

My Shot 1

During the months of May and June in the Philippines, humidity peaks as the wet season develops. The weather pattern tends to bring a conglomeration of ocean currents together with several upwellings heavily saturated with nutrients, essential in maintaining a healthy ecosystem but not a good ingredient for underwater photography.

Knowing how to shoot in such conditions eliminates some of the issues, but when coral spawning is added to the mix on a night dive, the game changes dramatically.

On this occasion, at one point the water column was so thick with organisms that it was impossible to get a target shot without a bunch of worms covering the subject and the camera. Frustrating as that may seem, I think it's all part of the diving experience, one that I have never grown tired of in over 45 years.

Given that night diving is not everyone's bag including my wife who prefers to retire after dark, dive sites are far less cluttered and in most cases my guide and I were the only ones around. That sort of environment allows for plenty of scope to manoeuvre and set up shots, given that animals stay put and are accessible. A very big ask indeed!

On this particular occasion, I had a great mix of critters during the dive, in fact far more than expected, so anything popping up after about an hour was a bonus.

On our way back to the surface we encountered many Bigfin Reef Squid, which performed perfectly for the camera until I was inundated with masses of worms and crustacea. Then as if cast out from the pack, the torchlight picked up these worms



*Marine Worms. Night Dive – Santander, Philippines
Nikon D800 – 60mm f2.8, 1/125, f22, ISO 100*

displaying what appeared to be a mating sequence.

For a very short time nothing else seemed to be attracted to the torchlight and I managed one shot only before the scene changed dramatically to attract what seemed to be everything in the ocean, making further pictures impossible and concluding our dive inevitable.

“My Shot” can be a particular favourite of yours or one which brings back particular memories and deserves to be appreciated by a wider audience.

Images need to be 150dpi, longest length (horizontal or vertical) 20cm saved as medium compression jpeg format. and sent with around 300 words of explanation together with camera details and settings.

E mail them and you could be in the next issue of UwP.

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My Shot 2

During the winter period near Paris there is almost no possibility to go for cave diving.

So what to do except drying out at home?

I have found the solution: diving in some submerged parts of old quarries used from the Roman period to the 60's for extracting stones for the constructions in Paris and suburbs. In some places the corridors of the quarries crossed the water table and so there were partially or fully submerged.

Not far from home, there is a place where the water has to go through gypsum layers before filling the galleries. Such water has a great ability to build rapidly stalactites on all kind of substrates what is beautiful but also cover the ground with a heavy layer of white silt ready to fly all over the water as soon as there is a movement. In such corridors the first divers exploring them in the 80's frequently hammered nails in the walls to hang a line.

This winter I had the opportunity to find an old nail from that time quite well preserved and also covered with a lot of quite impressive and long (about 50mm) crystals of calcite.

So I decided to take a picture of this nail trying to create the atmosphere of the gallery with snow white silt. For this challenge I was going for my 10.5mm Nikon fisheye on my Nikon D2X with 2

strobes in wide angle macro. The idea was either to lighten the nail and the crystals with a sharp lighting from 1 strobe and to lighten softly the white silt with the other strobe.

This is easy to say but there were some problems: the nail is in a wall covered with lines of crystals ready to be broken by my equipment and I need to come close to the nail without moving the silt.

After a trial without good pictures I succeed to arrive close to the nail by swimming without fins near the roof of the gallery and carefully going down along the wall from the top. I decided for a vertical shot with a first focused strobe right over the nail focusing on the crystals (strobe Nikon SB 910 in Patima housing) at 1/2 power and a second strobe (also Nikon SB 910 in Patima housing) with the internal diffuser on an arm toward the ground of the gallery and lightening the silt in the same direction as the lens at 1/2 power too. I took 2 pictures. On the first one the silt was not sufficient to create the cloudy aspect I had in mind but on the second one the silt was enough to give the result you can see here. I also took a third picture, but it was too late I was completely in a foggy corridor.

I am happy to share such an unconventional picture of cave diving photography trying to see something else than the usual explorers in action with impressive equipment unknown from common divers.

Nikon D2X in Aquatica housing. 400 ISO, 1/60, F22, Nikkor 10.5mm fisheye, 2 strobes Nikon SB910 in Patima housing 1/2 power, all in 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.