive for just a crocodile fish.

Their laugh is only replaced by amazement when I show them the back of the display and we joke about it over dinner when I show them the finalised shot. It cost me more or less a night dive to an amazing wreck, but the satisfaction of setting out to find a shot and having it on the memory card really is the feeling all underwater photographers do this for. Knowing you have a shot that you can't wait to edit, export and showcase, is really the feeling that drives this madness we love so much.

Peter Stenberg
Instagram

Do you have a favourite shot or an image/s which made a dive special?

E mail yours with some text to

peter@uwpmag.com

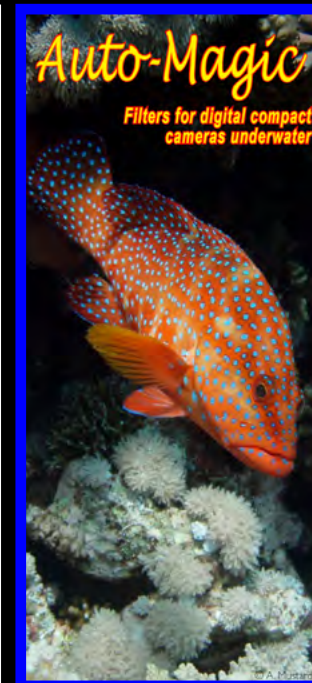
and yours could be the next My Shot/s

(It's very easy. Images can be any size bigger than 20cm (horizontal or vertical) @ 150dpi saved as jpeg format and about 500 - 750 words would be fine.)



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We've got you covered!



Magic filters are now available in 3 options. Original Magic for use in blue water with DSLR and compact cameras with Manual White Balance, Auto-Magic for compact cameras in automatic point and shoot mode. GreenWater Magic for use in green water with DSLR and compact cameras with Manual White Balance. Prices start at just £25.



The Auto-Magic formula is now available in a Plexiglass filter that can be added or removed underwater.

Simple and inexpensive yet so effective

www.magic-filters.com

Parting Shot

by David Fleetham

As more and more divers become capable photographers recording the abundance of marine life in our oceans, it is increasingly difficult to find and shoot something unique. The moment I saw this shrimp I was sure I was looking at a creature that was far from common. I was near the end of my dive along a wall off the island of Yap, Micronesia. Canyons cut back into the reef and create dark crevices that are always worth exploring with a light. It was here that I found this axioid shrimp, *Paraxiopsis majuro*. This crustacean was described by B. Kensley just recently in 2003 from a single specimen found in the lagoon of Majuro Atoll. It has since been recorded on a lagoon reef in western Kwajalein Atoll where it was found under a rock. Its movement reminded me of a scorpion, in that it would hold its tail high and scramble sideways over the bottom. This is the first record of this species for Yap and one of the reasons that keeps me scouring the reef for tiny eyes looking back at me.

David Fleetham

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Canon EOS R5 mirrorless in an Ikelite dry-lock housing with a Canon RF 100mm macro lens, 1/125 sec, F32, ISO 100, with two Ikelite 230 strobes on TTL. Depth was around 40 feet.

Do you have a shot which has a story within a story?

**If so e mail it with up to 750 words of text
and yours could be the next Parting Shot.**

peter@uwpmag.com

*Images can be any size bigger than 20cm (horizontal or vertical) @ 150dpi saved as jpeg format
and about 500 - 750 words would be fine.)*