

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 144dpi

Size - Maximum length 15cm i.e. horizontal pictures would be 15 cm wide and verticals would be 15cm.

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

I was looking forward to this particular dive. I signed up for the trip to Cabilao, Philippines because it had a dive dedicated to finding this critter and even had a specially hired diveguide to ensure success. I carefully cleaned and lubed the o-rings of my housing and put a freshly charged battery and an empty newly formatted flash card in the camera, an Olympus C7070. I even did a leak test in the resort's pool.

6:30 AM was the set departure time. I boarded the banca (Philippine dive boat), and put on my dive kit. I talked with the guide and he told me that the seafan where the Desniise pygmy seahorse lived, could be found at 25 meters and that the pygs could usually be found near the periphery of the fan. We got in the water and I checked the housing for leaks, descended, and sure enough, at 25 meters was a big orange seafan. The guide started looking intently at the edges of the fan while I tried to help by looking near the center of the fan (just in case). Imagine my surprise when I saw a thin branch of the seafan move! I positioned my torch and focused my magnifying lens on the area and found to my delight a Pygmy seahorse.

I put on 2 Inon UCL 165 wet lenses on my PT 27 housing, composed the shot and fired the shutter. After reviewing the shot on the lcd, I glanced back at the seafan to locate the subject again; and that was when I saw a slow steady stream of bubbles emanating from my housing!

I quickly shut off the camera and started a controlled ascent. I hoped the divemaster understood my sign language when I tried to convey what had happened. I glanced at my computer and saw that I still had to complete 4 minutes of decompression. I knew then that the camera was a goner and watched helplessly as the stream of bubbles gradually slowed as the housing filled up.

Back on the boat, I retrieved the card from the camera and rinsed it with some bottled water. After letting it air dry for an hour, I put it on the cardreader and was rewarded with a steady blue light. I then opened the camera software, chose the only file on the card and heaved a sigh as the above picture came up.

Stan de la Cruz
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Olympus C7070 in PT27 housing – F10, 1/640, 2 Inon UCL165 wet mate macro lenses, 1 Inon D2000 set at sttl low -0.5

**Do you have a nice shot with a short story
behind it?
If so e mail me and yours could be the next
"Parting shot".**

peter@uwpmag.com

Parting Shot 2

“Is this photoshopped?” – No it is not, but certainly you asked yourself this question when seeing such a very unreal picture in the days of digital photography and computers. So if this picture is not made artificially and happened as it was, then what is the story behind it?

I recently was on an assignment with Germany's unterwasser dive magazine in Sardinia, when we did a long shallow dive in what can be considered as a Mediterranean house reef. Alex, the editor and I went on a dive to test several recent compact digital cameras under the same circumstances. So we were searching the sea-grass for photo subjects and stumbled on this juvenile octopus.

He was hiding in a hole so I started offering my finger to him, which he accepted and after some nibbling more arms followed. The little guy was quite strong and even tried to pull my hand into his mini-cave. Alex was amazed. I looked at him and took one of the five cameras were planning to test and started offering it to the octopus. He pulled it into the cave and after we were confident with him not swimming away I tried to snap one or two pictures.

Usually I try to avoid firing my strobe at an octopus but this specimen seemed to handle it quite well without any signs of stress or releasing the camera. So we recovered the first camera which was black and negatively buoyant and fiddled around to release the positively buoyant Canon camera you see in the picture. It was wired to a retrac ring on Alex's jacket.

When we offered it to the octopus he accepted

this bigger and more colourful camera. As this camera was pulling his arms upwards it looked like he was taking photos of us, when I snapped the winning shot. I even managed to take a picture where he does white balance on the PADI slate. So he obviously enjoyed digital photography.

After loosing track of your dive number one-thousand-x it gets harder and harder to experience something in the sea which you do not consider as usual. So I mentally logged this dive as one of my most positive memories in the sea and more entertaining than many shark dives I previously did.

Actually I lied in the beginning of this text there is some marginal quick and dirty photoshopping in the image to blur the backscatter and dust that occurred in the background. I have shots from the little octopus fellow which are technically more perfect but the framing and moment is not as striking as in this shot. So I thought it's worth upgrading it a little bit.

That is what the new tools are for, I think.

However the picture is not a trick. And though, isn't it a little bit sad that this has become first question (next to: what camera do you use?) when somebody comes back with a unique picture from an unbelievable moment that just does not seem real?

Camera was Canon EOS 5D in a Hugyfot housing with Canon 17-40 4.0L lens and a Hugyfot Mega eTTL Substrobe.



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