

Underwater Photographer of the Year 2015

UPY
LONDON

The Yearbook



Underwater Photographer of the Year 2015

Foreward

by Graham Buckingham, Bite-Back

These photographs are a glorious illustration of the hidden beauty beneath the waves. Individually, each of the shots is truly wonderful. Yet brought together in this book they showcase the enormous and enchanting diversity of the ocean's inhabitants.

From seahorses to sharks and coral to clown fish, these stunning images are a window on the underwater world. However, with so much pressure on the oceans from over-fishing, pollution and climate change, these images could also be viewed as a catalogue of marine life under threat.

Who knows what will the oceans look like in 20 years' time? Certainly it would be a chronic outcome if, in years to come, people referencing this book simply shrugged and declared that it was easier to encounter marine life 'back then'.

Right now the odds are stacked against the oceans remaining as vibrant and abundant as they are even today. After all, who can ignore the fact that more than 125 nations go fishing every day; that trawlers tow fishing nets so big that they could swallow two jumbo jets; that turtles, dolphins and sea birds are the unintentional victims of longline vessels or that millions of sharks are hunted simply for their fins?

Somehow these factors become all the more poignant when a seasoned underwater photographer tells you that areas previously teeming with marine life are now almost unrecognisable.

But it's the dramatic slide towards extinction for some of the oceans' big fish that has prompted

Bite-Back, the UK shark and marine conservation charity, to develop campaigns designed to defend the high seas on the high street. The goal is to flip the supply and demand principle on its head and educate and inspire retailers and restaurants to stop selling key species. By eliminating retail demand there will be no need to relentlessly fish for shark, swordfish, marlin and other widely available yet inherently vulnerable fish.

In 2015 the charity's number one priority is to make Britain the first country in the world to ban shark fin soup. Our 'Hacked Off!' campaign has already prompted 30% of all target restaurants to stop selling this controversial dish. At the same time, Bite-Back and its supporters have prompted ASDA, MAKRO and Iceland Foods to end the sale of shark meat, making it impossible to buy shark steaks from any supermarket or multiple retailer in the UK.

Evidence I hope that it's not too late to turn the tide.

I believe that these images are the perfect advertisement for safeguarding the oceans. Please don't sit back and let the photographs in this book become an historical snapshot in time. Instead, I would encourage you to regard this book as an urgent invitation to get involved in more projects that help protect and celebrate the marine environment.

Graham Buckingham
www.bite-back.com



Underwater Photographer of the Year 2015

Underwater Photographer of the Year (UPY) is a brand new competition, founded to bring a world-leading underwater photography contest back to Britain and in doing so, to mark the 50th anniversary of the first Brighton Underwater Image Festival.

From the outset, we wanted UPY's DNA to be about doing things right. I have entered and judged many, many contests and having seen it done well and not so well. I wanted UPY to be spot on with the details – the competition that underwater photographers deserve.

Judging, for example, is particularly critical. My conditions were quality judges, who the entrants would really care about their opinions, and a small panel, so each judge took proper responsibility. I also wanted all the judges in one room. Judging is best when the jury can communicate freely (even subtly through body language), and when they are given plenty of time for judging.

Every judge saw every picture multiple times. The eventual winners, presented in this collection, were viewed, discussed and dissected many, many times over. Many continue to burn brightly in our minds. In short, I think we probably know some of the images better than the photographers who took them!



The quantity and particularly the quality of the images entered left us all astounded. It was a privilege to be part of something so special. Heart-warming to see the competition so enthusiastically embraced by the community, heart-breaking at times when we just couldn't squeeze some truly amazing images into this collection.

The UPY winners' circle includes professionals with international reputations, well-known names from competition circles and a host of new faces that clearly have a very bright future. UPY has been a truly international affair: entries from 40 countries and winning photographers in this book from 20. Underwater photography is truly global these days.

We're very grateful to our prize sponsors, donated by some of the industry's most popular brands: Scuba Travel, Nauticam, Apeks and Fourth Element. We'd also like to thank Underwater Photography Magazine, Diver Magazine, Eleonora Manca and Dan Bolt. And we're especially grateful to an individual sponsor, who wishes to remain anonymous, whose generous donation allowed UPY to reach its potential. They know who they are and they know how much it means to us.

Finally, I hope that UPY becomes an exciting new chapter in the strong tradition of underwater photography in Britain. British photographers have always played a leading role in the history of underwater photography, William Thompson, in 1856, took the world's first underwater photo off our south coast and the British Society of Underwater Photographers, founded by Peter Scoones and Colin Doeg, continues that pioneering spirit to this day.

I hope that underwater photographers in Britain and around the world enjoy this inspirational collection of images.

Alex Mustard

Chair of the Jury
February 2015



UPY has been generously sponsored by



'Underwater Photography' the online magazine published and produced by Peter Rowlands has been running since 2001. In my opinion, this particular 'special edition' is one the best since conception fourteen year ago. Featuring Images from the finalists of UPY London. There is no doubt that they are inspirational but there is another advantage to this particular edition and that is a huge opportunity for you to learn so many tips techniques and lessons from the quality of the following 85 images.

Composition.... study the authors choice of crop. Vertical, horizontal or square. Ask yourself the centre of interest and the position within the frame that your particular eye is drawn to. Notice how the weight and balance of the images draw you into and around the frame.

Peak of the Action. There are many dynamic and moving images so consider the decisive moment. That particular moment in time that the author has chosen to press the shutter and freeze the action. Would you have done it differently?

Natural Light. So often overlooked by the majority of beginners. Look at the tone of the water coloured backgrounds. The hue of the colour, the luminosity. Ask yourself the colour you would have chosen and learn to visualise that colour in your minds eye.

Flash Illumination. I always try to work out the hand of the flash. Where was it positioned? One flash or two? Look for shadow detail and envisage probable flash angles. How would you have lit the image?

Backgrounds. So often referred to as 'Negative Space'. Notice how the choice of black backgrounds in the macro section brings out the vivid colours. Would you do it differently?

Study in detail the comments from all the winners. Read them over and over again. Notice the technical details such as aperture, shutter speed, ISO and lens choice. Go back to your favorites. Envisage how many frames you yourself would have taken to get a particular image. Last but not least study the comments of the judges. Alex Mustard, Peter Rowlands and myself. We locked ourselves away for two days and after disputes and much discussion we emerged with the images you see before you.

Martin Edge



I was delighted when Alex invited me to be a judge because I still enjoy underwater photography in British waters and I saw it as an opportunity to highlight the talent we have and also the variety of subjects on our doorstep. I was, as I hope you will see from the final images, not disappointed.

In addition, as a previous winner of the prestigious Brighton Award, I was in tune with Alex's aims to not only link UPY to the groundbreaking era of the Brighton Festivals but also to be involved in what I saw as a refreshingly new way to organise an underwater photography competition.

There have been several ways in which Alex and UPY have redefined how such a competition should be organised. Firstly the prizes are 'complete' in that they include flights to dive trips. Secondly they have worked with just a few quality sponsors and kept the emphasis that this was first and foremost a competition to win rather than about the prizes which were up for grabs. Thirdly the judges spent two days face to face in a viewing room to give all of the entries the time and respect they deserved and I think I can say on behalf of all of us that it was a most enjoyable, exciting and tiring experience to view nearly 2500 images at least once and usually many times before finalising our decisions. In the end we were unanimous but had been overwhelmed by the overall standard of entries.

The presentation of the results at the London International Dive Show (LIDS) was, in part, reminiscent of the Brighton Festivals where underwater photographers from around the world met to not only hear and see the results but also to meet other underwater photographers face to face to form bonds of like minded enthusiasm. In addition there was an opportunity to meet the judges and discuss and get feedback about the entries

Finally my involvement has produced the pdf Yearbook you are reading now. It is the first time that not only the winning images but also all those who were highly commended and commended have been compiled to celebrate the quality of the entries but also, as Martin has just said, it provides a unique publication for future competitors to learn visually what and why some images are more successful than others. I hope you enjoy the presentation of the images from the 2015 UPY competition.

UPY has been refreshingly innovative and I am proud that I and Underwater Photography magazine (www.uwpmag.com) have played a part in it's formation but what excites me most is how it will inspire underwater photographers in 2015 to work towards their entries for UPY 2016.

I really think that UPY is the competition that we all deserve.



Peter Rowlands

Underwater Photographer of the Year 2015

Winner
'50 Tons Of Me'
Nuno Sá (Portugal)

The Natural reserve of Ria Formosa is home to the world's largest population of the two species of seahorses found in the Mediterranean and Atlantic seas. However the local university together with Project Seahorse has registered a 85% decline in seahorse populations between 2001 and 2009.

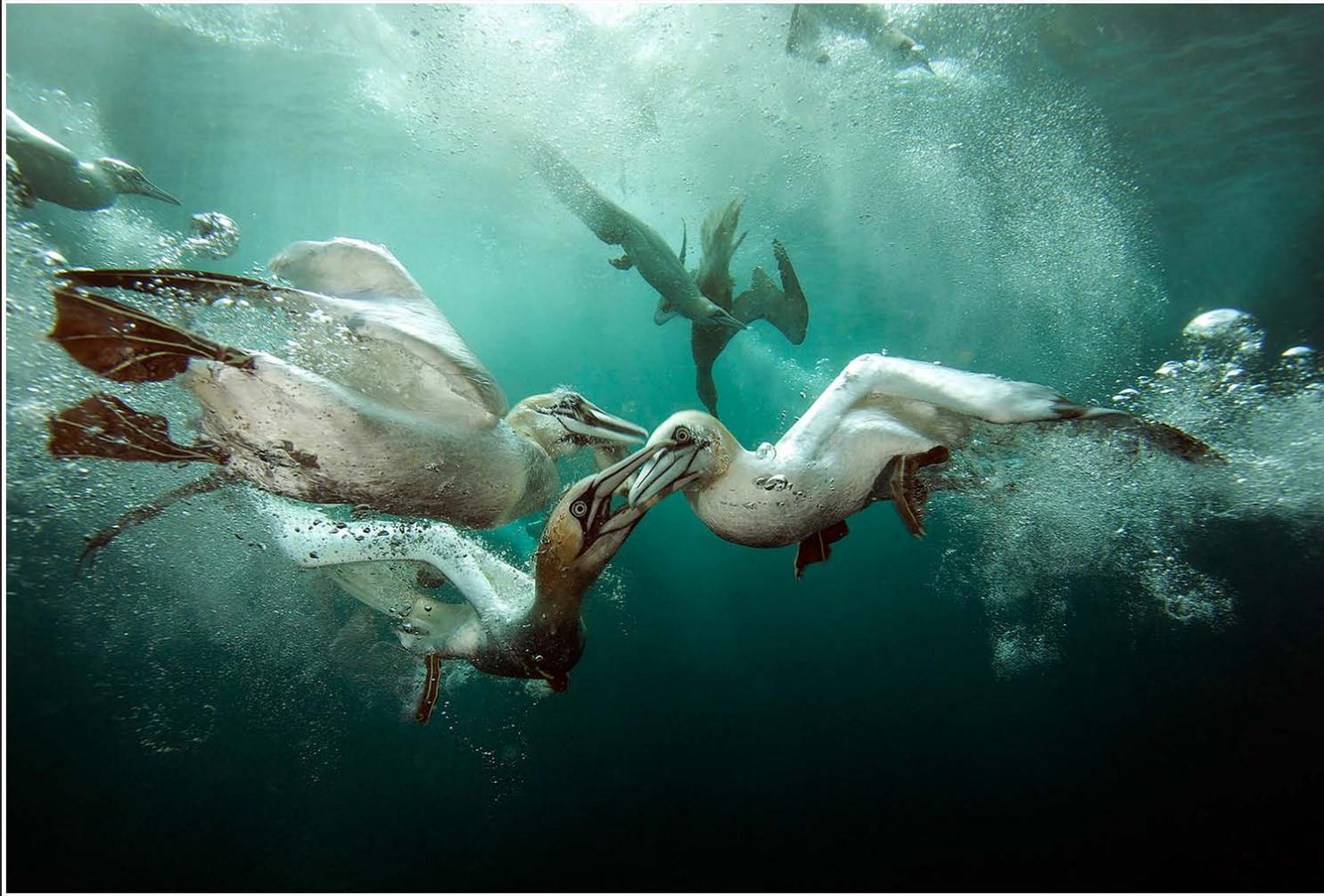
I spent 10 days diving in this natural reserve for National Geographic Portugal, following a pioneering project between the University of Algarve with Project Seahorse that has been breeding seahorses in captivity. The goal is reducing the demand of wild seahorses and also re-populate areas where seahorses populations have been reduced or extinct by fishing. Over 50 tons of seahorses are captures every year for ornamental purposes and use in traditional oriental medicine.

To light this photo, I had the unusual accessories of two scientists, who were holding my strobes, 1 strobe behind and 1 over the seahorse.

Canon EOS 5D, 100mm. Aquatica housing, Ikelite DS125 strobes. 1/200th @ f/13, ISO 50.



British Underwater Photographer of the Year 2015



Winner
'Gannets Feast'
Matt Doggett (UK)

With my good friend Richard Shucksmith, I hatched the plan of trying to photograph gannets diving underwater. It was early in the season and their main food source, mackerel, was close inshore. To attract them close enough to my lens, we threw in some dead mackerel from a local supplier, which is commonly done on birding trips to get diving photos above the surface.

The gannets went crazy and we were surrounded within minutes. They hit the water at 50-60mph and I had to be fast to get the shots. I was shooting from the hip and rarely looked through the viewfinder. Sometimes the gannets were right on the front of the lens! It was utterly amazing. You could hear them hitting the surface one after another.

This shot shows three birds just as the race to reach the fish was over. The lucky bird with the fish would have swallowed it whilst still underwater to avoid being harassed by hungry skuas waiting at the surface.

Canon EOS 5D MkII, 17-40mm.
Ikelite housing, Inon Z240 strobes. 1/250th
@ f/8, ISO 200.

Most Promising British Underwater Photographer of the Year 2015

Winner
'Glowing Goby'
Mario Vitalini (UK)

I love backlighting for the contrast it brings and I really like the translucent effect it has on many subjects. Even with all the other critters in Lembeh, I could not resist this ordinary goby and had a bit of a competition with my dive buddy to get a backlit shot."

Olympus OMD-EM5, 60mm. Nauticam housing, Sea & Sea D1 strobes. 1/250th @ f/16, ISO 400.



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1) International Wide Angle

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1) International Wide Angle

Winner

'From the Below'

Raffaele Livornese (Italy)

I took this image under the boat during a safari trip in the Maldives last October, using only the spot light coming from the boat. I had to wait about 40 minutes to get this shot, while the manta ray did many turns, but it was always too far from the surface and I was only with the snorkel. But finally I did get the shot and I was very happy.

Nikon D90, Tokina 10-17. Hugyfot HFN-D90, natural light. 1/60 sec., f/5.6, ISO 320

Judges notes:

Manta rays are one of the most beautiful creatures in the ocean, and this is a particularly stunning picture. Such graphically powerful images are a rare treat in wide angle photography. The single light source from above the surface has revealed the three dimensional form of the ray, I especially like how the light and dark define the gill slits. The shot is also precisely timed capturing perfect symmetry in the subject. It works so well in black and white.

Alex Mustard



1) International Wide Angle

Runner up
'Socotra Cormorant'
Hani Bader (Kingdom of Bahrain)

I was diving to shoot jelly fish as these creatures arrive in big quantities in my country between May and July and they inspire me with there way of swimming. Whilst I was shooting I saw some Socotra Cormorants dive to eat the small fish hiding underneath the jellyfish. It was difficult to shoot it because of the fast movement

West Coast Of Bahrain .

Nikon D7000, 10.5mm Fisheye.
Sea&Sea MDX7000 and Dual Sea&Sea YS-250 Pro strobes. 1/60th @f/11. ISO 100

Judges notes:

Engaging behaviour with competent use of all the elements. Notice how the subject is surrounded by the jelly fish and within snells window but the entire form including feet and wings are visible. There's nothing blocking the eye of the viewer but in all four corners there is plenty going on! skilled technical control of the highlights through 'snell' combined with a balanced control of the jelly fish in all four corners. Once again, stella 'peak of the action.

Martin Edge

1) International Wide Angle

3rd place
'Bottoms Up'
Morten Bjørn Larsen (Denmark)

At the 2009 World Championship in Freediving in Aarhus, Denmark, I was the official underwater photographer all week. On the final day after the last competition, I invited all 175 athletes outside into the deep pool to try to create a photo that I had planned for a while. When we had done a few shots I looked up and saw this funny and unusual gathering at the surface.

Nikon D200, Tokina 10-17mm fisheye, Sea&Sea ND200 and twin Sea&Sea YS110a strobes. 1/250 th @f/6,3. ISO100.

Judge's notes:

In every photography competition there is usually one unique image which completely stands out from the crowd and this is it. There were no others like this! In truth though the initially positive effect of such an eye catching image can often fade when viewed a second and third time and see it slide down to third place.



Peter Rowlands

1) International Wide Angle



Highly commended
'Reef reflections'
Julian Cohen (Singapore)

I am always attracted to reflections and as I floated around in the mangroves looking for a subject I glanced in the viewfinder and saw this reflection from the calm water. Then it was just a case of finding an area of colourful coral to put in the foreground.

Yangeffo Mangroves, Raja Ampat.
Nikon D4, Sigma 15mm fisheye.
Seacam Housing, Seaflash Strobes. 1/160,
f13, ISO 250

1) International Wide Angle

Highly commended
'Waratah Anemones at Sunrise'
Matthew Smith (Australia)

Beautiful crimson red waratah anemones, the roses of the sea bed, in a rock pool at Port Kembla, NSW. I had been shooting over/under images of these anemones for several weeks but couldn't quite coincide the required low tide with a complimentary sunrise. However on this particular day it all came together and I got a few silver gulls in for an added bonus!!

Nikon D300s, Nikkor 10.5mm.
Aquatica housing, Inon Z220 strobe.
1/125th@F22 ISO 500, manual



1) International Wide Angle

Highly commended

'Man and Fish'

João Paulo Krajewski (Brazil)

In Cenderawasih Bay, whale sharks often visit floating fishing platforms, where the locals get baitfish to catch larger fish. When I saw this situation, I decided I should get an image that compared the size of shark and man, and I immediately thought about a split image. I was advised that the flash could disturb the shark and was not allowed, so I had to get good light on the shark to avoid the platform's shade. Also, as it was a split image, I had to have a very calm sea, to avoid drops on the lens – and I was lucky!

Canon EOS 600D, Tokina 10-17.
Nauticam Housing, no strobes. 1/60, f10,
ISO 400



1) International Wide Angle

Highly commended
'Under the Platform'
Allison Vitsky Sallmon (USA)

It's hard to know what to expect when I book a charter to the oil platforms off of Long Beach, California. A bad day can deliver punishing surge, unmanageable current, and terrible visibility. On a good day, however, they are among my favourite dive sites in the world, which is why I keep going back again and again! This dive day was among the best I've ever experienced in California: The platform pilings were thickly covered with marine life, the visibility was incredible, and a huge school of mackerel swirled overhead. I've long wanted to create a temperate water shot similar to the beautiful images taken under Raja Ampat's Arborek Jetty, and this dive presented the perfect opportunity to do so. I searched diligently for a large starfish in the right position, and once I found it, I photographed it until it was time to ascend. This image was the best representation of the sense of motion I was after.

Canon 5DMk3, Canon 8-15 mm lens at 15 mm. Sea and Sea housing with Sea and Sea YS250 strobes. 1/60th @F11, ISO320



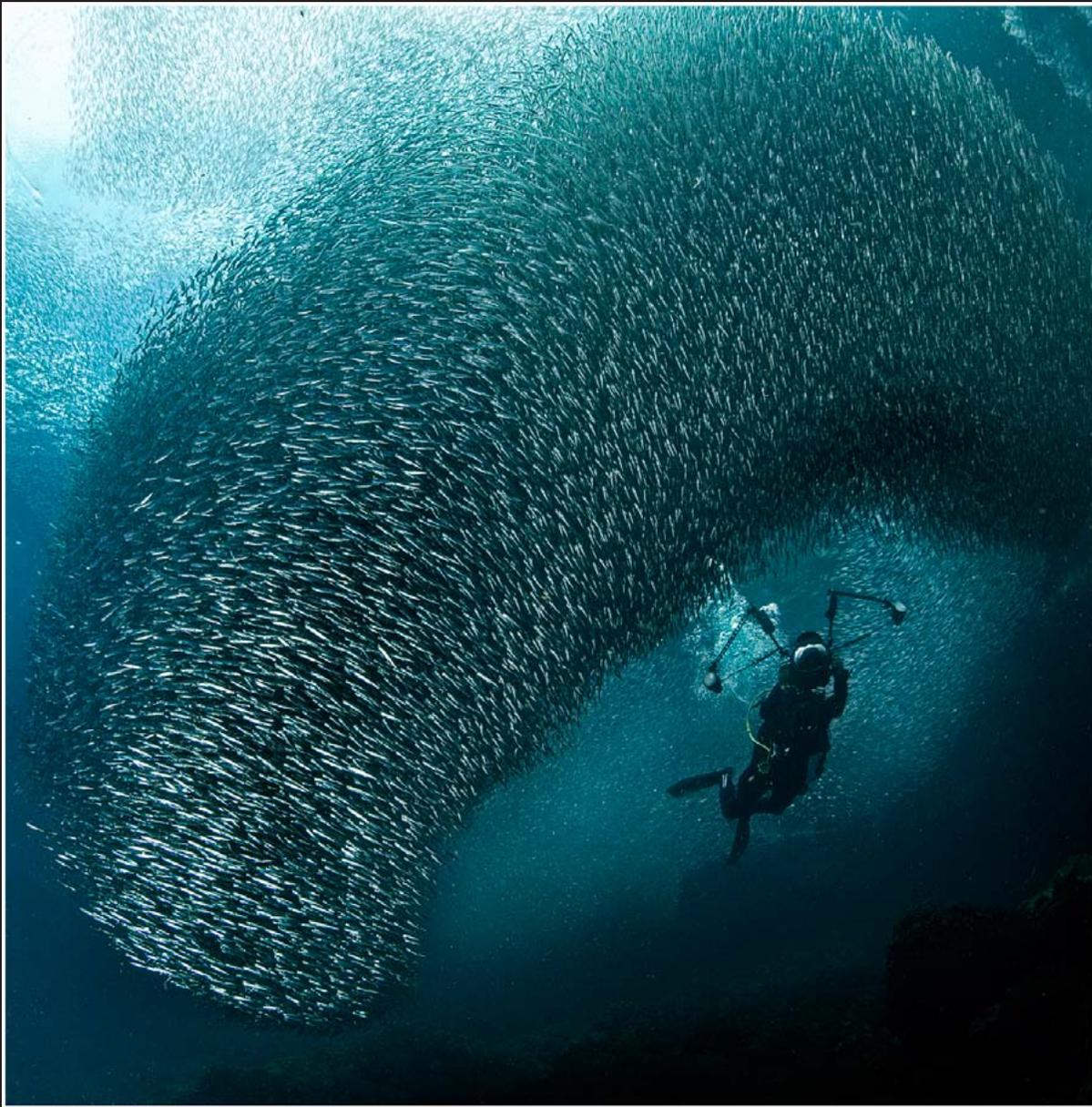
1) International Wide Angle

Commended
'Terry in the Baitball'
J. Gregory Sherman (USA)

My dive buddy and I spent the entire dive watching this bait ball develop. Towards the end of the dive Terry came around from the backside of the cloud of silver sides and I was fortunate enough to capture this moment.

Two Tree Rock, Indonesia.

Canon 5DIII, 8-15mm. Sea & Sea MDX5D3 housing & Inon Z240IV (x2).
1/160, f14, 15mm, ISO400



1) International Wide Angle

Commended

'Osmosis'

Fabrice Guerin (France)

This was the first time I had been to Tonga. I knew that every year, from June till October, humpback whales come to the warm waters of the Kingdom of Tonga to calf and mate. This place is an ideal refuge for whale calves and their mother before migrating to the cold waters of Antarctica.

This day the sea was clear and quiet. The humpback whale and calf must come to the surface to breathe. For a few moments the baby played and before joining the depths of the ocean, he rubbed his mother like a hug. At that time, I got a shot. I captured a feeling between a mother and her calf : Osmosis!

Canon 5D Mk3, 16-35mm. Aquatica 5D Mark III housing, Inon Z240 strobes. 1/800th, f/4, ISO 800

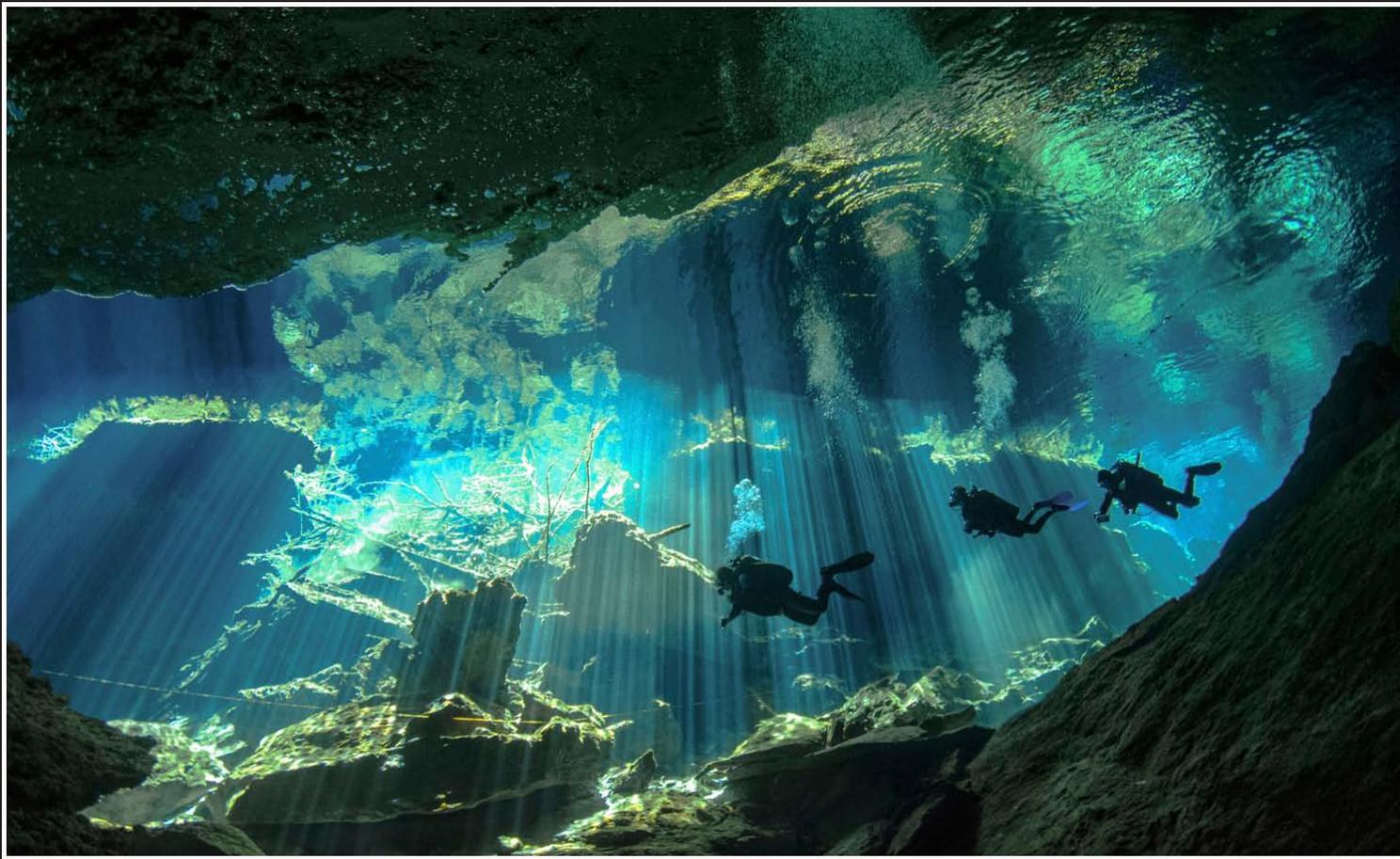


1) International Wide Angle

Commended
'Divers in the Light'
Elaine White (UK)

This image was taken in one of the Mexican Cenotes, a network underground rivers which run beneath the Yucatan Peninsular." Kukulkan" was my first ever dive here and boasted some of the most beautiful underwater scenery I have ever experienced with the most spectacular light displays. Coming to the end of 60 minutes in there, the three, unknown, divers on a guided tour, came into the light and made the last shot of the dive.

Nikon 7000. Tokina 10-17. Nauticam NA-D7000 housing. Natural Light. 1/60 @ F6.7 ISO 1100



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2) International Macro

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2) International Macro

Winner
'50 Tons Of Me'
Nuno Sá (Portugal)

The natural reserve of Ria Formosa is home to the world's largest population of the two species of seahorses found in the Mediterranean and Atlantic seas.

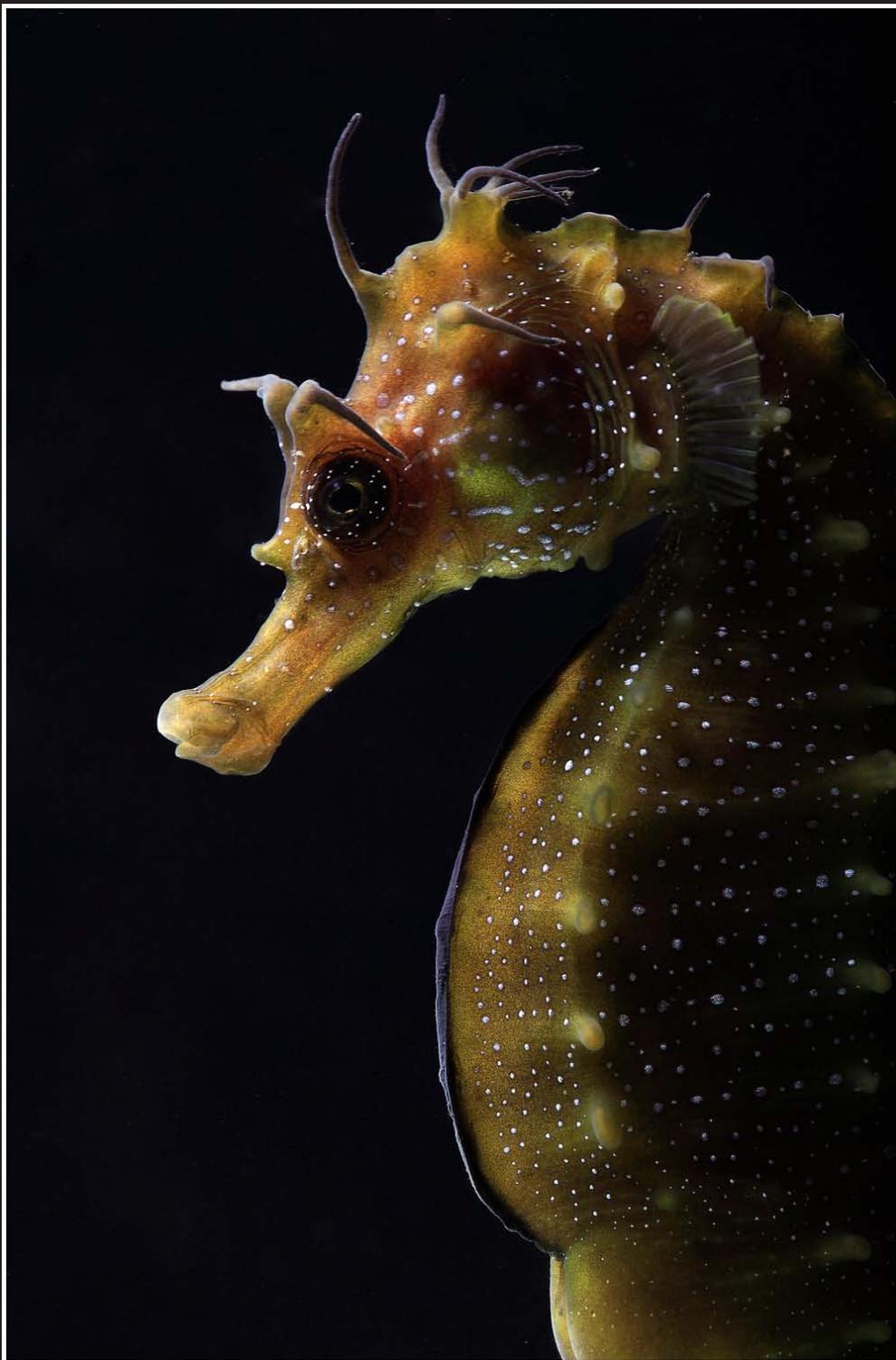
I spent 10 days diving there for National Geographic Portugal, following a pioneering project between the University of Algarve with Project Seahorse that has been breeding seahorses in captivity. In the wild over 50 tons of seahorses are captured every year for ornamental purposes and use in traditional oriental medicine. To light this photo, I had two scientists who were holding my strobes, one strobe behind and one over the seahorse.

Canon EOS 5D, 100mm. Aquatica housing, Ikelite DS125 strobes. 1/200th @ f/13, ISO 50.

Judges notes:

In the opinion of the judges, the best in show! The composition is simple but so effective. What attracts me to this particular image is quality of light and shade made possible by the subtle use of flash. It's though it is lit from within. It is also a fine example of what I refer to as delicate post processing.

Martin Edge



2) International Macro

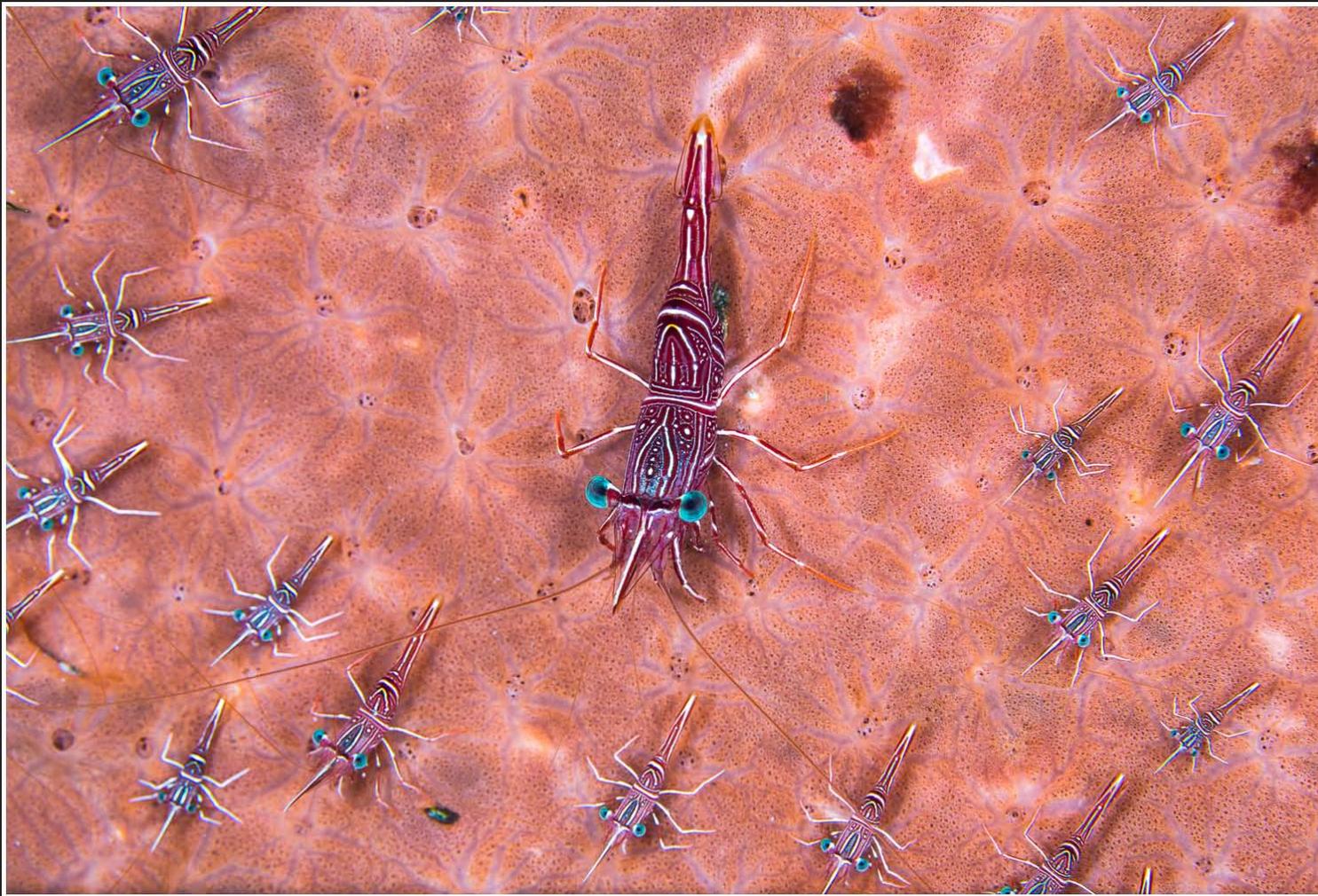
Runner up
'Dancing shrimp in formation'
Theresa A. Guise (USA)

The image was taken on a dive site mooring, a large concrete block, which was covered in pink sponge. Closer inspection showed an abundance of dancing shrimp. They formed interesting patterns and formations, such as the one in this image. Their red bodies and turquoise eyes were a striking contrast to the pink sponge, but complimented it as if arranged by an interior designer.

Canon 5DMk3 100mm macro.
Nauticam housing. 2 x Inon Z240 strobes.
1/250 @ f13, ISO 200

Judges notes:

Who says you need rare and exotic creatures to make great underwater images? It's a typical subject which we practice on for our first macro dive of the day! Who would think that this everyday common subject could excel in a world class photo competition such as Underwater Photography of the Year award? Well everyone, It has! So incredibly simple but shot by an uw photographer with a seasoned eye for impact, balance and originality. I so wish I had taken this shot!



2) International Macro

3rd place
'The passenger'
Filippo Borghi (Italy)

I was making a sunset dive with the intention of photographing mandarinfish mating when I spotted this beautiful solar powered nudibranch. I was already busy photographing it when from between its horns this tiny emperor shrimp appeared. Perhaps it was more confident in the fading light?

Nikon D800e 105 Nikon. Subal housing, two Ikelite DS 160 strobes. 1/125 @ f/22. ISO 100



Judges notes:

This remarkable image gets better and better the larger you view it. With macro it's often tempting to go in close for maximum detail and scale but in this case the symmetry of the main host enhanced by the dominant oral tentacles and the extremely delicate lighting has produced an image which perfectly captures the relationship between these two beautiful creatures.



2) International Macro

Highly commended

'Miami Alleni : The Anilao Star'

Marcello Di Francesco (Italy)

The incredible nudibranch (*Miami alleni*) can truly be considered a star. It is beautiful, charming, sinuous, and the most desirable nudibranch in the whole Anilao area. It was also one of the largest nudis I have ever photographed. Who would think a slug would make for such an unforgettable diving experience!

This is a highly mobile nudibranch and the challenge of this shot was to fit it all in the frame while lighting it properly. It was a great challenge, but worth it!

Canon EOS 5D MKIII + Canon EF 100mm f/2.8L Macro IS USM. Nauticam housing. 2 Inon Z240 strobes. F18 1/100 ISO 200

2) International Macro

Highly commended
'Riding The Dragon'
François Parot (France)

I have been chasing the classic underwater photography duet, the moray and shrimp, for many years. And fortunately on Les Deux Frères dive site, near Fabrègas (South of France, Mediterranean Sea), I found a reef filled with morays, with the appropriate company in their lairs.

Then all that was needed from me was the right preparation and a lot of patience as I dedicated my entire dive, 70 minutes long, to these two subjects. This is my favourite frame in the series.

Nikon D300, 105 mm macro. Sea&Sea MDX-D300 and YS-250 strobe. 1/125th @f/22. ISO 200

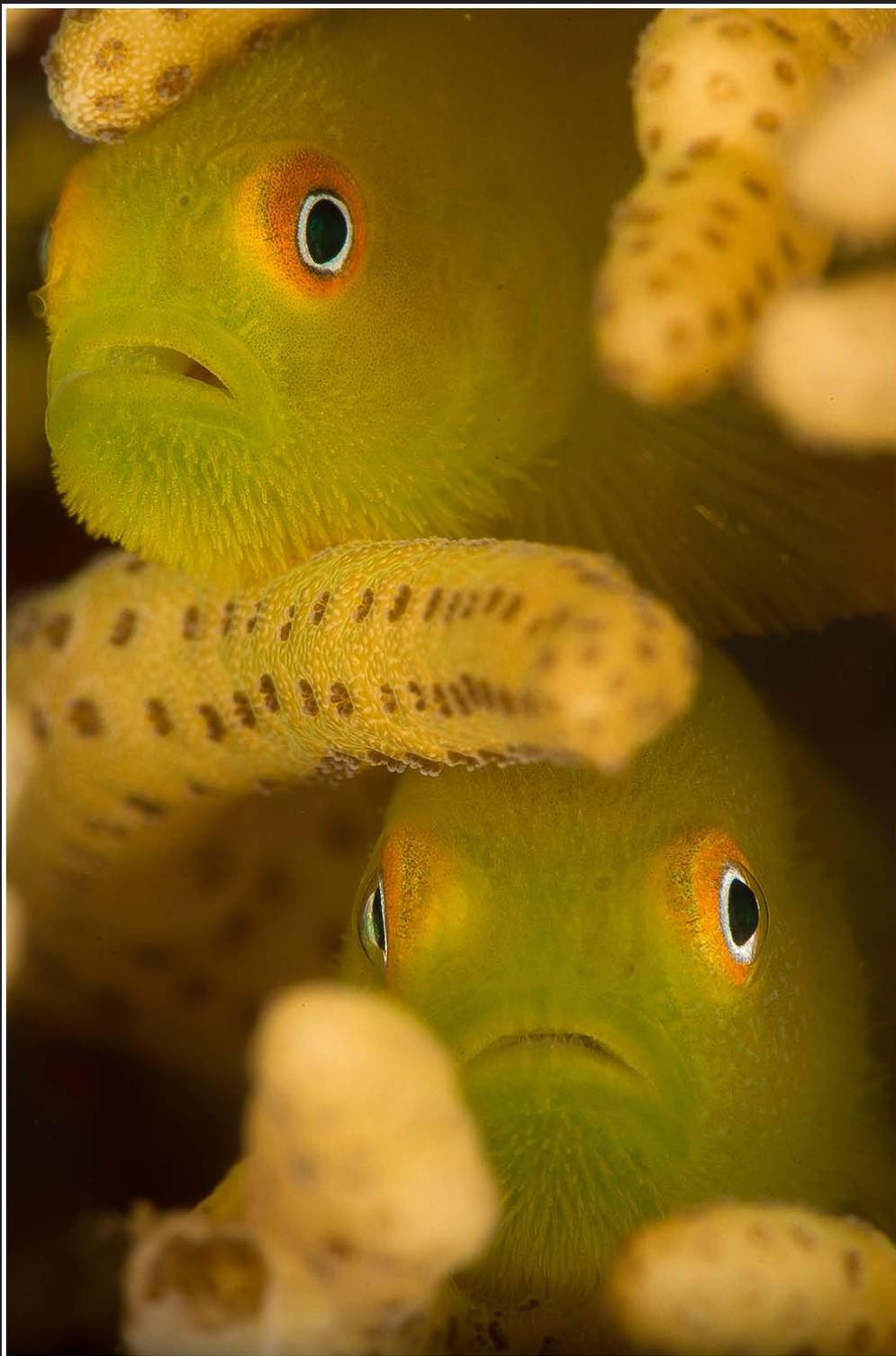


2) International Macro

Highly commended
'Mr. & Mrs Yellow Hairy Goby'
Jeffrey Chua de Guzman (Philippines)

Yellow hairy gobies are one of the cutest fish in the sea, but they are tiny tiny tiny and often dart to and fro – left and right. Never staying still for more than a few seconds, They live in spiny corals to protect themselves from predators, like wrasse. This is a subject that demands exceptional patience, clicking the shutter at just the right moment. And sometimes that patience is rewarded with sheer luck. My goal was a simple portrait, when suddenly another goby popped its head into the frame.

Nikon D800E, Nikon 105mm VR macro, Nauticam SMC. Nauticam housing, Sea and Sea YS-250 Strobes. 1/320, F/40, ISO 80, -5 Step



2) International Macro

Highly commended

Octocorallia (soft coral) close-up

Pash Baker (UK)

This was my first trip using close up diopters. I borrowed a +8 from a friend and quickly became fascinated with the extra level of detail this provided. These small soft coral polyps needed careful lighting so I experimented using backlighting (another first for me) to separate them from the background. To achieve this, I detached the strobe from the arm and handheld it behind the subject.

Scuba Seraya house-reef, Bali

Nikon D300S, 60mm macro +8 diopter.

Subal housing, 1 x Inon Z240 strobe, 1/320th
@ f/16, ISO 200



2) International Macro

Commended
'Barbie Nemo'
Tobias Friedrich (Germany)

This rare combination of colour and anemonefish can be found next to the Walindi Resort in Papua New Guinea. I am grateful to another photographer for pointing it out to me and we then shared it for the rest of the dive, alternating every 10 minutes until I finally got a perfect pose from the fish.

Canon 5D Mk2, 100mm Macro. UK-Germany housing, 2x Ikelite DS-125 strobes. 1/160s, f/20, ISO 400



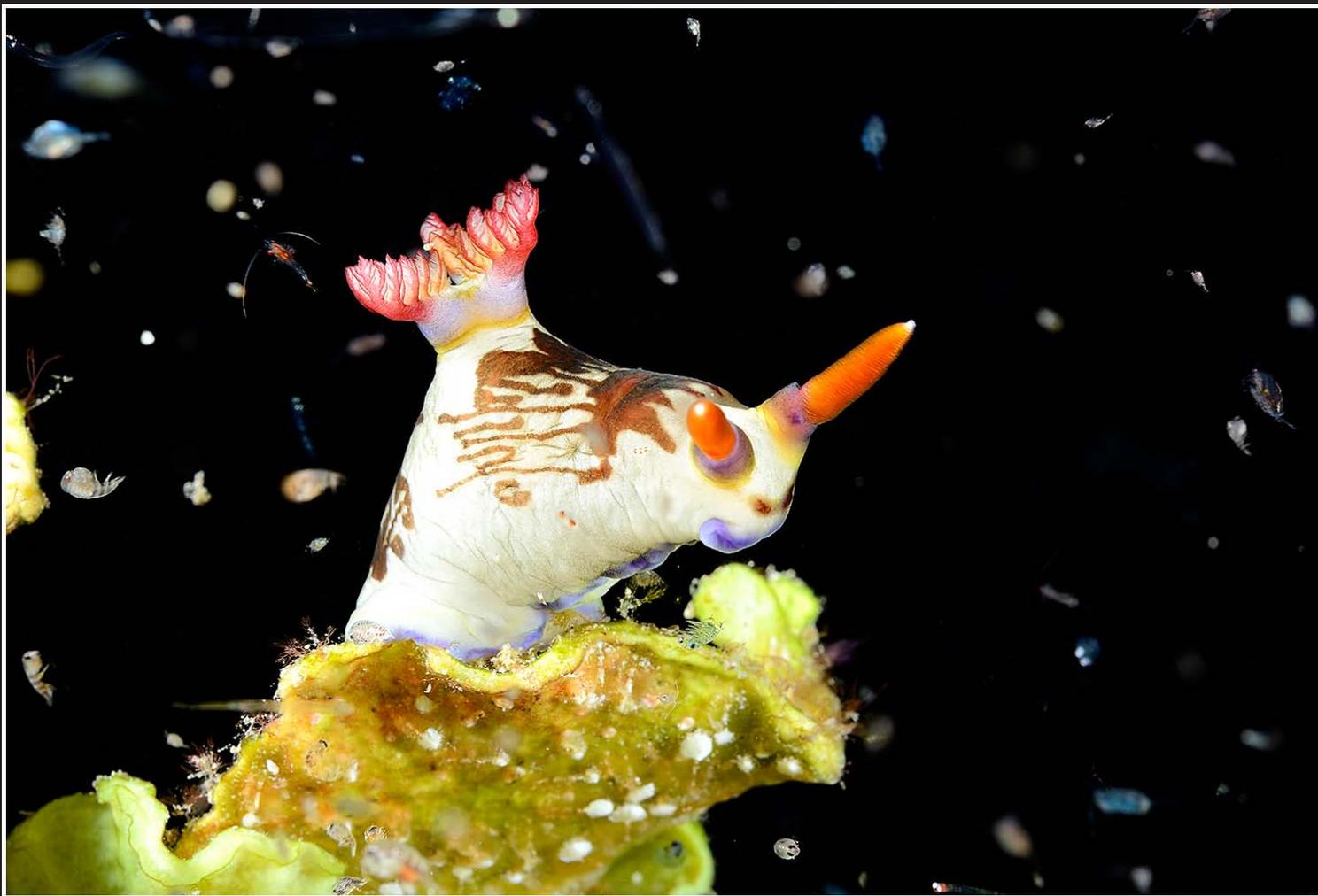


2) International Macro

Commended
'Hitchhiker'
Lynn Wu (Taiwan)

The Emperor Shrimp (*Periclimenes imperator*) looks really beautiful – yellow, white, purple and red colouration and its commensalism. The Emperor Shrimp can be found on several species of Sea Cucumbers and Nudibranchs. There is a high chance to see it at 825K(dive site) in Northeast Coast, Taiwan. Summer (early August through late September) to be most suitable for the season. Usually they pick relatively big nudibranchs. When I found them , I used SubSee +10 and focused manually. In order to get distinct details and accurate focus. Finally, I captured this image.

Olympus E-PL5, 60mm macro.
Olympus PT-EP10 and INON Z240.
1/250th @ f/16. ISO 200



2) International Macro

Commended
'Nembrotha in carnival'
Adriano Morettin (Italy)

Anyone who has dived at night will know that diving lights attract hoards of plankton, usually a most unwanted irritation, especially for photographers because they cause backscatter. However, here I was happy to welcome them into my photo as they make it more lively and attractive.

Nikon D800E, Nikon 60 micro.
Seacam housing + 2 Seacam 150 strobes.
1/125 sec; f22; ISO 100

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3) International Wrecks

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3) International Wrecks

Winner
'Elastic'
Tobias Friedrich (Germany)

Sometimes encounters just happen which can never be planned better and never repeated. One of these rare situations took place inside of the wreck of the Chrisoula K in the northern Red Sea. I was waiting for the other photographer in a small doorframe, when suddenly this giant moray eel (*Gymnothorax javanicus*) swam from behind my back and winded itself through the small space between the door and me.

Canon 5D Mk2, Canon 8-15mm Fisheye. Seacam 5D Mk2 housing, 1x Seacam Seaflash 150D. 1/60s, f/8, ISO 800



Judges notes:

I can really feel the excitement which must have been building in the photographer who took this shot. More often than not, marine life doesn't behave on cue but this moray must have delighted the shooter as it emerged from the inside of the wreck to pose perfectly for both photographers. The peak of the action has been captured to sublime effect.

Peter Rowlands

3) International Wrecks

Runner up
'Exploring the Kittiwake'
Charles Hood (UK)

I was asked to cover the sinking of the Kittiwake in Cayman for Scuba Magazine with the editor stating he wanted some different shots than standard wreck images. Building on an idea used by cave diving photographers I took four strobes, all wired back to the camera housing, with a home-made cable and tried different angles. The mask reflection, that is usually not wanted, was a fluke but I think it adds to the image.

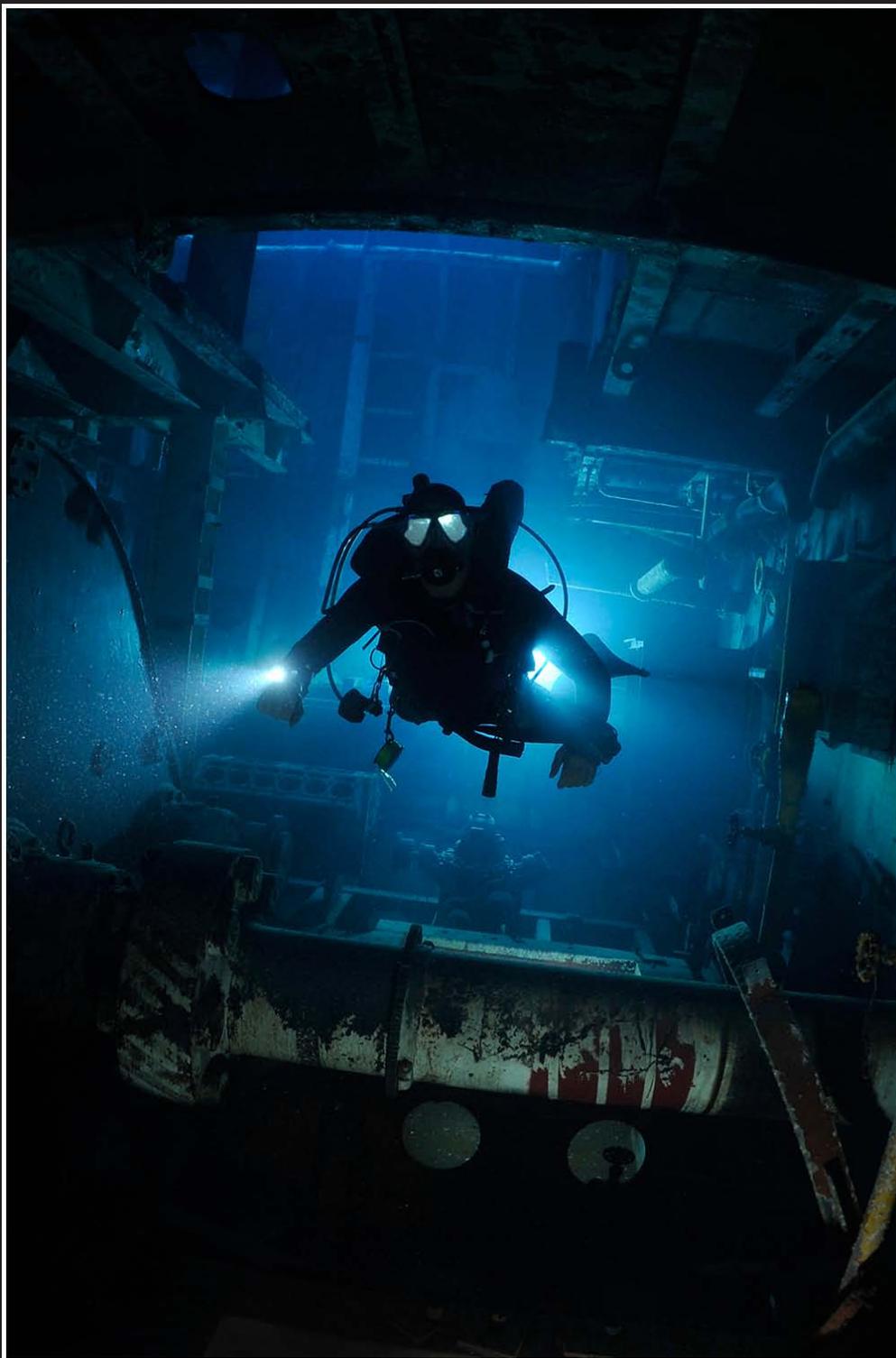
Nikon D3, Nikkor 16mm. Aquatica housing, 4 x Sea & Sea YS110 strobes. 1/60s, f8, ISO 400

Judges notes:

As someone who is keen on wreck photography I particularly like this very strong image with dramatic lighting and the 'icing on the cake' reflections in the mask.

It has instant appeal with plenty of detail to keep the eye entertained. The delivery is graphically simple and leaves you in no doubt visually.

Peter Rowlands



3) International Wrecks

3rd Place
'The Stairs'
Tobias Friedrich (Germany)

Interesting structures, stairs and the large engine room make the "Kawela" wreck particularly interesting. Sometimes a big lobster is hiding between the large propellers of the ship. At the rear is the wreck of a "Volkswagen Beetle" which jokers sank later on.

Gozo, Malta.

Canon EOS 300D, Tokina 10-17mm
Fisheye. UK-Germany housing, no strobes.
1/50s, ISO 400



Judge's notes:

One of the great attractions of wreck dives is their atmosphere, which is something that this image has in buckets. I love how it takes a few moments to even spot it is an underwater photograph. A real grower.

Alex Mustard

3) International Wrecks

Highly Commended
'Liferafts at the Salem Express'
Mario Vitalini (Italy)

Although I have dived the Salem as a guide many times, this was my first chance to photograph it properly. The liferafts are one of the wreck's most striking features, and a vivid visual reminder of the Salem's tragedy. There is still an eerie feeling diving this wreck, which is why I chose the monotone processing in the finished photo.

Olympus OMD-EM1 Panasonic Lumix 8mm F3.5 fisheye. Nauticam NA-EM1 ambient light. 1/80th f3.5 ISO400



3) International Wrecks

Highly Commended
'No parking! Tow away zone'
Terry Steeley (UK)

I'd visited the lower holds of the Thistlegorm numerous times and was keen to craft an image that would breathe life into the truck once more. Consuming all of my bottom time, the construction of my photo started with the blue background, finding a shutter speed that provided the blue hue I liked for depth. The cab was lit with a remote strobe wedged in the glove box and the engine with my torch. Having spent almost 30 mins developing the shot, my last task was to swim around the hold corralling the fish I scared off to complete the underwater scene.

Canon 5Dmk2, Canon 8-15mm
Fisheye @ 15mm. Subal housing & 2x Inon
Z240 strobes. f10, 1/20s, ISO400

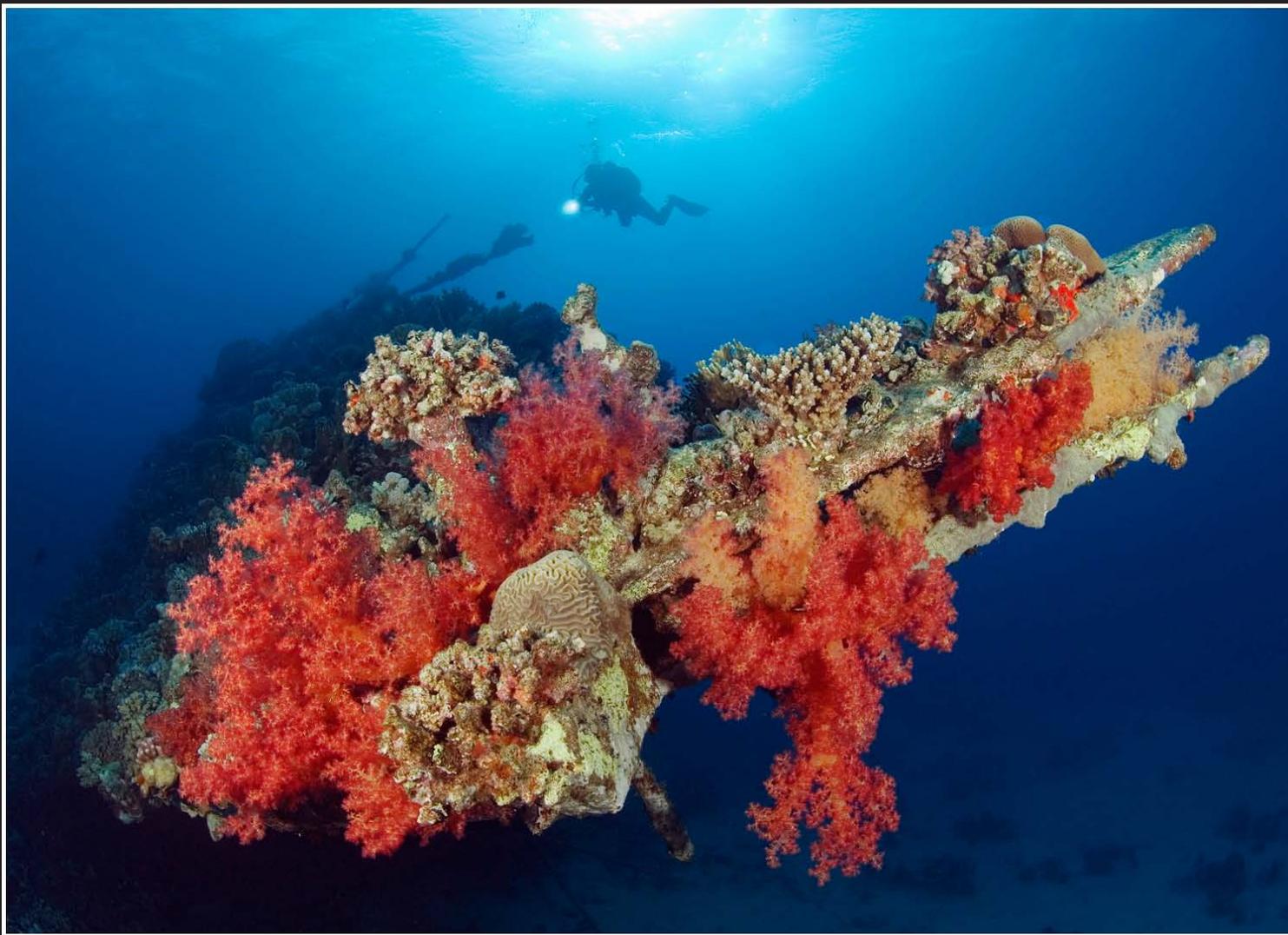


3) International Wrecks

Highly commended
'Wreck of the SS Carnatic'
Arthur Kingdon (UK)

This is one of the older wrecks in the area and has a lot of marine growth. I was keen to get a wreck shot that was not just rusty metal, so these beautiful soft corals provided the ideal subject. Some good modelling by my buddy, Bob, completed the picture.

Nikon D200, 10.5mm fisheye. Aquatica housing, 2 x Inon Z240 strobes. 1/125th @ f8, ISO 100



3) International Wrecks

Highly commended
'Barbette'
Steve Jones (UK)

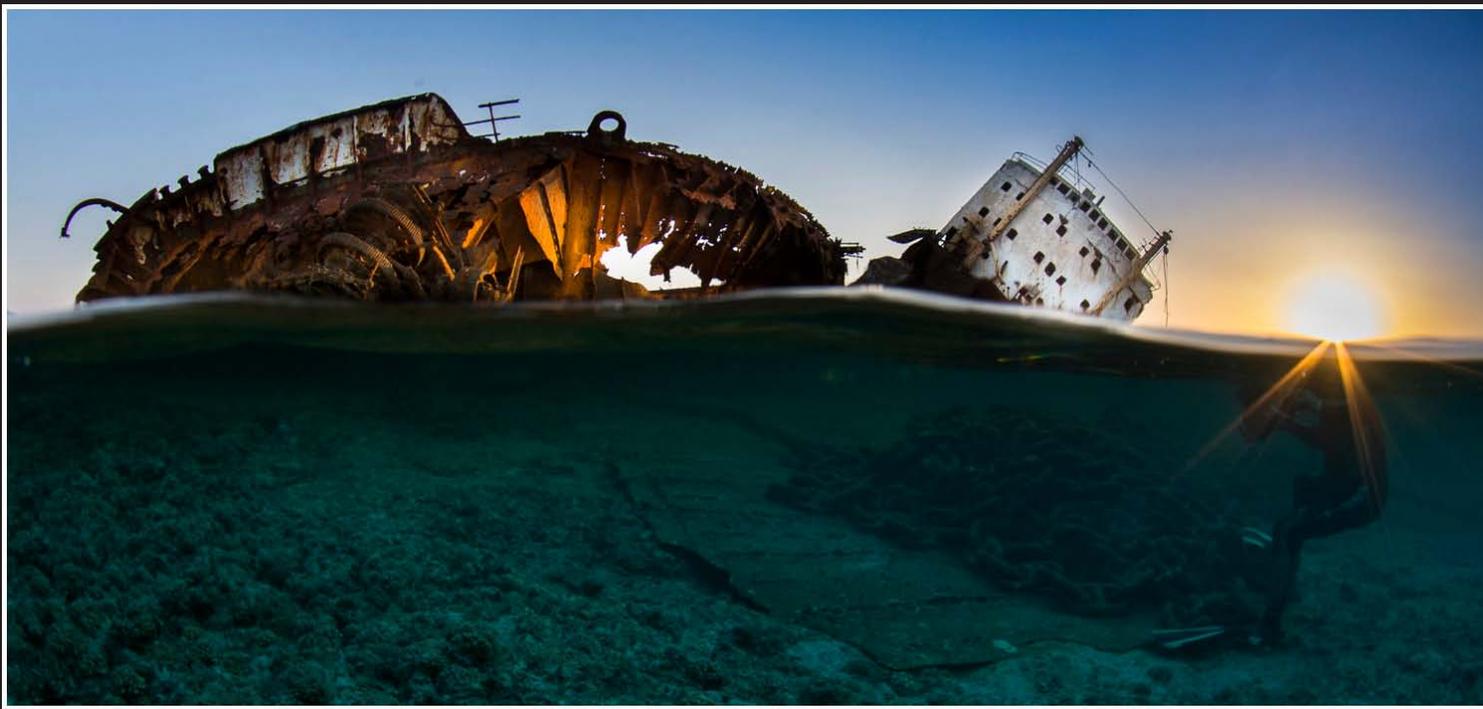
This is the barbette turret armour that once housed the forward battery of the super dreadnought battleship HMS Audacious. The thick steel of this huge structure survived both the catastrophic explosion in the forward magazine that actually sunk Audacious after she'd hit a mine in 1914, and years of sea action in this exposed area of the North Atlantic. Audacious lies at 65 metres, and given that we were only going to get 1 dive on it, I did quite a bit of research beforehand and lined up in my mind the shots I wanted of the key features, discussing these beforehand with my dive partner Steve Henshall. It's testament to how a good model can make a shot, because little communication was needed between us - we both knew it would make a great image. It remains my favourite from that entire trip, which was the most enjoyable wreck diving I've ever done.

Nikon D4, Nikkor 16mm Fisheye.
Seacam D4 housing with 9 inch
Superdome, available light.. 1/50th, F3.5,
ISO3200



3) International Wrecks

Commended
'Louilla'
Csaba Tökölyi (Hungary)



After diving at Gordon Reef, some of us photographers decided to take a closer look at the emblematic wreck of the area: the Louilla. Resting atop the reef, she dominates the vista from Sharm-el Sheik. I left my strobes on the boat and raced with a Zodiac to be at the perfect place at the perfect time. The setting sun, the twisted metal and a fellow photographer in frame resulted a memorable moment for me.

Nikon D7100, Tokina 10-17/3.5-4.5 @10 mm. Subal ND7100. Available light. 1/180th @ f/9.5 ISO 200

3) International Wrecks

Commended
'Sunbathing'
Nadya Kulagina (Kazakhstan)

I was trying to find an interesting angle on the wreck that had been photographed so many times. As I was swimming toward the bow, I looked up and saw the rays of light penetrating the water. The ship looked as if it were bathing in the light of the sun. I signalled to my buddy to pose for me and took a couple of snaps. A minute later the sun went behind the clouds and the light was gone.

Nikon D800, Sigma 15mm fisheye.
Nexus housing, no strobes, Magic filter.
ISO500, 1/60, f/11



3) International Wrecks

Commended

'P29 Patrol boat wreck'

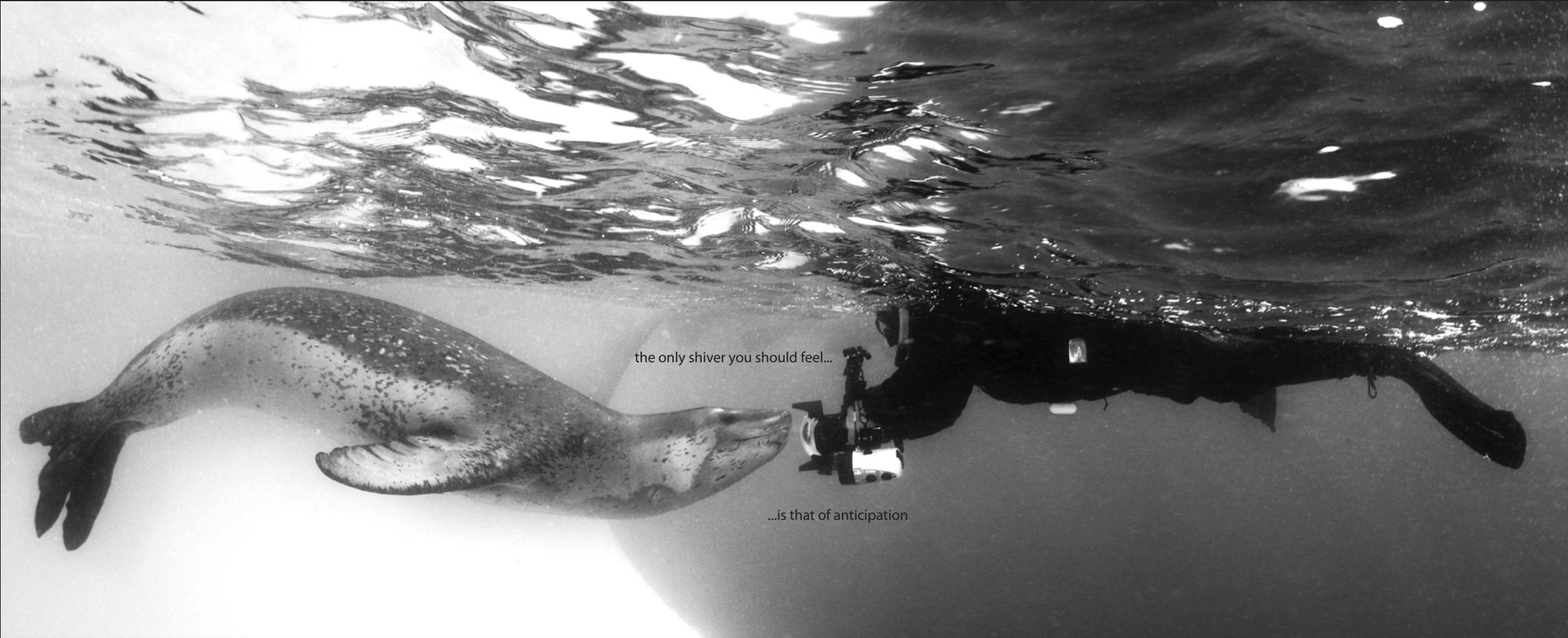
Trevor Rees (UK)

This wreck is a patrol boat known as the P29 and was taken in clear blue water in Malta using just available light. The sea bed is around 30 meters depth and the largely intact wreck sits nicely upright on a white sand sea bed. I very much aimed for a diver in the frame to add both scale and interest to the shot. The hardest aspect of the shot was signalling to my model where to I wanted them in the frame and where to point the torch. I had briefed them before the dive that they make several swims above and along the deck until I was happy I could get a pleasing composition.

Nikon D600, Sigma 15mm, Sea & Sea Fisheye dome port. Sea & Sea MDX-D600 housing, available light. f8@ 1/125sec. ISO 800



location: Antarctica
water temperature: -1C
photo: Steve Jones



the only shiver you should feel...

...is that of anticipation



fourth element
EQUIPMENT FOR ADVENTURE

PROUD TO SPONSOR THE UNDERWATER PHOTOGRAPHER OF THE YEAR COMPETITION

4) International Behaviour

for wide angle to close-up and macro images showing interesting natural behaviour of underwater life. These images can be shot anywhere in the world. Open to all

4) International Behaviour

Winner
'Survival'
Montse Grillo (Spain)

It was a seemingly calm day. Like other times I went on the boat with my friends. We wore several hours browsing, When suddenly we saw in the distance many birds were diving into the water. And we went to see the show. Five miles off the coast of Tenerife I saw this show. Sardines trying to flee the birds and dolphins without success. In a few minutes this fish ball disappeared. For me it will be an unforgettable experience.

Canon 7D, Canon 8-15mm Housing.
Subal CD7 housing, 2x Subtronic pro 270
strobes. 1/100th @ f/14. ISO 250

Judges notes:

This was a particularly visual favourite of mine which also captures the category's purpose to perfection – behaviour. It freezes the very essence of life underwater with great lighting and perfect composition right down to the bit part players in the background preparing to circle again to have another lunge into the unfortunate shoal.

Peter Rowlands



4) International Behaviour

Runner up

'Good luck my babies'

Tammy Gibbs (Australia)

The West Australian Seahorse (*Hippocampus subelongatus*) breeds over our summer months. After watching the ever-expanding pouches of the brooding males during the day, I was determined to see one give birth, something done under the cover of darkness. For several weeks, I dived almost every second night in the hope of seeing and photographing this amazing event. I saw many seahorses in the early stages of labour but no babies. So I kept coming back until on this particular night, I found three males who looked very ready to give birth. This one was the first to have his babies and I watched in awe as hundreds of tiny seahorses were thrust from his pouch.

Woodman Point Jetty, Perth

Nikon D7100, Nikkor 60mm macro lens. Nauticam NA-D7100 housing, 2 x Inon Z240 strobes. 1/200th @ f/20. ISO200

Judges notes:

One of my own favourites from the entire competition! The birthing behaviour in itself is technically first class but what impresses me the most is the sense of emotion between father and babies. Just look at the eye contact! A fine example of exceptional peak of the action! Imagine the eye contact being directed anywhere else within the frame. That parental connection would have been lost.

Martin Edge



4) International Behaviour

3rd Place
'Valet service'
Cathy Lewis (UK)

We spent a lot of time shore diving a busy cleaning station at around 23m, where this Emperor Angel was a frequent visitor. I wanted to use it as a colourful, graphic canvas on which to capture the cleaning behaviour of the Lysmata shrimp.

Seraya Secrets, Bali

Nikon D200, 105mm macro. Sea&Sea NXD200 housing and Sea&Sea 110 alpha strobes. 1/100th @ f/14, ISO 200

Judges notes:

This image was a strong favourite with all the judges. It has a wonderful sense, not only abstract and art but of behaviour also. Excellent 'peak of the action' with the subject occupying the dark tones of the fish. The balance of the composition and general weight of the shot, I find outstanding.

Martin Edge



4) International Behaviour

Highly Commended

'Hunting'

Olivier Delorieux (France)

I was shooting the famous sardine fish school in the Philippines, when I noticed this gang of jacks preparing to attack. I only had a few seconds to take some pictures.

Nikon D80, Tokina 10-17 on 10mm.
Ikelite Housing with 2 Nikonos SB105
Strobes. 1/125th @ f/8. ISO 100





4) International Behaviour

Highly Commended

'Bait Ball Man'

Lawrence Alex Wu (Canada)

Cocooned by a swirling ball of frenzied glassfish, nature decided in a matter of seconds this diver's fate...as well as his outfit for a several minutes!

However, it was the instinctive nature of the predating school of larger fish that corralled the glassfish from the reef below into mid water where all the fish descended on this diver in waves of movement.

"The blanket of glassfish grazed against my whole body and face as they swarmed around me to avoid the incessant torpedoing attacks of the hunters."

Amazingly, the diver was never mistaken for predator nor prey but nonetheless, the hunters prevailed in this balance of survival. Within a quarter of an hour they meandered off into the blue in search of what was next after a fuelled feeding frenzy.

Hin Muang, Thailand.

Olympus XZ-1, INON UWL-H100 + dome lens. Nauticam XZ-1 Housing. 3 x INON strobes. 1/125sec, f4.0, ISO 160



4) International Behaviour

Highly commended
'Common Toad Orgy'
Pekka Tuuri (Finland)

I volunteered to be in a nature TV program for the Finnish Broadcasting Company. A date for filming was set well in advance. Luckily it was perfect in terms of common toad spawning. I found a fallen willow in the water and no less than five pairs of common toad were on the branches of the willow. The TV schedule let me shoot only for a few minutes but in that little time I was able to get a few decent images of the toads. The TV program was a success as well as these same toads were also documented with GoPros!

Canon 5D Mk3, 15 mm. Subal housing,
2 X Inon Z240 strobes. 1/100, F11, ISO 800

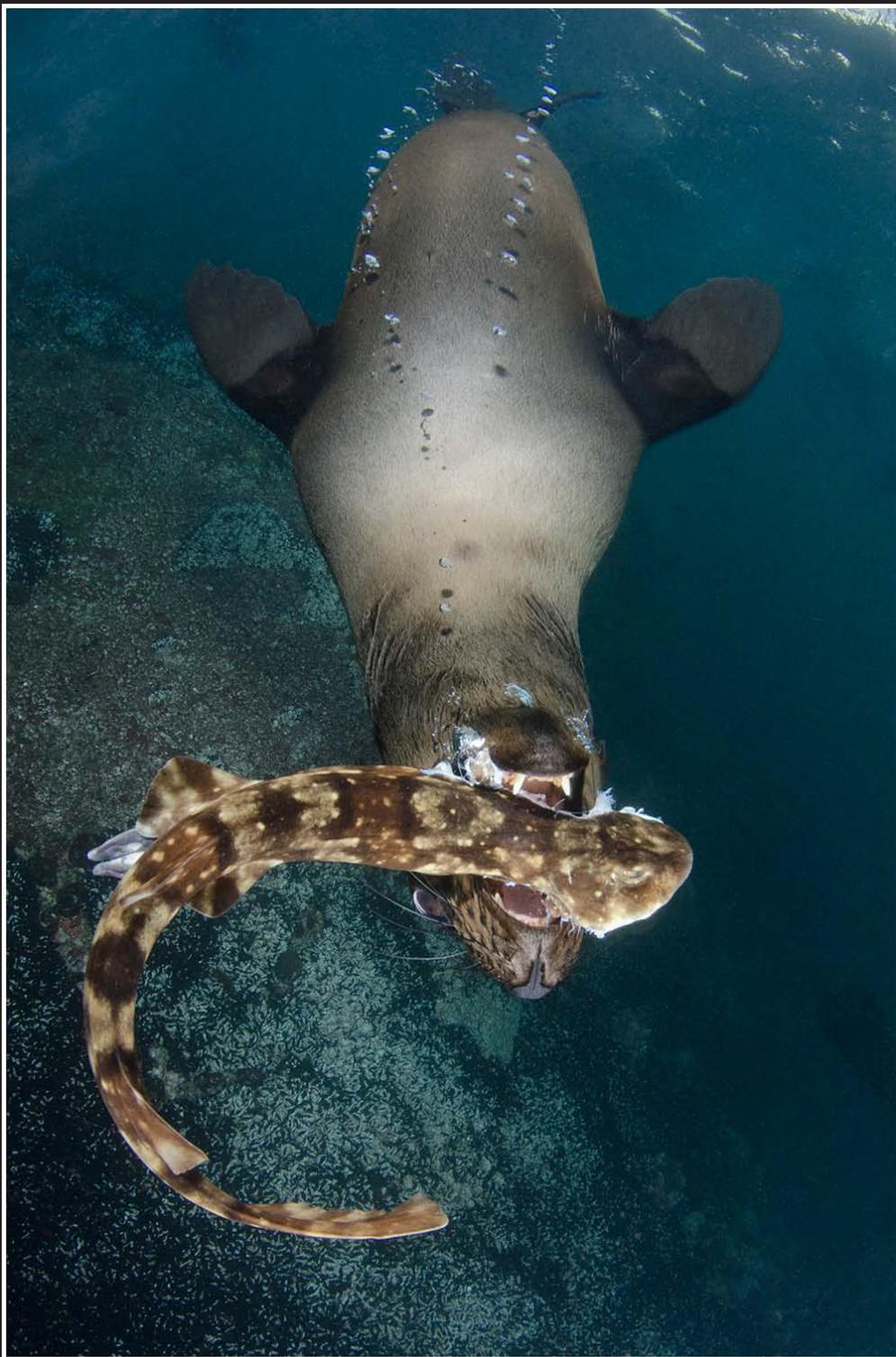
4) International Behaviour

Highly commended
'Fur Seal's Revenge'
Andy Murch (Canada)

Halfway through a dive with playful pinnipeds, a fur seal showed up with the carcass of a dark shyshark that it had probably just killed. The rest of the seals spent the next 20 minutes playing catch or tug of war with the dead shark while I followed them around with my camera. Now and then they would let go of the shark and allow me to catch it. I would swim a few yards and then let it go at which point another seal would dash in to grab it back. The connection that I felt to the seals that day is something I will never forget.

False Bay, South Africa.

Nikon D7000, Tokina 10-17. Aquatica AD7000 housing, Inon Z240 strobes. 1/160 sec @ f/11. ISO 800





4) International Behaviour

Commended

'Piggyback'

Jeffrey Chua de Guzman (Philippines)

During the warm season, when the surface water is warm, all of Anilao's critters go very deep. I planned a solo technical dive to 50 metres to find them as above 30 meters it was like a dessert. At 50 metres I hit a very cold thermocline; I knew this would be the place to find something good. I spotted the Nudibranch shinning white against the dark coloured rocks behind it and as I came closer I spotted the Emperor shrimp. I quickly turned on my camera, adjusted my strobes and settings. I fired a few test shots to check the quality of my light and then I waited for the perfect timing to shoot the Emperor Shrimp near the head of the Nudibranch. It took nearly a few dozen shots and 30 minutes to get what I wanted. By this time my back gas was at 100 BAR, my turn around pressure. I slowly made my ascent to the surface but not until doing nearly 90 minutes of deco using 32% nitrox.

Nikon D800E, Nikon 105mm VR macro, +5 Reefnet Subsee Nauticam Housing and Sea and Sea YS-250 strobes.
1/320, F/40, ISO: 50

4) International Behaviour

Commended
'ShrimpFresh'
Mark Fuller (Israel)

A grouper getting a cleaning from a cleaner shrimp, There are many shots of shrimps cleaning grouper's but it took me many occasions before I got a face on shot where we can see the shrimp cleaning inside the mouth as well as seeing all the details inside the mouth.

Coral beach Eilat

Nikon D7000 ,105mm, Aquatica, 2x
Ds125 Ikelite Strobes. 1/125 f13 iso 100





4) International Behaviour

Commended
'Silversides Buffet'
Andy Deitsch (USA)

Diving with the silversides in Devi's Grotto, Grand Cayman is a magical experience as you witness millions of individual fish move in unison creating mesmerizing patterns as they work to avoid predation. I was actually waiting in the cave to photograph a tarpon attacking the bait ball when a splash of colour appeared and I took the shot capturing this wonderful feeding behaviour.

Canon 7D, Tokina 10-17mm at 10mm.
Nauticam NA-7D housing, 2x Inon Z240
strobes. 1/60th @ f/7.1 ISO 200

Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual White Balance



Magic Filter
Manual White Balance

Digital cameras have opened up new possibilities to underwater photographers. For available light photography manual white balance is an invaluable tool for restoring colours. But when you use it without a filter you are not making the most of the technique. You're doing all the hard work without reaping the full rewards. These three photos are all taken of the same wreck in the Red Sea. The left hand image was taken on slide film, which rendered the scene completely blue. The middle image is taken with a digital SLR without a filter, using manual white balance. The white balance has brought out some of the colour of the wreck, but it has also sucked all the blue out of the water behind the wreck, making it almost grey. The right hand image is taken with the same digital camera and lens, but this time using an original Magic Filter. The filter attenuates blue light meaning that the colours of the wreck are brought out and it stands out from the background water, which is recorded as an accurate blue.

5) Up & Coming Worldwide

for wide angle or close-up/
macro images shot anywhere
in the world (including the
UK). Open only to underwater
photographers who have not
previously been awarded in
an underwater photography
competition or been published.

5) Up & Coming Worldwide

Winner

Fabrice Guerin (France)

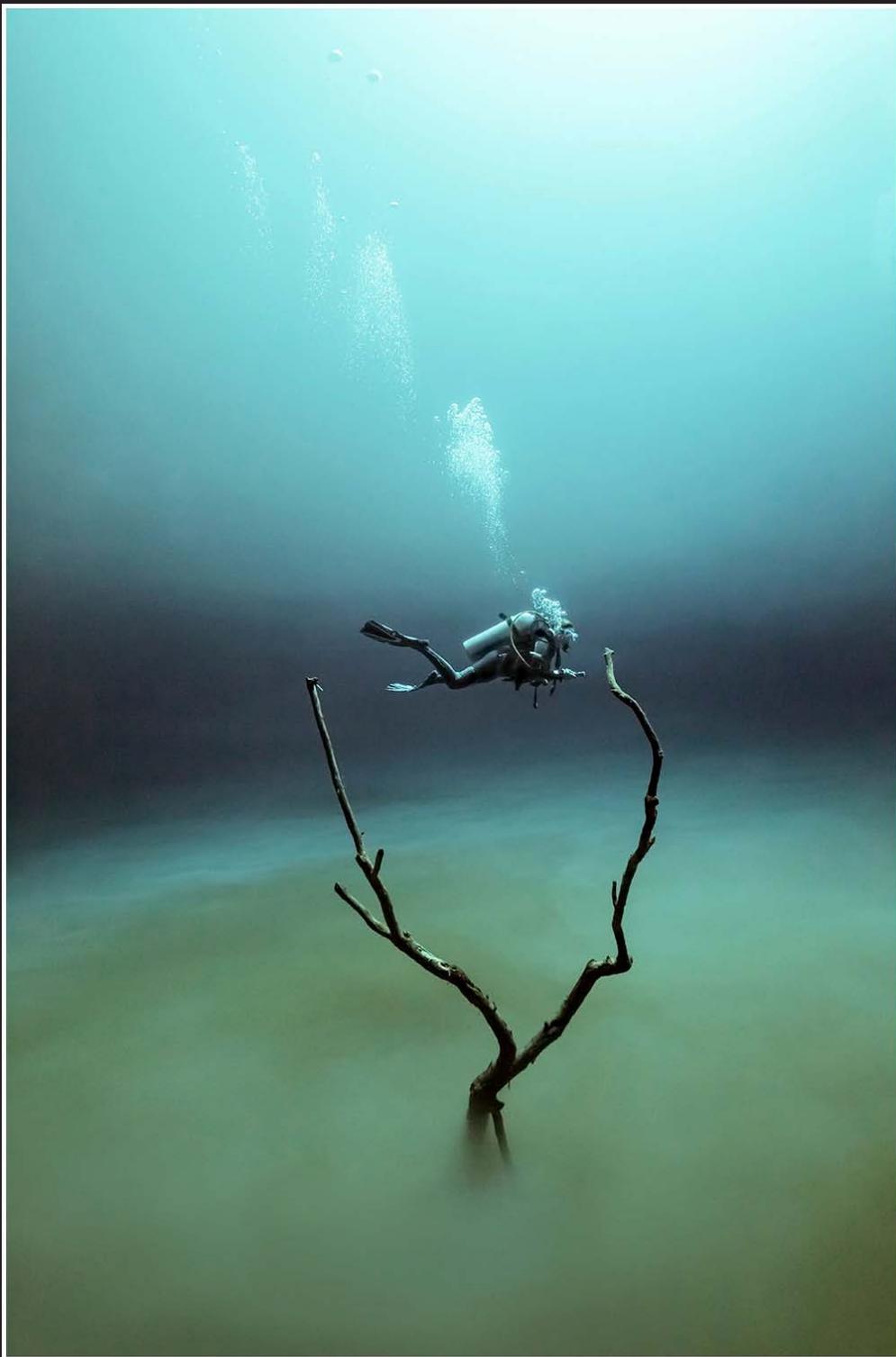
In the middle of Mexico's Yucatan Peninsula there is a natural cave called cenote Angelita. When you dive this cenote, the light is very special going from blue to green. At about 30 meters there is a one meter layer of hydrogen sulphide. When you go through this cloud you go from fresh water to salt water down to 60 meters. This atmosphere is similar to a lunar landscape

When I saw the diver between the branches of a tree, all the elements were there to shoot a surreal image.

Canon 5D Mk3, 20 mm lens, Aquatica 5D Mark III housing, Inon Z240 strobes, 1/250th, f/5,6, ISO 2500

Judges notes:

Such a unique image! It's particularly atmospheric and the understated use of post processing has provided a soft, surreal dream-like image. Composition is subtle and effective with the 'peak of the action' capturing the diver between the dominant foreground. My eye is glued within the frame. The extra touch of air bubbles connecting to the surface is also strong. I love this shot and it's fair to say that it was one of my favourites of the competition. I should also mention that we strongly debated the diver looking out of the picture. I think it works well.



5) Up & Coming Worldwide

Runner up

'Fast Oceanic'

Tommi Kokkola (Taiwan)

I was on a liveaboard full of photographers and one of our targets was to shoot oceanic whitetip sharks. The sharks were around and we had many opportunities to shoot them. By our final dive I was happy with my shots so decided to experiment with slow shutter speeds. I only got once chance, but it worked out just fine.

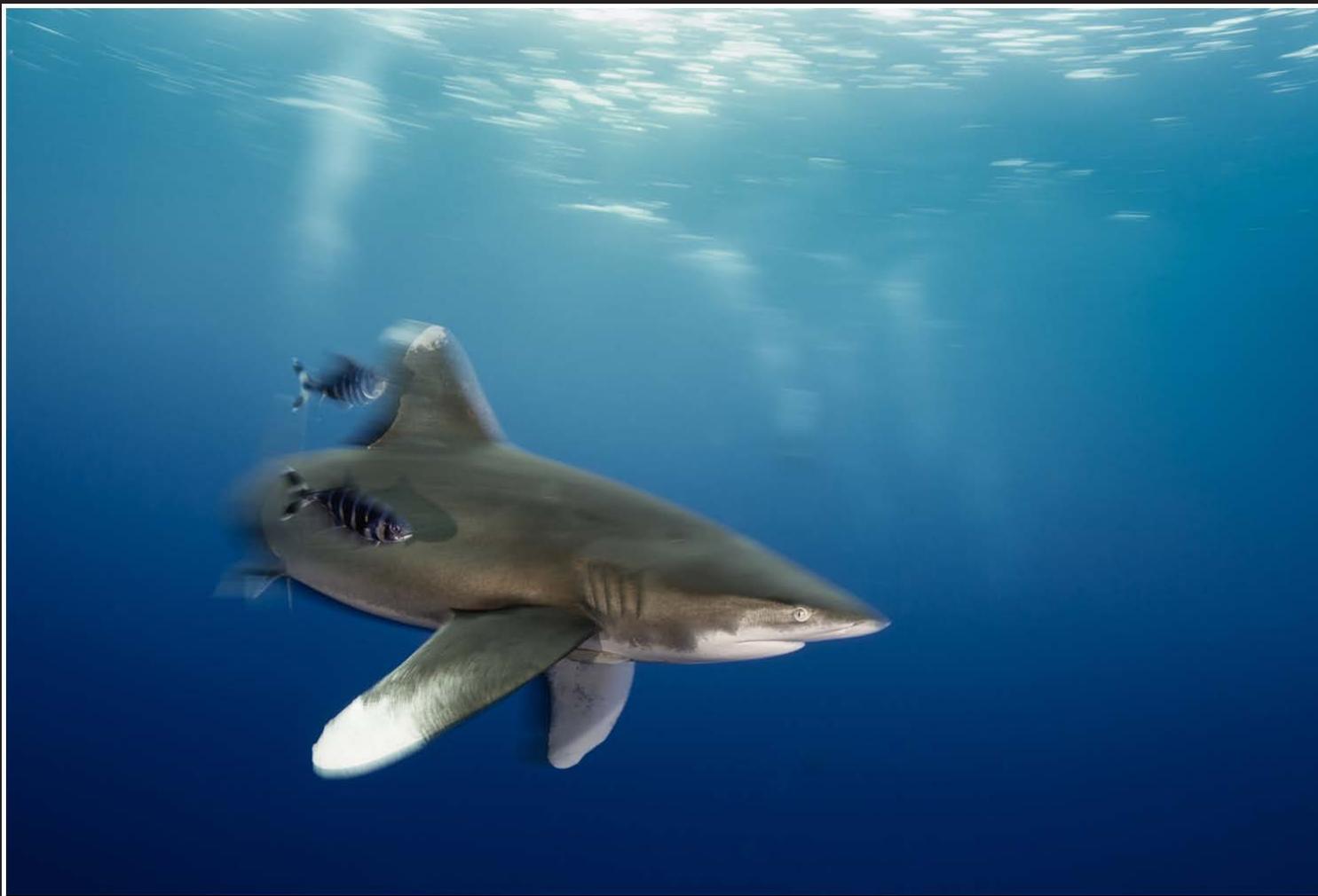
Brothers Islands, Egypt

Canon 5D Mk3, 8-15mm Kenko 1.4x teleconverter. Seacam housing, Inon Z240 strobes. 1/13th, f/8, ISO 320

Judges notes:

Sharks are dramatic subjects and definitely suit the energy injected into the image by using a long exposure and panning. Not that it is easy to think about using a creative technique when faced by such an exciting subject. Being able to think underwater and under pressure is the mark of an excellent photographer.

Alex Mustard



5) Up & Coming Worldwide

3rd Place
'Glowing Goby'
Mario Vitalini (UK)

I love backlighting for the contrast it brings and I really like the translucent effect it has on many subjects. Even with all the other critters in Lembeh, I could not resist this ordinary goby and had a bit of a competition with my dive buddy to get a backlit shot."

Olympus OMD-EM5, 60mm. Nauticam housing, Sea & Sea D1 strobes. 1/250th @ f/16, ISO 400.

Judges notes:

Here is a perfect example of how to light a subject to great effect but backlighting can introduce problems of its own and enhance any backscatter. The lovely contrast between the rich black background and the translucent body of the fish combined with a powerful diagonal composition make this a very effective image.

Peter Rowlands



5) Up & Coming Worldwide

Highly Commended
'Queen Indeed'
Ken Kiefer (USA)

Of all the Angelfish in the Caribbean, the Queen has proven to be the most camera-shy and every trip I go home wishing for one image to show off the beauty of this regal fish. Luckily on one dive in Cozumel's Tormentos Reef I came across this lovely lady when she was in a friendly mood. For a few seconds she allowed me to remain motionless and made two passes directly in front of my dome! I was ecstatic to have made the most of the moment.

Canon 5D3, 8-15mm fisheye lens.
Ikelite Housing with dual DS161 strobes.
f/10, 1/125 ISO 100



5) Up & Coming Worldwide

Highly Commended
'The Ghostly Giannis D'
John Parker (UK)

The Ghostly Giannis "D" was taken on a Northern Red Sea Photographic workshop on board Whirlwind. This was my first workshop and on day one disaster struck as my shutter release button broke off whilst attempting sunset splits at Ras Katy! I spent the next day or so experimenting with various ways to "bodge" my shutter lever to get it to work. I eventually fixed it and was able to shoot reliably. This shot was taken on the 3rd dive on day three. The previous two I dived with a camera that didn't work properly so it's a miracle this shot was taken at all!

Nikon D90, Tokina 10-17 F.E. Zoom.
Aquatica AD90 housing, Natural Light.
1/125, F9, ISO 100



5) Up & Coming Worldwide

Highly commended
'Anthia turners'
Duncan Robins (UK)

Frustrated with the thousands of swirling snappers, batfish, unicorn fish and barracuda out in the blue, which would just not line up for me, I swam back to the reef to try my luck with the colourful anthias. I found some red soft coral on the reef wall, which was surrounded by some shy anthias. I positioned myself so I could take a striking image against the blue. After some time the anthias got their confidence and they all turned and swam out in unison allowing me to capture the image.

Nikon D800, Tokina 10-17mm.
Hugyfot housing and 2x Inon Z240 strobes.
1/160th @ f/11. ISO 320



5) Up & Coming Worldwide

Highly commended
'Whaleshark buffet'
Gary Peart (UK)

We had travelled almost the entire length of Indonesia to reach Papua in the far east of the country. The whale shark stories from Cenderawasih bay were still only rumours and no dive operations existed with which to find this new phenomena. We finally arrived at a floating fishing platform on a Papuan police patrol boat. The local fisherman living on the platform began shouting "besar ikan", big fish, and pointing in the water.

We descended to find 10 adult whale sharks beneath the platform. I soon realized that capturing one of these huge sharks feeding, literally sucking fish matter out of the suspended fishing nets, would make a great image. The real challenge was getting the shot without being 'gently' nudged out of the way by more giant sharks eager to share the buffet.

Canon s90, Inon UWL 105. Canon housing, Inon z240 strobe. 1/100, f4.5, ISO100



5) Up & Coming Worldwide

Commended

Juha Paunisaari (Finland)

Due to number of the divers on the dive boat I knew that I had to wait on the dive site until I was the last diver inside the wreck. At that point the sand tiger sharks returned to their normal routine, “on patrol” inside the wreck. Patience paid off and I was able to take the picture from close distance with the composition that I had in my mind.

Morehead City, North Carolina

Nikon D4, Sigma 15mm, Subal ND4 housing, Sea & Sea YS-D1 strobes, 1/80th @ f/6.3, ISO 400



5) Up & Coming Worldwide

Commended
Ken Kiefer (USA)

I took a competitive swimmer into the pool for 9 sessions in my effort to capture the beauty of the butterfly stroke. It's a very difficult stroke to perform, and even more difficult to capture underwater. The timing and spacing required hundreds of attempts, and almost resulted in several collisions!

Canon 5D3, 8-15mm fisheye lens. Ikelite Housing with dual DS161 strobes. f/4, 1/100 ISO 250

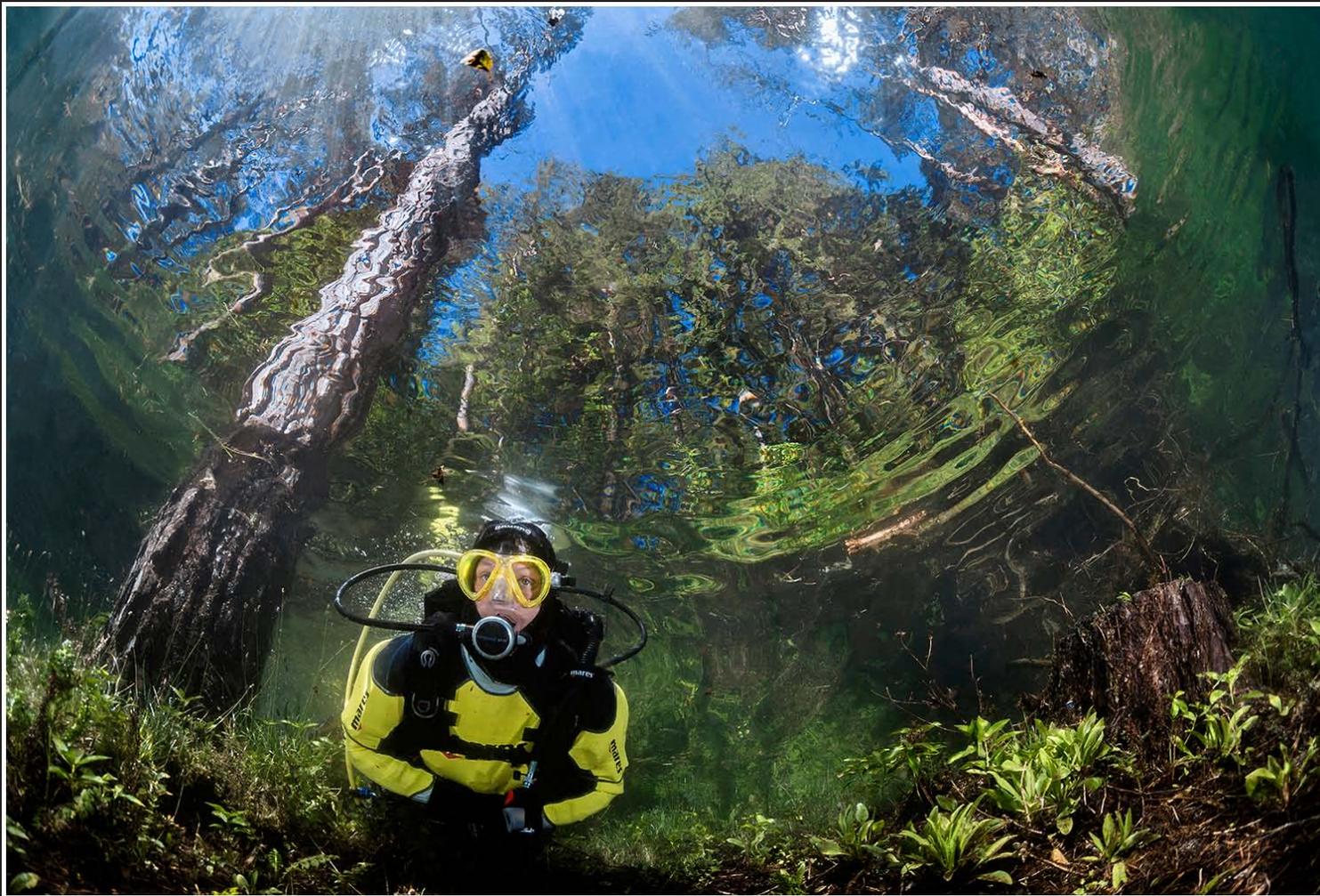


5) Up & Coming Worldwide

Commended
'Forest Diving'
Michael Weberberger (Austria)

This picture is taken at Green Lake, in the mountains of Styria (Austria). It is a short lived lake, that grows when the snow melts and quickly drains away. Time it right and you get a flooded forest and glass clear cold water. My aim with this photo was to show my wife diving in the forest.

Nikon D800, Sigma Fisheye. Hugyfot Housing and two Ikelite 161 strobes. 1/200 sec f/8. ISO 200



Underwater Photography

Jan/Feb 2015
Issue 82

FREE downloadable
bi-monthly magazine
www.uwpmag.com



6) British Waters Wide Angle

for images shot anywhere in UK waters. Open to all.

6) British Waters Wide Angle

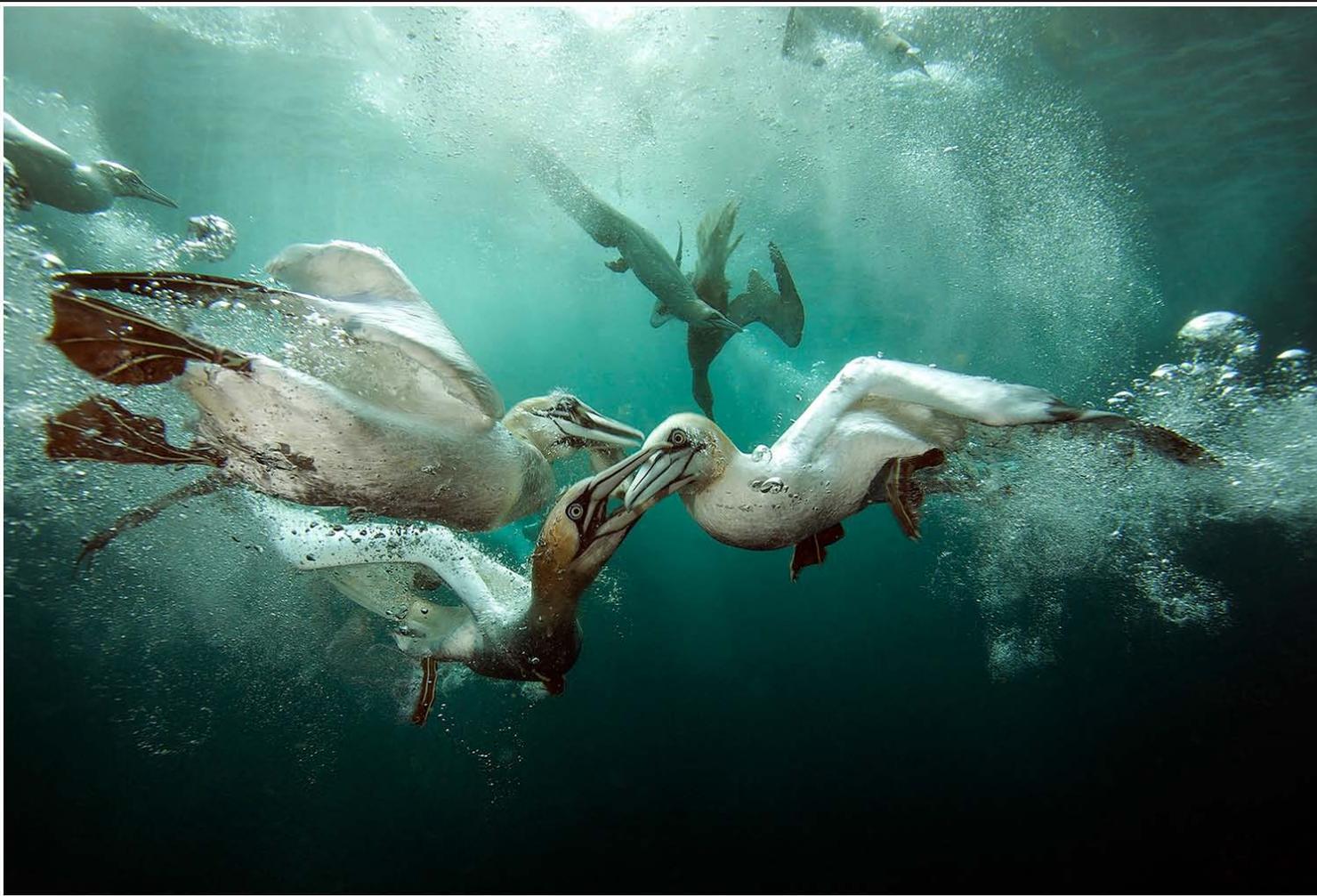
Winner
'Gannets Feast'
Matt Doggett (UK)

I travelled to Shetland to try and photograph gannets underwater with my good friend Richard Shucksmith. It was early in the season and their main food source, mackerel, was close inshore.

They hit the water at 50-60mph and I had to be fast to get the shots. I was shooting from the hip and rarely looked through the viewfinder. Sometimes the gannets were right on the front of the lens! It was utterly amazing. You could hear them hitting the surface one after another.

This shot shows three birds just as the race to reach the fish was over.

Canon EOS 5D MkII, 17-40mm.
Ikelite housing, Inon Z240 strobes. 1/250th
@ f/8, ISO 200.



Judges notes:

There are some images which are, quite literally, breathtaking and this is up there with the best. Timed to perfection and precisely focused, it captures the peak of the action, which must have been extremely frantic. I think I'd have worn a crash helmet with such fast moving and sharp beaks plunging down so fast! Stunning.

Peter Rowlands

6) British Waters Wide Angle

Runner up
Trevor Rees (UK)

I dive in UK quarries in the winter and never tire of trying to get a better shot of pike.

The cold December weather has allowed the algae die off a little and so improve the underwater visibility. I particularly wanted to shoot against the light and capture the light rays. Pike are not difficult to find but the patience to only approach them very slowly is real a challenge. A fisheye lens coupled with a teleconverter (to avoid excessive barrel distortion with bent light rays) has given me the natural perspective I wanted.

Nikon D600, Sigma 15mm + Kenko 1.5 X teleconverter. Sea & Sea MDX-D600, Sea & Sea compact dome, dual YS110 strobes. f10 @ 1/50sec. ISO1000



Judge's notes:

You see many fresh water fish images but this pike study is a cut above the rest. Subtle use of flash technique on the pike with strong eye contact not to mention the clever balance of the composition and in particular the reeds in the background. All we need now is exceptional light and it's as though someone has just pulled a switch! There it is! Outstanding shallow water light which dapples the top of the pike.

Martin Edge

6) British Waters Wide Angle

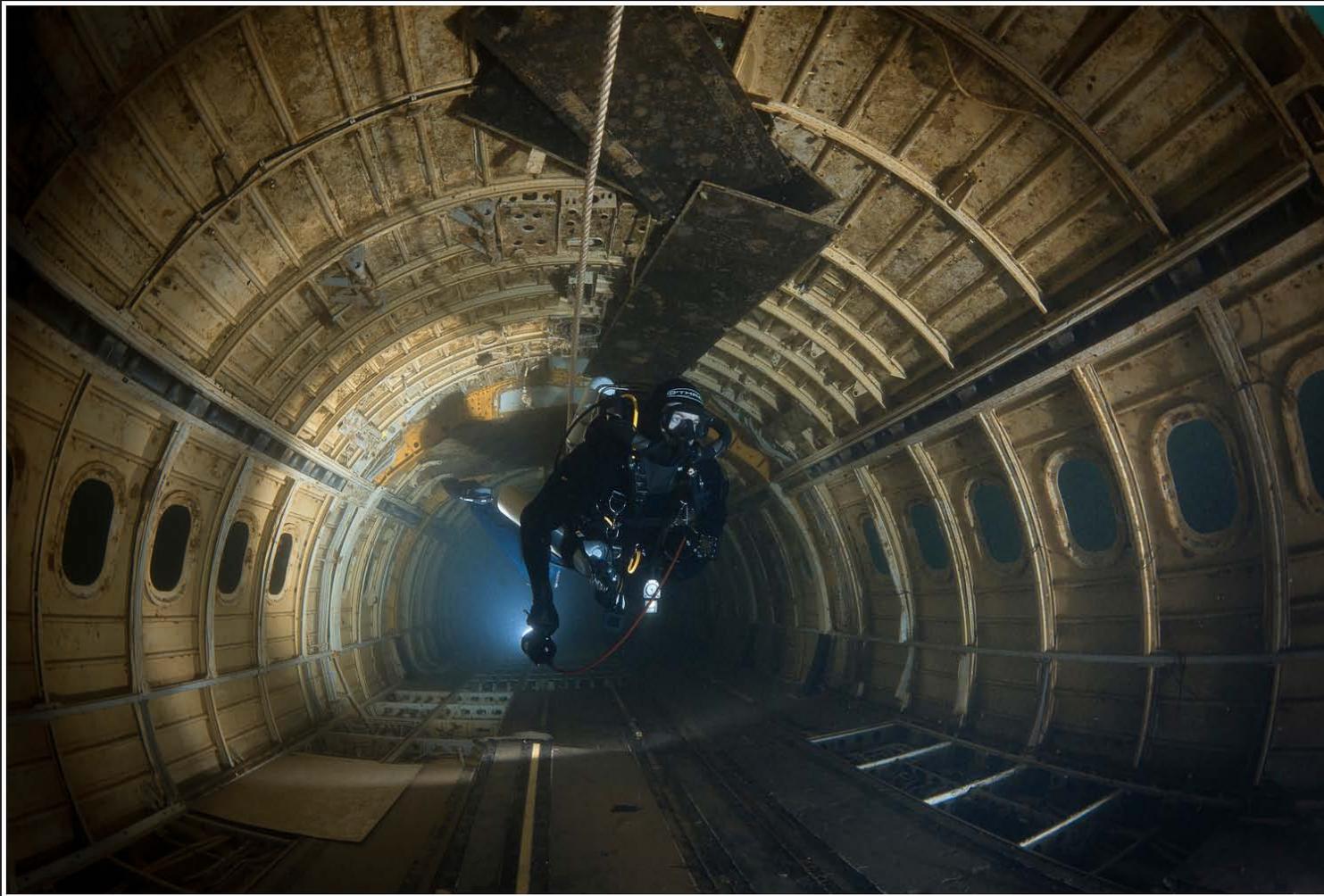
3rd Place
'Tunnel Vision'
Steve Jones (UK)

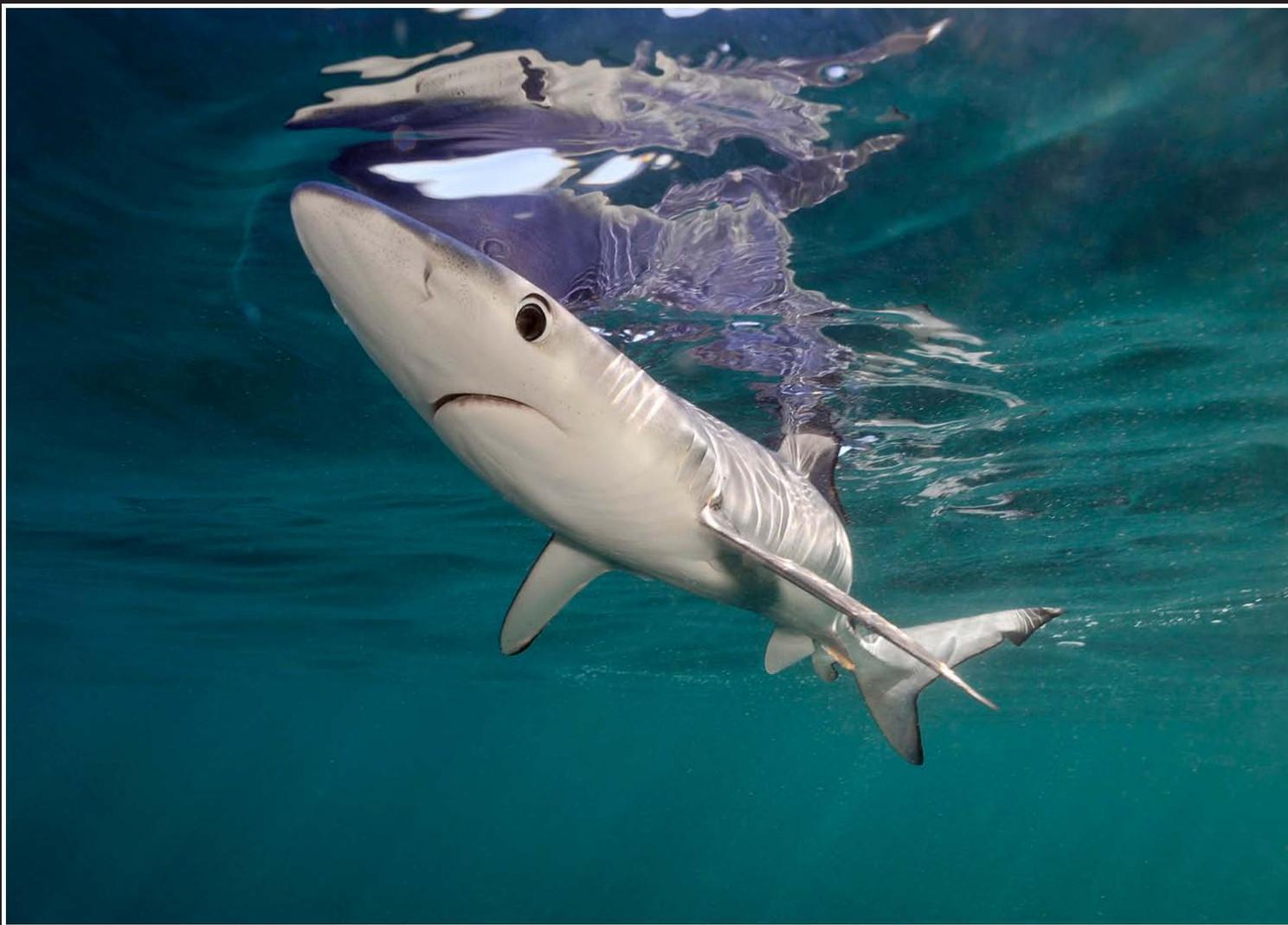
The aircraft hull is that of a BAE 146 which was deliberately sunk as a feature and lies at around 27 metres depth at NDAC in Chepstow. We positioned one Orcalight to the right of me to light Doug and the forward area of the inside hull, whilst Doug held the second light, pointing behind him to light the rear of the hull, backlight himself and ensure the image has depth. The use of rebreathers helped greatly as it avoided any annoying bubbles disturbing the silt on the ceiling especially whilst I adjusted the positioning of the lamp to the right of me.

Nikon D4, Nikkor 16mm Fisheye.
Seacam D4 housing with 9 inch Superdome with twin Orcalight Sea Wolf 2260 lamps.
1/60th, F8, ISO 3200

Judge's notes:

It is great to see such a variety of underwater photography styles, subjects and techniques in the competition. This photo uses off-camera lighting to create depth in the image, a feature enhanced by the composition, with the lines of the fuselage drawing your eye through the image to the diver.





6) British Waters Wide Angle

Highly Commended
'Offshore Penzance'
Charles Hood (UK)

After many years of trying I finally discovered how to locate and film blue sharks in Cornish waters and when I am not taking out guests to capture them I have a dip myself.

Nikon D3, Nikkor 20mm. Aquatica housing, 2 x Sea & Sea YS110 strobes..
1/200s, f8, ISO 200



6) British Waters Wide Angle

Highly Commended

'Feeding Gannets'

Richard Shucksmith (UK)

Having photographed diving gannets underwater before with Matt Doggett this year I went out to try to make some images of the diving gannets half in half out. I wanted to put the gannets in context with surroundings above the water and the swirl flock of gannets that surrounds the boat when working on these images. The biggest problem is getting the gannets to dive close enough, some days they will and other days they will not come within three metres. However being out surrounded by gannets is a very exciting experience even though sometimes it can be frustrating.

Nikon D4, 15mm Sigma fisheye.
Nauticam Housing, Two Inon Z240
strobes. 1/250 @ f13 ISO400



6) British Waters Wide Angle

Highly commended
'Big Eyes'
Adam Hanlon (UK)

Interactions with marine mammals are always special, especially when they chose to play with you. The rookery of grey seals (*Halichoerus grypus*) at the Farne Islands never fails to provide amazing interactions and wonderful photographic opportunities.

Nikon D800, Sigma 15mm f2.8.
Nauticam NA-D800, Inon Z240 strobe.
1/125 @ f5. ISO 640

6) British Waters Wide Angle

Highly commended
'Dahlia against the green'
Trevor Rees (UK)

This dahlia anemone (*Urticina felina*) was found in the middle of a bed of brittlestars. I've taken the shot using a fisheye lens with the anemone almost touching the dome port. I wanted a green water background so I used a slow shutter speed and high ISO. The combination of fisheye lens with a 7 inch dome allowed this close focussing technique to work. A small aperture was needed to get enough in focus. The hardest part of the image to get right was soft even lighting of the foreground as strobe positioning is quite restricted when focussing so close.

Nikon D600, Sigma 15mm, Sea & Sea compact dome. Sea & Sea MDX-D600 housing, dual YS110 strobes. f16 @ 1/25sec. ISO1600



6) British Waters Wide Angle

Commended
'Barrel jellyfish by the Mount'
Charles Hood (UK)

We had a huge number of these gigantic jellyfish off the shores of Cornwall this year and inspired by a photograph taken by Alex Mustard of a basking shark and the Mount I lined up this image. It's a straight shot not a composite.

Nikon D3, Nikkor 16mm. Aquatica housing, 2 x Sea & Sea YS100 strobes.
1/250s, f8, ISO200



6) British Waters Wide Angle

Commended
'Rock Pool Wonders'
Paul Colley (UK)

Taken in a rock pool at low tide, this was the first of a triptych that I wanted to create of my nephew and 2 nieces as they followed in my footsteps learning about marine life in rock pools. At certain times of year, this beach and its pools are full of starfish. Quite tough to create, these split level images are a constant battle to get everything above and below water in focus and well exposed. And the time window to capture the image was short; although it looks deceptively static, the starfish was moving across the sand at pace and allowed only 5 attempts at this image before the composition broke down. By using one flash unit above the water, I could bounce light onto my nephew and at the same time create the light patterns on the sand by slightly disturbing the calm surface of the water.

Goran Haven, Cornwall.

Nikon D300 with Tokina 10-17mm lens at 10mm. Subal housing with twin INON Z240 strobes. 1/250th @ f/22, ISO 800.



6) British Waters Wide Angle

Commended
'The Two Wrasse'
Richard Shucksmith (UK)

Diving off the MV Halton, the tide was running on the wreck of the Jane which made it difficult for photography. I managed to get myself down on the seabed in an area where the current was not so strong with a nice composition of the wreck for the background. The wrasse that are so colourful were very inquisitive of divers and I just sat there waiting as they kept coming back and forth. I was lucky that after a while two came together and gave me an opportunity to make the picture.

Nikon D4, 15mm Sigma fisheye.
Nauticam Housing, Two Inon Z240
strobes. 1/60 @ f10 ISO 500



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AND NOT IN A RESTAURANT.”**



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7) British Waters Macro

for close-up/macro images shot anywhere in UK waters. Open to all.

7) British Waters Macro

Winner

'The amphipod has landed'

Trevor Rees (UK)



I was in Loch Carron in Scotland at one of my favourite shore diving sites. This amphipod (*Iphimedia obesa*) was a subject I had not photographed before or really been aware of before. Conditions were such that the water at the time was alive with them - like little fleas darting about all over the reef. I settled down with a macro lens fitted with a dry diopter and just kept searching until I found a cooperative individual that would stay still for long enough. I aimed for a low angle, side on composition at the maximum magnification that minimum focus would allow. As with many tiny creatures most divers are probably unaware of the beauty and amazing colours of these creatures, so a photo is particularly valued.

Nikon D600, Nikkor 105 VR micro with Marumi +5 dry dioptre. Sea & Sea MDX-D600, single Sea & Sea YS110 fitted with snoot. f32 @ 1/250sec. ISO 400

Judge's notes:

In some categories there is sometimes a shot which is head and shoulders of the others and this is it. Graphically simple, perfectly composed with pin sharp focus and beautifully lit, it has a delicacy which is both beautiful and strange in equal measures.

Peter Rowlands

7) British Waters Macro

Runner up
'Peekaboo puffin'
Matt Doggett (UK)

In 2013 I was aboard the MV Halton to head offshore and dive the outlying islands of North Rona and Sula Sgeir, some 40-50 miles offshore in the north Atlantic Ocean.

One afternoon, myself and good friend Richard Shucksmith spent 2-3 hours snorkelling in a shallow bay frequented by rafting puffins. Using Richard's beautifully-fashioned, homemade puffins to disguise ourselves we could approach close enough to photograph the birds from an underwater perspective. Although guillemots buzzed right up to us almost immediately, the puffins remained shy taking a long time before swimming close to us underwater. This one looked particularly cheeky as it checked me out for what I really was!

Canon 5D MkII, 100mm macro. Ikelite housing, twin inon Z220 strobes. 1/320th @ f6.3, ISO 500

Judges notes:

Photographing puffins underwater is very challenging and doing so in British conditions is even tougher, yet this is a powerful portrait that tells us about the conflicting emotions of curiosity and nervousness in this engaging subject.

Alex Mustard



7) British Waters Macro

3rd Place
'Northern Prawn'
Arthur Kingdon (UK)

This northern prawn was in a crack in the rocks a couple of feet above the sea bed. This allowed me to shoot from below the subject. I have always been fascinated by the eyes of these creatures so I opened up the aperture and concentrated on focussing just on the eyes. This gave a different image to the usual macro shot where maximum depth of field is aimed for.

St Abbs, Scotland

Nikon D7000, 60mm macro. Aquatica AD7000 housing, 2 x Inon Z240 strobe.
1/320th @ f5.6, ISO 200

Judge's notes:

I am always impressed by images where the photographer transforms an everyday subject into an image of eye-catching beauty. The pinpoint focus, depth of field and particularly the control on lighting, make this a very impressive portrait.

Alex Mustard



7) British Waters Macro

Highly Commended
'Flying Flabellina nobilis'
Ally McDowell (UK)

It was cold, raining heavily, and my partner and I wondered what possessed us to go in the murky loch water for 45 minutes. Soon after entering the loch this nudibranch was somersaulting through the water column in front of me. I was experimenting with different lenses at the time and had a 35mm behind a flat port, not a great macro lens but I added a +5 diopter to give a bit more magnification and luckily the images turned out sharp.

Loch Sunart, Scotland

Nikon D7100, 35mm and +5 diopter
Nauticam, Inon Z240 strobe. 1/125th @ f/10.
ISO 200



7) British Waters Macro

Highly Commended
'The St Kilda Jewels'
Jane Morgan (UK)

The Sawcut is a legendary dive in St Kilda. The dive site is basically a crack in the rock that is around 3m wide and runs around 60m deep into the Dun. The walls just outside the fissure are festooned with vibrantly coloured jewel anemones of every colour imaginable. There was just one major difficulty in photographing this artist's palette, and that was managing to focus in a hefty surge that was sweeping me backwards and forwards by about 2m every few seconds, but it was well worth the effort.

Nikon D300S, Nikon 60MM lens. Sea & Sea Housing and twin Inon Z240 strobes.
1/125 @ f14 ISO 200



7) British Waters Macro

Highly commended
'Blenny Rage'
Alex Tattersall (UK)

I was pottering around under Swanage pier (South Coast, UK) on a fine late summer's day when I saw out of the corner of my eye some commotion. I looked over and saw two large tompot blennies in the middle of an epic fishy battle. The battle lasted for a good 20-25 minutes and I was treated to several glimpses of their needle-like teeth as they bit down on each other's faces.

Olympus EM5, 12-50mm. Nauticam NA-EM5 and INON Z240 strobe. 1/100th F18 ISO 200



7) British Waters Macro

Highly commended
'Hermit crab on red'
Matt Doggett (UK)

In need of some guaranteed great diving at the end of 2014 Polly and I headed north to the Scottish sea lochs and the wild west coast. With Loch Carron as our base we were never going to be disappointed with terrific photographic subjects every which way we looked. Hermit crabs (*Pagurus bernhardus*) can make great subjects and Loch Carron offers so many habitats and backgrounds that you're often spoiled for choice. When I saw this tiny one making its way across the surface of a huge sunstar (*Crossaster papposus*) I knew the bright red colour would make for a striking back drop.

Canon 5D MkII, 100 mm macro.
Ikelite housing, twin Inon Z220 strobes.
1/80th @ f14, ISO 400



7) British Waters Macro

Commended
'Shrimp hiding in anemone'
Trevor Rees (UK)

The blue shrimp (*Periclemenes sagittifer*) is not a commonly seen British creature as it is restricted to certain south coast sites. One thought is that it is a relatively new species to UK shores made possible by rising sea temperatures. This one was seen on a night dive where I went out specifically to look for this species. Possibly it was a more cooperative a subject at night. It was nestled in the protective tentacles of a snakelocks anemone. Although hard to find they are not too difficult to photograph once located as they are reluctant to leave their host anemone. Nevertheless, getting the shrimp all in view without it being too hidden by all the tentacles took time to get right.

Nikon D90, Nikkor 60mm, Sea & Sea DX-D80 housing(converted), single snooted Sea & Sea YS110 strobe. f20 @ 1/250sec. ISO200



7) British Waters Macro

Commended
'The Voice'
Cathy Lewis (UK)

Painted gobies (*Pomatoschistus pictus*) are possibly my favourite UK fish. Although quite tiny they are very feisty. The males emit a drumming sound to defend their territory and, with their mouths wide open, they look as though they are singing. I wanted to capture this curious behaviour, using a narrow depth of field to make it stand out from a busy background.

Helford River, Falmouth, Cornwall
Nikon D7000, 60mm macro. Nauticam
NA-D7000, and Sea&Sea 110 alpha. 1/160th
@ f5.6 ISO 100



7) British Waters Macro

Commended
'Blue Jelly fish'
Steve Jones (UK)

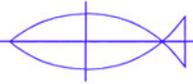
Despite the waters around me being full of playful grey seals, if there is one subject that can completely distract me, it's jellyfish. This Blue jellyfish (*Cyanea lamarckii*) is amongst my favourite species to photograph in UK waters. It's often confused with the more venomous Lions Mane, yet it makes a far prettier subject. The lens combination of the Sigma 15mm, which can focus extremely close, and the Kenko teleconverter, which has the effect of forcing the perspective, made an ideal combination for the Wide-Angle-Macro technique used on this shot. The angle of view allowed the surface of the water to form a high contrast background and I used plenty of light on the jellyfish itself to ensure it was nicely saturated and stood out.

Lundy Island, Bristol Channel

Nikon D4, Sigma 15mm Fisheye with Kenko 1.4 pro teleconverter. Secam D4 housing with superdome, twin Seacam S150D strobes. 1/250th, F16, ISO100



The British Society of Underwater Photographers



ABOUT BSoUP

BSoUP's aim is to inspire and encourage underwater photographers and to help develop underwater photography in all aspects. It strives to help its members create great underwater images and to promote excellence in underwater photography.

BSoUP provides expert advice and encouragement through a network of experienced underwater photographers who help newcomers and others to develop through monthly meetings, news and our own magazine.

We believe that good photography comes from the skill of the photographer, not from the camera. Photographic vision and technique are the most important ingredients for creating stunning underwater images.

BSoUP welcomes photographers of all skill levels and experience with any type of underwater camera system from compact camera to DSLR.

Our membership ranges from divers who have just started to take photos underwater to world-class



professionals. One of the benefits of membership is an opportunity to learn from more experienced photographers.

Our members take photographs underwater for many different reasons: some want to enter and win competitions, some want to push the boundaries of creativity, both when creating an image in camera and in post-processing. Many take photos underwater simply for their own personal enjoyment and to share with family and friends. All underwater photographers are welcome and all will benefit from joining BSoUP.

MONTHLY MEETINGS

The programme of talks and events at our monthly meetings:

- inspires better photography by hearing some of the best underwater photographers talk about their images and what they are doing;
- provides practical information on techniques and equipment, as well as tips on what is new or emerging;
- informs about different dive locations around the world – both cold and warm water – and the potential that they offer for underwater photographers.

There is also a monthly competition that provides an opportunity to see how your images 'measure up' against others. The 'focus on' and three portfolio competitions are for members only. There are two prestigious annual portfolio competitions that are open to photographers throughout the world.

Most importantly there is also social time during the meetings, providing the opportunity to meet and talk to other underwater photographers and decide 'what's hot and what's not'..!

Full details of the meetings and competitions programme can be found on the website. www.bsoup.org

WHERE WE MEET

We meet on the third Tuesday of the month in Meeting Room 3, Union Building, Beit Quadrangle, Prince Consort Road, Imperial College, South Kensington, London SW7 2BB.

Meetings start at 8pm and finish at around 10.30pm. New and potential members are encouraged to come along at 7.30pm, when there will be committee members on hand to welcome you. Full directions including a map are available on the BSoUP website.

Many members travel long distances to come to the monthly meetings. However, for those who are too far away, there are still many benefits to joining BSoUP, including entering the monthly competitions, reduced entry fees for events and competitions organised by BSoUP, and full access to the website and forums, where you can exchange information with other members, ask for advice and advertise equipment for sale or wanted.

'IN FOCUS' MAGAZINE

Members receive BSoUP's magazine 'in focus', which is published three times a year. It contains articles and photos on places members have been, tips and techniques, and news of events, meetings and competition winners.



8) British Waters Compact

for wide angle or close-up/
macro images shot in British
waters with a compact camera
(includes stills from GoPro and
other action cameras, does not
include interchangeable lens
mirrorless cameras). Open to all.

8) British Waters Compact

1st Place
'Cuttlefish in a blur'
Trevor Rees (UK)

This common cuttlefish (*Sepia officinalis*) was photographed off Babbacombe beach in Devon. The location is a well known spot where cuttlefish come in to the shallows in late spring to early summer to breed and lay their eggs. This one was found in 5 metres depth and is a large male about 1 foot long. They are popular subjects that have been frequently photographed by many divers in recent years. To add a different look and feel I have used a zoom blur filter in photoshop to give the effect of movement, which I felt complimented their tendency to often shoot off backward at great speed if alarmed. It was a pleasing capture from a simple 4 MP compact camera.

Canon A80 compact, + Inon 105 wet lens. Canon housing, single Sea & Sea YS 90 strobe. F5.6 @ 1/50sec. ISO 100

Judge's notes:

A fantastic portrait of one of the wonders of British Seas. And image that succeeds not because of a rare species, most divers in the south of England will regularly see cuttlefish, but because of excellent technique, both in the water and in processing the image to produce a stunning result.

Alex Mustard

8) British Waters Compact

Runner up
'Hermit crabs hanging out'
Polly Whyte (UK)

It's fair to say I am a little bit obsessed with hermit crabs. I think they're funny little critters, often walking around with bits of seaweed and other marine life stuck to them. This pair caught my eye during a week spent doing shore dives in Loch Carron on the west coast of Scotland in November last year.

Canon S100, Inon UCL - 165 M67 close-up lens. Ikelite housing and Inon Z240 strobe. 1/80th @f/5.9. ISO 200

Judge's notes:

Yet another common subject but the double-up and size ratio to each other, balance the frame particularly well. The black background is effective to eliminate visual clutter and the precise positioning of the centre of interest - 'the two pair of eyes' is compositionally very strong. We discussed the merit of the claws which fall out of the frame but once again, compositionally, they balance out well being on opposite sides to each other. i.e left and right.

Martin Edge



8) British Waters Compact

3rd Place
Paul Colley (UK)



This was taken during an on-the-day splash in competition when the weather was bad. In only 2 metres of water, a group of blennies and shrimps were fighting over tiny scraps of flesh in the remains of a cockle shell. Getting an in-focus and well composed image with a compact camera as the skittish animals moved around was quite a challenge. I reduced most of the shutter lag by setting manual focus and then just gently rocked the camera backwards and forwards until the image looked sharp. This shrimp settled onto the shell and stood his ground for a few seconds, giving a chance to take 3 images, of which only this one was in sharp focus.

Olympus XZ-2 with +10 wet diopter.
Olympus PT-054 housing with single
INON Z240 strobe. 1/160th @ f/5.6, ISO
100.

Judge's note:

This image is a fantastic demonstration of what can be done with a compact, and that it is the photographer and not the camera that makes the image. The eye of the prawn is so sharply in focus that you could cut yourself on it. And the photographer had handled the background with aplomb, which can be a real challenge with compact cameras in British seas.

Alex Mustard

8) British Waters Compact

Highly Commended
'Within an Autumnal Weir Drop off'
Warren Williams (UK)

I used a pole-cam configuration of my own design and construction to grab this image from within a weir.

Canon ixus 900 Ti. Canon plastic housing, DC7 mount Inon wide angle convertor plus dome port of my own design and construction. F 2.8 200 ISO



8) British Waters Compact

Highly Commended
'Tompot Portrait'
Polly Whyte (UK)

However many photos of tompot blennies you have taken, it's hard to swim past these charismatic fish without getting a few more snaps. They are in my opinion the friendliest fish in UK seas and so photogenic, as long as you can get both their eyes looking at the camera! This photo was taken under Swanage Pier, where tompot blennies are a common sight in the summer.

Canon S100, Inon UCL - 165 M67 close-up lens. Ikelite housing and Inon Z240 strobe. 1/100th @f/8. ISO 160





8) British Waters Compact

Highly commended
'Hare raising'
Polly Whyte (UK)

The Helford River in Cornwall is a Voluntary Marine Conservation Area, which is home to lots of wonderful marine life. Diving here was where I chose to spend my 29th birthday when this photo was taken. It is a beautiful drift dive and sea hares are quite common in this area, as are rays, big flatfish, gurnards and seahorses. Sea hares are thought to acquire their body colour based on the colour of the seaweed on which they're feeding.

Canon Powershot G10. Canon housing and Ikelite AF35 strobe. 1/60th @f/5.6. ISO 80

8) British Waters Compact

Highly commended
'Can't move for moon jellyfish'
Polly Whyte (UK)

I wasn't expecting to find jellyfish on this dive in Loch Duich, so it was thrilling to run into thousands of them in the shallow water of the sea loch. It was also reassuring to know that they don't have a sting strong enough to harm humans! It was certainly one of the most memorable dives I have done in the UK.

Canon S100. Ikelite housing and Inon Z240 strobe. 1/100th @ f/8. ISO 200



8) British Waters Compact

Commended
'Lobster Portrait'
Tim Caddy (UK)

After a promise to myself to do more UK diving in 2014, we had an exceptional summer of flat calm seas and great marine life. I'm involved with local dive clubs assisting the National Lobster Hatchery in releasing baby lobsters in the vicinity of Hemmick Beach, Cornwall. We are now beginning to see the good work come to fruition with the hatchlings growing to adulthood.

Olympus XZ1, 2 x +5 FIT dioptres.
Olympus PT050 housing and Sea & Sea
YS110a strobe. 1/400th @F2.0 ISO 100



8) British Waters Compact

Commended
'Long-snouted seahorse'
Andy Pearson (UK)

I was helping undertake research on the long-snouted seahorse in Studland Bay, Dorset. Seahorses are typically recorded every summer in Studland Bay, but are difficult to see, staying well camouflaged in the seagrass beds. It took well over an hour of searching a localised area where a pair of seahorses were known to be living before we finally found one of them. I wanted to capture a shot which not only showed the seahorse but also gave a sense of the atmosphere and scale of the underwater meadow world it inhabits. I got as close to the seabed as possible and took the shot looking slightly upwards through the dense seagrass using a fisheye wet lens.

Canon IXUS 95 and fisheye wet lens.
Canon WP-DC29 housing and natural light. 1/250th @ f/2.8 ISO 125

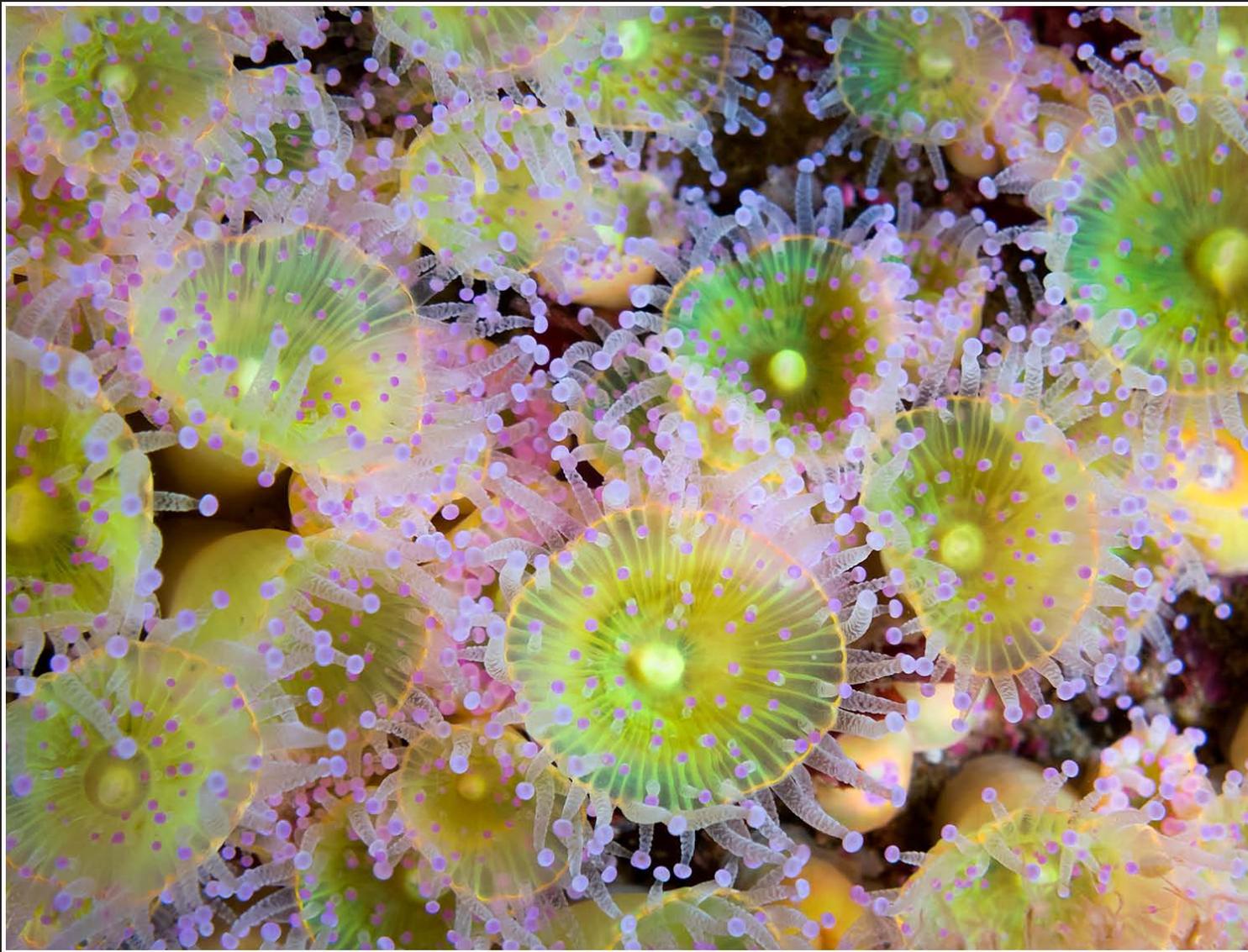


8) British Waters Compact

Commended
'Jewel anemones'
Polly Whyte (UK)

This was taken on a brilliant live aboard dive trip off the north coast of Scotland on the HV Halton. We headed west from Orkney to explore dive sites up to 50 miles off the Scottish coast. Our first stop was a dive site called 'Nipple Rock'. The water was clear and the reef was covered with marine life, including these colourful jewel anemones.

Canon S100, Inon UCL - 165 M67
close-up lens. Ikelite housing and Inon Z240
strobe. 1/100th @ f/5.9. ISO 160



RESULTS: Underwater Photographer of the Year 2015

1. International Wide Angle

For wide angle underwater photographs taken anywhere in the world.

Winner: Raffaele Livornese (Italy)

Runner Up: Hani Bader (Kingdom of Bahrain)

Third: Morten Bjørn Larsen (Denmark)

Highly Commended: Julian Cohen (Singapore), Matthew Smith (Australia), Joao Paulo Krajewski (Brazil), Allison Vitsky Sallmon (USA),

Commended: Gregory Sherman (USA), Fabrice Guerin (France), Elaine White (UK)

2. International Macro

For macro and close up underwater pictures taken anywhere in the world.

Winner: Nuno Sá (Portugal)

Runner Up: Theresa Guise (USA)

Third: Filippo Borghi (Italy)

Highly Commended: Marcello Di Francesco (Italy), François Parot (France), Jeffrey de Guzman (Philippines), Pash Baker (UK)

Commended: Tobias Friedrich (Germany), Lynn Wu (Taiwan), Adriano Morretin (Italy)

3. International Wrecks

For wide angle and macro photos taken on wrecks. The wreck can be the main subject or the setting for the photo.

Winner: Tobias Friedrich (Germany)

Runner Up: Charles Hood (UK)

Third: Tobias Friedrich (Germany)

Highly Commended: Mario Vitalini (UK), Terry Steeley (UK), Arthur Kingdom (UK), Steve Jones (UK),

Commended: Csaba Tokolyi (Hungary), Nadya Kulagina (Kazakhstan), Trevor Rees (UK)

4. International Behaviour

For underwater photos of natural marine life behaviour, taken anywhere in the world.

Winner: Montse Grillo (Spain)

Runner Up: Tammy Gibbs (Australia)

Third: Cathy Lewis (UK)

Highly Commended: Olivier Delorieux (France), Lawrence Alex Wu (Canada), Pekka Tuuri (Finland), Andy Murch (Canada)

Commended: Jeffrey de Guzman (Philippines), Mark Fuller (Israel), Andy Deitsch (USA)

5. Up and Coming Worldwide

For any type of underwater photos taken by unpublished photographers, who are yet to win a major award for their images. Photos can be taken anywhere in the world.

Winner: Fabrice Guerin (France)

Runner Up: Tommi Kokkola (Finland)

Third: Mario Vitalini (UK)

Highly Commended: Ken Kiefer II (USA), John Parker (UK), Duncan Robbins (UK), Gary Peart (UK)

Commended: Juha Paunisaari (Finland), Ken Kiefer II (USA), Michael Weberberger (Austria)

6. British Waters Wide Angle

For wide angle photos taken in British seas and freshwater (not including swimming pools, aquariums etc).

Winner: Matt Doggett (UK)

Runner Up: Trevor Rees (UK)

Third: Steve Jones (UK)

Highly Commended: Charles Hood (UK), Richard Shucksmith (UK), Adam Hanlon (UK), Trevor Rees (UK)

Commended: Charles Hood (UK), Paul Colley (UK), Richard Shucksmith (UK)

7. British Waters Macro

For macro and close-up photos taken in British seas and freshwater (not including swimming pools, aquariums etc).

Winner: Trevor Rees (UK)

Runner Up: Matt Doggett (UK)

Third: Arthur Kingdon (UK)

Highly Commended: Ally McDowell (UK), Jane Morgan (UK), Alex Tattersall (UK), Matt Doggett (UK)

Commended: Trevor Rees (UK), Cathy Lewis (UK), Steve Jones (UK)

8. British Waters Compact

For any underwater photos taken in British seas and freshwater (not including swimming pools, aquariums etc) with compact cameras.

Winner: Trevor Rees (UK)

Runner Up: Polly Whyte (UK)

Third: Paul Colley (UK)

Highly Commended: Warren Williams (UK), Polly Whyte (UK), Polly Whyte (UK), Polly Whyte (UK)

Commended: Tim Caddy (UK), Andrew Pearson (UK), Polly Whyte (UK)

The Finalists 2015



Hani Bader
Kingdom of Bahrain



Jeffrey Chua de Guzman
Philippines



Marcello Di Francesco
Italy



Montse Grillo
Spain



Steve Jones
UK



Joao Paulo Krajewski
Brazil



Pash Baker
UK



Julian Cohen
Singapore



Matt Doggett
UK



Fabrice Guerin
France



Ken Kiefer
USA



Nadya Kulagina
Kazakhstan



Filippo Borghi
Italy



Paul Colley
UK



Tobias Friedrich
Germany



Theresa Guise
USA



Arthur Kingdon
UK



Morten Bjørn Larsen
Denmark



Tim Caddy
UK



Andy Deitsch
USA



Mark Fuller
Israel



Adam Hanlon
UK



Tommi Kokkola
Taiwan



Cathy Lewis
UK



Olivier Delorieux
France



Tammy Gibbs
Australia



Charles Hood
UK



Raffaele Livornese
Italy



Andy Murch
Canada



Andrew Pearson
UK



J. Gregory Sherman
USA



Csaba Tökölyi
Hungary



Elaine White
UK



Ally McDowell
UK



John Parker
UK



Gary Peart
UK



Richard Shucksmith
UK



Pekka Tuuri
Finland



Polly Whyte
UK



Adriano Morettin
Italy



Francois Parot
France



Trevor Rees
UK



Matthew Smith
Australia



Mario Vitalini
UK



Warren Williams
UK



Jane Morgan
UK



Juha Paunisaari
Finland



Duncan Robins
UK



Terry Steeley
UK



Allison Vitsky Sallmon
USA



Lawrence Alex Wu
Canada



Nuno Sá
Portugal



Alex Tattersall
UK



Michael Weberberger
Austria



Lynn Wu
Taiwan



UPY
LONDON

See you all in 2016