

# Underwater Photographer of the Year 2019 The Yearbook



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# Underwater Photographer of the Year 2019

# Chairman's Welcome

Welcome to the Underwater Photographer of the Year 2019 collection. I hope that you are as bowled over by the photography as Martin Edge, Peter Rowlands and I were during the judging process. In fact, I am still as excited by the images now, more than a month after our decisions were made, which must be a good sign. These are pictures to look at again and again.

As much as I love the category and special award winners, I have to admit that it is the entire collection I value most. This is a collection that celebrates excellence across the different disciplines of underwater photography: from stunningly illuminated deep shipwrecks, through the planktonic marvels of blackwater macro to conceptual images crafted in the pool and much, much more. I am sure that each of you will have your personal favourites. But for me it is a reminder that while underwater photography is a specialist niche in the world of photography, it remains a broad and varied discipline.

UPY 2019 attracted more photographers than ever before, over 10% more than last year's record numbers. Entries came in from 65 different countries and we're thrilled that our entry has averaged close to 5000 pictures over each of the last 3 years. We take that, combined with the sheer quality of the photographs we're asked to assess as a sincere vote of confidence that we're doing things the right.

I have always placed the rigour of the judging process as central to UPY's DNA. We never forget that being entrusted to judge your work is privilege and it is responsibility we take very seriously. Unlike many other underwater photo contests, and despite attracting more entries, UPY has no prejudging. The named judges see every single entered image, on the same screen, at the same time. In fact, we see them many, many times as we whittle them down to the winners. We don't count, but I estimate that we see the winners over 20 times through the process, and we even sleep on them twice, before deciding any awards!

Peter, Martin and I each have a great deal of experience in many aspects of underwater photography, but importantly we all have different tastes. This is why the UPY winners collection is always diverse. But the real secret to our success is that while we all have strong opinions, we are all judges who are prepared to listen and change those opinions in the face of well-reasoned and passionate arguments. In my experience of judging many contests, this ability to listen is the hardest attribute to find in the ego-driven world of photographers.

I am particularly proud that we have added a detailed results feature to UPY this year, which charts how each one of every photographer's entries progressed through the contest. This feature will be available for just one more week from the announcement of the results, before we purge the entry system for reasons of data protection. So, if you entered the contest and haven't already, please log back into your account and you will see how each of your images got on. And don't forget to screen grab it if you want to keep it as a reference for entering next time. I want to especially thank Dan Bolt for his hard work in making this system reality (on top of the huge amount of work he does on our website already). We really hope it adds yet another reason to be part of UPY for photographers, providing private feedback on all your pictures whether they placed or not.

UPY 2019 also adds a new award: the Marine Conservation Photographer of the Year. We had considered it previously and we're so glad it is included, now more than ever. When I visited Buckingham Palace in December, HRH Prince Charles stressed the importance to me of taking and showing this kind of photo. And as soon as we started receiving entries, we knew this new category would remain an essential part of UPY going forward. The oceans face many threats and the winners in this category are a perfect counterpoint to the celebratory images of the rest of the contest. They don't always make for the easiest viewing and I am pleased to report that both Martin and Peter were fearless in their choices. Now we must decide whether to keep it free to enter, or to included it with the main contest so that these photographers can claim prizes and even be eligible for the overall title.

I would like to finish by thanking the whole UPY team. The judging panel for their diligence, expertise and ability to both know their minds and change their minds. I would also like to thank Peter for representing UPY on so many fronts, not least as Chair over the last few years and



for his huge effort in making this yearbook and coordinating our press coverage. On behalf of the entrants, I would like to thank to Saeed Rashid for organising a most impressive set of prizes and for Dan Bolt for providing the technological wizardary (and elbow grease) that makes the whole competition possible.

Finally, I would like to say a personal thank you to everyone who takes time to enter UPY. We love seeing your images and while only the top percent are in these pages, there are several thousand that we judges would happily give anything to have taken ourselves. Keep them coming.

Dr Alexander Mustard MBE

# **UPY History**

The Underwater Photographer of the Year 2019 is the 5<sup>th</sup> competition since our rebirth in 2015, but we've always been very proud that UPY can trace its roots back to 1965 and Brighton's International Conference and Underwater Film Festival. Each year we'll share some snapshots of that history here in the Yearbook, which I feels adds a valuable perspective for those awarded each year.

British photographers have always made valuable contributions to underwater photography, and this was a major motivation in bringing back an international underwater photography festival to the UK. William Thompson, in 1856, took the world's first underwater photo in England, almost 40 years before Louis Boutan's more widely celebrated efforts across the Channel. But it wasn't really until almost a century later that things really took off. In the time of the great pioneers, Jacques Cousteau and Hans Hass, behind the camera, was inevitably Jimmy Hodges, widely regarded as the world's top diving cameraman. Hodges, the first honorary member of the British Sub-Aqua Club. His life was tragically cut short at just 32, while filming for Hass in the Caribbean 65 years ago.

Spin forward and exactly forty years ago, and in 1979 the title of British Underwater Photographer of the Year went to one of the legends of the British Society of Underwater Photographers, the unique Warren Williams, who was presented with his trophy by, National Geographic photographer and the inventor of the dome port, Flip Schulke. "Doesn't time fly," added Warren who is still an active shooter, or though now shoots with a polecam as he is no longer diving. I am proud to have



(Top left) Alex Mustard presenting the awards in 2015, when we received "just" 1500 entries. (Top right) Geoff Harwood (UPY 1966), Peter Rowlands (BUPY 1983), Tim Glover and Mike Busuttili (uwp pioneers), Alex Mustard, Phil Smith (UPY 1965) and Colin Doeg (BUPY 1968); (Bottom left) Pete Atkinson BUPY trophy, 1999; Warren Williams receives the BUPY trophy 1979 from Flip Schulke.



dived and shot alongside Warren in the Red Sea during my own formative years.

Twenty years later and twenty years ago, in 1999, the BUPY title was claimed by Pete Atkinson. Pete was a dominant force in major contests for many years and also won the British Underwater Photographer of the Year award again the next time the contest was held in 2001. Only two photographers have, so far, doubled down on this award, the other was a certain Peter Scoones. I wonder who will be the next to join that elite club. (Below) Rowlands, Mustard and Edge judging the Book 2019;



# Martin Edge

Over the years of being so closely involved with UPY I've come to the conclusion that no one will ever take the Teacher/Guru out of me for my own particular leaning, particularly when it comes to the judging and the significance and principles of that judging.

This year (like other years) I couldn't resist going through all the successful images again and again in order to analyse how and why my own particular 'selects' were so influential to me my self. It is true to say that I was delighted with every last one of my own personal selects. Not one ever lost ground for me but that is not always the case. Images can develop to the eye then hours later suddenly diminish and fade away. For me it's a gut reaction, it's not always instant but in a moment it can 'gain legs' and run for ever. We have all heard the maxim 'Grows on You' and that is what images of this calibre can also do to you. When you share your selects with a well informed and knowledgeable friend make sure that you trust their judgement. If not then be your own judge. Look at things as they are but above all be honest to yourself. Remember, that the eye of that pygmy seahorse which you know with



all your heart and sole is just a tad out of focus is not going to get past the eye of the judges. If I miss it then you can be assured that Peter or Alex will pick up on it.

With my own work I confess that I am boarder line obsessed with the four parameters of the image frame and in particular specula eye lights very close to or bordering the frame. Nothing catches the unwanted eye more and for me (wearing my judges hat) this is such a fatal flaw, which can so easily be eradicated.

Martin Edge

# Peter Rowlands

It is difficult for me to describe the genuine feeling of anticipation I have when we three judges convene each year to view your images. We have a social evening beforehand knowing that tomorrow we have been entrusted to view almost 5,000 of the very best underwater images from around the world.

Now I think it's fair to say that the majority of those images will have been taken within the last 12 months and as such they offer an unprecedented snapshot of the current trends and techniques, subjects and styles which provide proof of our rudimentary health.

This year's entry was no exception but there were a couple of areas which I thought were especially encouraging and that was the Wrecks category and the British entries overall.

Wrecks because photographers have embraced the capability of today's amazing LED lights by not only harnessing their power but also by using them to highlight and enhance. It has brought an extra dimension into images and so breathed new life into the wrecks themselves. As a keen wreck photographer I fully appreciate the dedication and teamwork that these images require and their efforts have not gone unnoticed by me.

The British entries overall showed the great potential we have in our waters by using overseas techniques of background lighting, controlled depth of field and space creation in what had traditionally been perceived as dark, drab and difficult. I look forward to further developments.



Finally it almost sounds cliched but I want to extend a big thank you to behind the scenes Dan Bolt and Saeed Rashid. Their input cannot be overstated and their consistent hard work over many months makes our two days of judging both possible in the first place and so enjoyable as a result.

UPY 2019 is our fifth competition building on the success and tradition of the UK's Brighton Film Festival and the signs of upward development continue encouragingly.

Finally I would like to thank Chelsea Bradbury of the Crown Estate for her support and coooperation in creating the British Waters Living Together Category. I believe this partnership offers a significantly different combination which will provide dividends for us all in the years to come.

Peter Rowlands

# Dan Bolt

Um, can somebody tell me; where did that year go? I can't believe we've come around to another UPY already.

This is our 5th year and again we've tried to keep the awards evolving, improving and the best competition we can make it for our entrants, sponsors, friends, and media partners.

For UPY 2019 we added a couple of new categories, one of which was free to enter. We also added the new feedback feature where entrants can see how far every, single, one of the nearly 5000 images progressed through the competition. These changes added a huge amount of 'IT' work both before, during and after the competition was open. And I definitely have to make some further tweaks to our behind-the-scenes bespoke competition-management system so that I don't need to put in 21-hour days next year!

The stats that a competition like this generate can be quite interesting. For example: more images were uploaded in the 4 days of January that the competition was open, than were uploaded in the whole of November and December combined. Also, looking back to last year when the results were announced, it took just 20 days for the website to rack up over 250 thousand page-views. Not bad, and driven mostly by the stunning media coverage that we generate for our winners. We'll see if we can beat that this year  $\square$ 

I have to echo Alex's words about viewing this collection of winning photographs as a 'complete work' rather than an assembled group of individual images. We'll all have photos we love, and



other that we just don't understand. But there-in lies the majesty of the sub-aquatic realm with its multi-faceted environs and myriad of living creatures. Surely an inspiration.

#### Dan Bolt

www.instagram.com/danboltphoto www.underwaterpics.co.uk

# Saeed Rashid

I cannot believe that another year has passed in the UPY calendar and that we are here again viewing some incredible underwater images from you all. It's particularly uplifting when you think of all the plastic-strewn beaches and helpless wildlife fighting for their lives that has dominated the news. But we can take solace from the fact that there are still incredible things to be seen under the waves. I have travelled a great deal in the past year and each time my head ducked under the waves I thought of the many winners we have had and I let those images inspire my own photography.

As one of the helpers in the background I'm not privy to the judging process and I do not envy Alex, Peter and Martin looking over the thousands of images that pour into the competition each year. But each year they spend their time together most probably arguing for their favourite composition to crown the winners. New categories this year mean the job must certainly be getting harder so this is my chance to thank them for the amazing job they do.

My role here at UPY is but a simple one - I find the prizes you all hope to win. This job is becoming easier each year with many sponsors flooding my inbox with requests to be involved as soon as the winners are announced. Lucky for you, we are a picky bunch and we only accept the very best. Our competition is forever evolving as is the way we select and award the prizes and hopefully you will agree, always for the better.



I would personally like to thank all of our sponsors - those that have been with us from the beginning and those that have joined us along the way, thank you! Without their help and support we could not do what we do and in another year of financial uncertainty for many, it is a testament to your amazing imagery that many of these sponsors come knocking on our doors year after year. I am honoured to be part of the small team running a competition by photographers for photographers.

> Saeed Rashid www.focusvisuals.com



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OFF

# Underwater Photographer of the Year & British Underwater Photographer of the Year 2019

### 'The Gauntlet' Richard Barnden (UK)

As the sun sets on Fakarava South Pass, the estimated 700 sharks that are patrolling the mouth of the channel by day, begins to hunt at night. The gauntlet is about to unfold.

Descending into the darkness I can feel my heart beating a little faster than normal as hundreds of sharks are now covering the bottom. This unlucky parrotfish dodged in and out of the patch coral heads looking for somewhere to hide as swarms of sharks followed in hot pursuit.

One grey reef shark suddenly grabbed the parrotfish by its head as the another twisted underneath it to get a better grip. In desperation it hurtled straight towards me as I snapped a few passing shots and curled up into a ball as the frenzy of sharks shot past, leaving only but a few falling parrotfish scales behind.

Fakarava South Pass, French Polynesia

Nikon , D810, Nauticam NA D810, 15mm Sigma, iso 1000, 8, 1/80, Inon Z240 strobes, Dive Pro /Big Blue video lights

#### Judges notes:

Photography is about capturing moments and what an unforgettable and terrifying moment, especially if you are a parrotfish, this is. At night, in the heart of the Pacific Ocean, Richard transports us right to the peak of the action as a tangle of grey reef sharks rise like a breaking wave to tear apart their prey. To take this picture, in the dark with a wide angle lens, meant that the photographer was right in the midst of the hunt, and the photo takes us right there too, letting us experience the ocean's wilder side.



As soon as the eye connects with the light and the action its an insane and no doubt very disconcerting moment for the photographer. It's peak of the action as I have seldom seen before and to be perfectly honest, an encounter which I would prefer to sit out if I had the chance. Breath-taking! I worry that this image will refuel the public's imbalanced perception of sharks but as an image capturing behaviour it has drama, adrenaline, grace, beauty and finality. That's a very rare combination in one image.

Peter Rowlands

Martin Edge

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# Up and coming Underwater Photographer of the Year 2019

### 'Paradise' Taeyup Kim (Korea)

Overwater, beautiful resorts and palm trees in super clear sky. Underwater, nearly im depth, colorful and untouched hard corals with some reef fishes. For the first dive here, I was running out of time for preparing ascent. And I request only diving this specific area for the nice split shots. I worked for about 30 minutes. I met 2 difficult points. Surface was not that calm because of the surrounding boat which made waves. Secondly my posture was really unstable in super shallow depth, surrounding hard corals for lifting my dome and getting right composition. Frankly, I was waiting gray reef shark and black-tip reef shark near here coming into this composition. I failed but I like this paradise.

South fakarava, French Polynesia

Nikon, D850, Nauticam NA D850, Nikon AF-S FISHEYE NIKKOR 8-15mm f/3.5-4.5E ED Len, iso 800, f/29, 1/160, Sea & Sea YS-D2

#### Judges notes:

Beautiful split shot with both a perfect under and over split. A very strong favourite with all the judges and one of the best examples I have seen of this type of image for some time. Just superb!

Martin Edge





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# Most Promising British Underwater Photographer of the Year 2019

### 'Marine Compass' Malcolm Nimmo (UK)

Being a passionate diver and snorkeler, I spend much of my spare time in UK waters particularly around Plymouth Sound, Torbay and the Isles of Scilly. All are beautiful and diverse marine environments.

Towards the end of July, you may be lucky enough to encounter a compass jellyfish, pulsating gently through the surface waters. This photograph was taken whilst snorkelling in the Isles of Scilly in only a few metres of water, shooting directly upwards to capture the surface features and a partial Snell's window. Maintaining both the surface features and subject illumination requires high strobe power settings and hence careful strobe positioning. Hopefully this image highlights the beautiful marine environments we are lucky to have around the UK.

Isles of Scilly, United Kingdom

Nikon, D7200, Nauticam, Nikon 10.5mm fisheye, iso 100, f/16, 1/100, 2 x INON 240

#### Judges notes:

This image stood out on many levels. Composition, colour vibrancy and contrast combined with an unusual angle kept us coming back to it and helped it rise in the rankings with each viewing.

Peter Rowlands



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# Marine Conservation Photographer of the Year



### WINNER 'Caretta caretta turtle' Eduardo Acevedo (Spain)

The Caretta caretta turtles spend much of their life in the open ocean. They come to the Canary Island after crossing the Atlantic Ocean from the Caribbean beaches. In this trip of many years they often have to avoid many dangerous traps like plastics, ropes, fishing nets etc. In this particular case it got trapped in a net and it was practically impossible to escape from it... but this day it was very lucky and could escape thanks to the help of two underwater photographers who were sailing near her.

Los Gigantes, South Tenerife, Tenerife, Canary Island, Spain.

Canon, 5D MKII, SEACAM, 15mm, iso 160, F/8, 1/100, Inon Z 240

#### Judges notes:

The problems of plastic pollution and ghost fishing are both illustrated by this struggling loggerhead turtle. I am happy to learn this individual was lucky enough to survive this deathtrap thanks to the photographer.



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WINNER 'Gentle Giants' François Baelen (Reunion)

At the very end of the day, this humpback whale was resting 15 meters down and allowed me to free dive centimetres away from her tail. I told my friend I wanted him to be part of the shot, but didn't need to ask the playful calf : he was very curious. From down there, the scene looked unreal and I'm glad that this photograph has captured this moment. Humpback whales are amazing and peaceful animals and I still can't believe they are still being hunted by mankind today.

Saint-Gilles, Reunion Island

Sony , A7III, Nauticam NA7RIII, Sony-Zeiss 16-35 mm, iso 400, F9, 1/80, Natural light, no strobe

#### Judges notes:

The first moment I viewed this image I knew it would be a strong contender. For me it's the symmetry of the Humpback and the balance between the diver and calf. Everything about it is in perfect alignment. The shape of the tail in relation to the four corners of the frame, not to mention the position of the free diver and calf. Superb imagery at its very best. Many congratulations François.

Martin Edge



RUNNER UP 'Curious Crabeater' Jessica Farrer (USA)

As a biologist I have been working with seals for many years and traveling to the Antarctic since 2009. This is a photo from one of my favorite encounters. It was captured on a snowy dramatic day, the sky could not have been more perfect. We were in a spot known as the Iceberg Graveyard on the Antarctic Peninsula, where massive ice giants come to rest on a rocky bottom. There was a group of 8 crabeater seals cavorting around the bergs and they spent the better part of an hour spy hopping, splashing and circling around us. It was one of the most memorable experiences I have had with this species. Out of all the shots this was my favorite. This curious Antarctic seal in his incredible polar home.

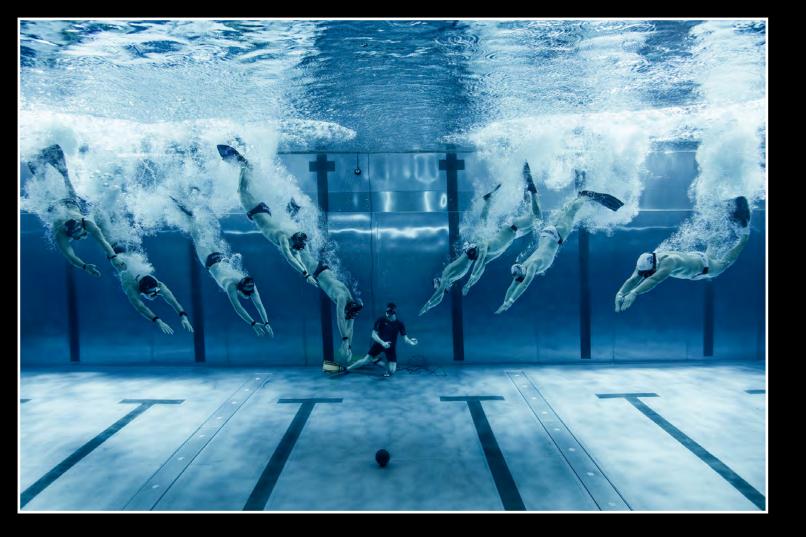
Pleneau Bay, Antarctic Peninsula

Canon , EOS 5d Mark III , AquaTech Elite with PD-85 Dome, Canon EF 16-35mm f/2.8L II USM, iso 800, f/9, 1/640, none

#### Judges notes:

This shot puts you right in the picture and records a special encounter in a very special place. Every element contributes and the lucky or intended curve of the split creates great spatial depth.

Peter Rowlands



### THIRD 'All we need is victory! ' Konstantin Killer (Germany)

It is a huge challenge to photograph the fast rugby players. Even the autofocus has a problem focusing so fast. You only have 1-2 seconds to shoot the photo, after that the situation is completely different. Above water 2 large studio flashes were placed, which should produce the sunshine effect. The studio flashes were triggered by 35 meter long light guide cables. It was a great experience for me as a photographer and the rugby team also had fun presenting themselves as models.

Rugby European Championship in Krefeld, Germany

Nikon, D800, SEACAM D800, Nikkor 16mm., iso 1000, F/8, 1/250, 2 x SEACAM 100 + In addition 2 x studio flashes

#### Judges notes:

Although the swimming pool provides controlled conditions, it is one of the hardest places to shoot stunning underwater images. This image is packed with action and precisely composed leading the eye to the focus of everyone's attention the ball. A faultless photograph. Alex Mustard



### HIGHLY COMMENDED 'Under cover of night' Egor Nikiforov (Russia)

The underwater life of the Northern seas is very diverse. Many of the organisms living here are much larger and brighter than their southern counterparts. But if life itself in the seas is well studied, the organisms living on the boundary between the sea and land, we rarely notice. But on the littoral and in the littoral baths you can find many interesting organisms that deserve our attention. One of these organisms in front of you-a small almost transparent actinium size of only a few centimeters inhabits the littoral and withstands the monstrous force of the surf wave and strong hypothermia during low tide. The photo is made by a single frame. To shoot this project took a month of work and a lot of luck.

Kola Peninsula, littoral baths of the Barents Sea, Russia

Canon, 5D Mark II, Ikelite 6871.02, Sigma EX 15/2,8 DG Fisheye, iso 2500, f/2,8-22, 30 s, Ikelite DS51

#### Judges notes:

Split levels are always eye-catching and do well in competitions, but not many incorporate a magical aurora. A real winner and a fantastic achievement.



### HIGHLY COMMENDED 'Princess of the Underworld' Thomas Heckmann (Germany)

Back in Mexico in 2018, we did a scuba dive in the cenote Tajma-Ha. During this dive, I found this amazing place and the idea for a model shot was born. My idea was "A model snooted by nature" with a touch of external light for the cave. All credit to the beautifull model Sonja and the safety diver. These two did a fantastic job and made this shot possible. Don't try this without a local guide and an experienced safety diver with "full cave certification"...

Cenote Taj Mahal (or Tajma Ha), Mexico

Nikon, D800E, Seacam Silver D800, AF-S FISHEYE-NIKKOR 8-15 mm /1: 3,5-4,5 E ED , iso 800, f/6,3, 1/30, 2 X Subtronic pro 160 with dome diffusors on 1/16

#### Judges notes:

This extraordinary image resulted from the right idea, the right time, the right model and the right team. It has a mesmerisingly haunting quality.

Peter Rowlands



### HIGHLY COMMENDED 'Eclipse' Edwar Herreño (Colombia)

From August to November, Cow nose or Golden Rays congregate in large numbers in Costa Rican Pacific waters. I was looking for this picture for years and after several weeks searching for this super group of rays and with the help of some Marine Biologist friends, I spotted a good place using my drone. When they came on top of me, I was shock and forgot that I had a camera in my hands so It took me few seconds to start and take pictures. All the hard work for this encounter was totally worth it!

Bat Island, Costa Rica

Nikon, D800, Hugyfot , Sigma 15 mm fish eye, iso 500, f/13, 1/200, Sea & Sea 250 pro

#### Judges notes:

Mass aggregations of any marine life are spectacular but this is a particularly impressive, well lit composition lifted by the jacks top and bottom left.

Peter Rowlands



### HIGHLY COMMENDED 'Intense' Yung-sen Wu (Taiwan)

The Adams River is a tributary to the Thompson and Fraser Rivers in British Columbia, Canada. Beginning in the Monashee Mountains to the north, the Upper Adams River flows mainly southward and eventually reaches Adams Lake. The Lower Adams River begins at the southern end of the lake and flows into the extreme western end of Shuswap Lake. The river is one of the most important sockeye salmon breeding areas in North America.

Adams River, Canada

SONY, A7RIII, Seacam silver Sony A7r mark III, SONY FE 12-24mm F4 G, iso 200, 16, 1/160, SEACAM SEAFLASH 150 DIGITAL

#### Judges notes:

I see and judge many images of the sockeye salmon but this is one of the best. The alignment of the two salmon not to mention the composition within the frame. The surgy peak of the action is in perfect symmetry with the window which provides the viewer with topside influences of the trees against a vivid blue sky. There is so much image depth in this example.

Martin Edge



### COMMENDED 'Mating frogs' Luc Rooman (Belgium)

This photo is a double exposure made in De Melle Turnhout Belgium when I arrived at the water I saw the beautiful sunrise and quickly walked into the water to make the first shot so that the bottom half of the photo was black.I went looking for the mating frogs and fortunately still found on top of their eggs and so I put the 2 images together in the camera.

De Melle Turnhout, Belgium

Nikon, D810, Hugyfot housing , nikon 16-35mm, iso 400, F11 , 1/100 , 2x subtonic Pro 160

#### Judges notes:

It is the moody evening light both above and below which first attracted me to this image. Then, after a short moment the narrative of the frog story unfolds as we survey the under portion of the behaviour.

Martin Edge



### COMMENDED 'West Coast Flowers' Geo Cloete (South Africa)

Each year during the early spring, the normally barren looking West Coast landscape of South Africa undergoes a magnificent transformation as millions of wildflowers bloom and decorates the landscape in a kaleidoscope of colours as far as the eye can see.

When I stumbled upon this scene of Sandy anemones (Aulactinia reynaudi) whilst exploring the West Coast coastline, it immediately reminded me of the yearly flower season of the region. Only in this instance nature treats us to this beautiful display year round and a wonderful reason to appreciate and give recognition to the wonders of our coastline much more. In order to capture as wide a field of view as possible, I relied on my trusty fisheye lens and applied a lens correction function.

Tidal pool on West Coast, South Africa

Nikon, D300, Seatool ND300, Tokina AT-X 10-17mm f/3.5-4.5 AF DX Fisheye Lens, iso 200, f/13, 1/125, Inon Z240

#### Judges notes:

A beautiful and delicate Under/Over split image. Evenly lit across the frame as the cloudy brooding sky sets against a backstop of the land. These layers direct the eye of the viewer back and forth again and again through the image. Martin Edge.



### COMMENDED 'Curious bear's cubs' Mike Korostelev (Russia)

For this image I used a camera with a remote control. I put the camera in shallow water and waited nearby for the moment. One day a mother bear came close and started fishing. Her 4 cubs 1.5 years old were bored. They started to play with each other and suddenly found a camera under the water and started to explore it.

Kamchatka, South Kamchatka Federal Sanctuary named by Tikhon Shpilenok, Russia

Canon, 5D Mark IV, SeaCam, canon 8-15mm 4f L fisheye, iso 640, f/14, 1/250, INON Z240

#### Judges notes:

I have to be honest and say that the bear shots which have done very well in previous UPY competitions reduced the wow factor which this shot generated. That's crazy but it's unfortunate reality. Peter Rowlands

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### WINNER 'Fast cuttlefish' Fabio Iardino (Italy)

In the first three months of the year I often go to the Gulf of Trieste in the north-east of Italy where I do night dives to take pictures of small cuttlefishes, more precisely of the species "Sepiola sp.". The hope, given the period, is to find the cuttlefish during the mating phase. During the research I found this Sepiola that moved about a half meter from the bottom. Looking at his way of moving, I was reminded of the idea of trying to make a panning shot and to photograph the effect of the movement to give dynamism to the image. Using the slow sync flash technique, after some unsuccessful attempts and after changing the parameters of my camera, I managed to capture an image that represents the movement and good visual impact. (actually they move in the opposite direction... but that's another story).

#### Trieste Gulf, Italy

Nikon D850, Hugyfot HFN-D850, Micro Nikkor AFS 60mm, iso 160, f.29, 1/1.6, inon Z330

#### Judges notes:

Fabio's use of long exposure and panning has turned a classic portrait of a Sepiola into an unforgettable one. The sharp and ghosted images of the bobtail squid balance pleasingly in the frame and combined with the outstretched tentacles give the feeling of the cephalopod lunging for its prey. An innovative and most deserving category winner.



RUNNER UP 'Inside the eggs' Flavio Vailati (Italy)

I went to the Philippines to photograph these critters.

I had already seen this nudibranch on these eggs but to make this shot I had to wait for it to position itself in the point that I had imagined and while I was waiting I prepared the snoot on my flash and my additional lens.

I had only one shot because although slow it moved quickly enough.

Anilao, Philippines

Reflex, Nikon D500, Nauticam NA D500, Nikon 105 micro and subsee + 10, iso 100, f22, 1/250, Sea&Sea YS-D2 and Retra snoot

#### Judges notes:

Perfect composition and framed against the stark black background. However it's the contrast of white on black which attracts the eye again and again every time this particular image popped up to greet us. The colour of the nudibranch was sufficiently bright enough to raise our senses again and again as it proceeded through the competition. The soft delicate treatment of the snooted flash is also very well managed. Martin Edge



THIRD 'Tiger Wave' Henley Spiers (Philippines)

Cardinalfish are famous mouth-brooders, with the male responsible for guarding the eggs until they are ready to hatch. I have long been fascinated by this behaviour and spent three dives with this particular individual, slowly earning sufficient trust to allow me to capture this image in close confines. Inspired by Davide Lopresti's work, and wishing to capture an artistic interpretation of this subject, I used a snooted strobe and slow shutter speed, combined with movement of the camera to get this effect. Putting the technical theory into practice was tricky, as the light was within inches of the subject and the fish was free to swim away whenever he felt uncomfortable. With a lot of patience and perseverance, the encounter is best remembered with this frame.

#### Anilao, Philippines

Nikon, D850, Nauticam NA D850, Nikon 60mm, iso 200, f/22, 1/3, Inon Z330 with Retra LSD

#### Judges notes:

I was spellbound by this image and Henley's open homage and detailed explanation says to me that he is a genuine talent with a refreshingly open approach.

Peter Rowlands



HIGHLY COMMENDED 'Fluffy Love' Lilian Koh (Singapore)

Always a joy to photograph a lemon goby, especially one which is as cooperative as this one.

Some lemon gobies are difficult to capture as they are shy and pretty skittish. This one stays put which gives me ample time to capture the angle and bokeh as I have imagined.

Anilao, Philippines

Canon, 5D Mark IV, Nauticam NA-5DMIV, Canon EF 100mm f/2.8L Macro IS USM, iso 100, f9, 1/250, INON Z-330

Judges notes:

For many years now dedicated underwater photographers have been pushing the boundaries of Macro and Super-macro backgrounds and introducing new ways and ideas to 'spice' up macro subjects. The list is varied. Some work and others don't work but I would encourage all you macro enthusiasts to continue. The panel found this particular approach to be innovative without being 'Gordy' and 'Over-Cooked'. Hence its highly commended placement in the Macro Cat. Many congratulations.

Martin Edge



HIGHLY COMMENDED 'Into the Spotlight' Bruno Van Saen (Belgium)

Romblon, located in the Philippines is the house of some unique sea slugs. The first time I saw a picture of this Cyerce nigra on social media, immediately our next diving destination was known. At Romblon, it was a challenge to get this really, really small sea slug in a special way on the photo. In contrary to most of the nudibranchia, for its size this sea slug moves really fast, having its cerata fluttering like the wings of a butterfly. Together with my snoot I was able to make this photo.

Romblon, Romblon, Philippines

NIKON, D810, Hugyfot, 105mm, iso 400, f/20, 1/250, Inon Z-240 with Retra snoot

#### Judges notes:

A seemingly simply photo, until you realise the scale of the challenge. This beautiful rare mollusc is both hard to find and tiny. Impossible to appreciate with the naked eye in life, this photo allows us to enjoy the visual feast of its graphic design.



### HIGHLY COMMENDED 'Diamond Stars' Songda Cai (China)

The great migration is not just happening in Africa, but also in the ocean, vertically, every single day. In the Mesopelagic zone in the ocean from 200-1000m deep, where there is still sunlight but too weak for photosynthesis, the marine animals stay deep during the day, and travel all the way up to the shallow water to feed. I follow the chart to a spot in the Anilao Bay in the Philippines as deep as 180m, successfully attracted and photographed the Diamond Squid, (Thysanoteuthis rhombus)i. I think the reason why a larval squid is so beautiful is that you can see through its translucent body to identify all the organs, while the chromatophores located in the head, funneland tentacles also gives this X-ray some vibrant colors, making it surreal to me.

#### Anilao Janao Bay, Philippines

Nikon, D850, Seacam, Nikon 60mm f/2.8 AF-S Micro-Nikkor, iso 640, 20, 1/250, Seacam Sea Flash150D

#### Judges notes:

Writing the Judge's Comments weeks after the judging is sometimes uncomfortable. I should have fought harder for this immaculate image so I apologise. The extra ordinary animal, the detail and symmetrical balance deserved more. Peter Rowlands



HIGHLY COMMENDED 'New life under raindrop' Tam CH (Hong Kong)

My dive master showed me these clown fish's eggs when we were finishing our dive, I took a few shots and spotted that there was one egg stood out from the rest and I decided to make it the focus of my shot. To make a more interesting background, I need to wait for the moment when the edge of the anemone behind just reaching my snot light and finally I got this picture.

Anilao, Philippines

Olympus, EM-1 Mk ii, Nauticam NA EMI ii, M.ZUIKO DIGITAL ED 60mm F2.8 Macro, iso 200, f/16, 1/250, Retra Strobe with LSD

#### Judges notes:

What an exquisitely observed and composed photograph crafted from common subject matter. Great work, from the single egg standing out from the crowd in the foreground to the anemone tentacle tips behind, lit with a snoot, so that they look like raindrops.



COMMENDED 'Bluebonnet' Matthew Sullivan (United States)

The bottles in the mucky haven under the dock at God's Pocket Resort are loaded with Mosshead Warbonnets and I spent quite a while simply snooting the fish. The images looked flat. The mouth of the bottle was lined with small white barnacles which I realized might reflect light if I angled it properly without lighting up the bottle itself. I moved my light off camera, placed it in the sand and then went to work getting both the snoot and the blue light to fall where I wanted, lighting up the hair and face of the fish, and the rim of the bottle.

God's Pocket Resort, Canada

Nikon, D4, Nauticam NA-D4S, Nikon 105mm VR Macro, iso 400, f/5.6, 1/160, 1x Retra Flash + Retra LSD and 1x Kraken 2500 WRU

#### Judges notes:

Shooting a tiny subject with a snooted strobe is a stern challenge to your dexterity in tropical water, let alone in the frigid waters of Canada, where fingers are numb and enclosed in thick, cumbersome gloves. The result cleans up a messy scene into a graphically powerful portrait of a characterful fish.



# 2) Macro

COMMENDED 'Bubbles' Marcello Di Francesco (Italy)

This shot was born with the intent to try something different for the Anilao shootout that took place in November in the Philippines.

My intention was to submit in the nudibranch category a shot that could have great impact.

Often the nudibranchs are placed in places that do not allow beautiful / colored backgrounds, so to avoid the classic black ones I decided to use a special background that combined with the blur given by the open lens aperture could exaggerate the colors of the subject and recall bubbles underwater.

Buceo Anilao House Reef, Philippines

Canon, Canon 5D Mark4, Nauticam Na5d4, Canon EF 100mm f/2.8L Macro IS USM, iso 100, f/2.8, 1/250, Inon 2240

#### Judges notes:

Subtle delicacy is risky when trying to catch a judge?s eye but this full frame delivery appealed to us through all of the phases and deservedly so. Peter Rowlands



# 2) Macro

#### COMMENDED 'Blue nudibranch' Ace Wu (Taiwan)

It is not easy to combine blue light in a traditionally lit image.You need to make the subject pop up while integrating the blue light into the photo naturally.

#### Lembeh, Indonesia

Canon, EOS1D X Mark II, Seacam silver Canon, Canon EF 100mm f/2.8 L Macro IS USM Lens, iso 640, 22, 1/250, Seacam Seaflash 150 digital

Judges notes:

Dual colour lighting, if badly employed will come across as a gimmick. Entering several shots using the technique also risks boring the judges but when it is done right, as it is here, it produces an image of arresting beauty.

Peter Rowlands



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## WINNER 'Big Guns' Rene B. Andersen (Denmark)

My inspiration for this picture is Leigh Bishop's black and white image of the HMS Audacious turret. Lying in 64 meters off Malin Head, she was a dreadnought battleship which struck a mine in 1914. After she capsized, the shells magazine exploded and she sank. I used a tripod and 3 Big Blue lights to illuminate the turret with the majestic 13.5" guns and myself as the model. There was a small current so it wasn't easy to lay still during this long exposure shot. It took some time before achieving it and at 64 meters, the clock is ticking fast. That is the

challenge with deep wreck photography. Using the tripod, with me as a model, there was a risk that something would go wrong as I am far from the camera so I had to cross my fingers every single shot.

#### Malin Head, Ireland

Nikon, D7000, Hugyfot , Nikon fisheye 10.5mm, iso 200, f/22, 8 sec, Two Big Blue 15,000 and one Big Blue 33,000 lumens

#### Judges notes:

So simple yet so powerful; the additional lighting of the turret and the main diver perfectly positioned. This was a very strong category this year with a deserved winner and it's refreshing to read the acknowledgement to Leigh Bishop's pioneering work. Peter Rowlands



## RUNNER UP 'Wreck of the Chrisoula K.' Tobias Friedrich (Germany)

Because the bow sections of the Chrisoula K wreck in the Red Sea is too big to be taken in one image, my idea was to create a panoramic view from multiple images and merge them together to one big panorama to get a nice view of the whole wreck from that perspective.

Abu Nuhas, Egypt

Canon, 1DX MKII, SEACAM Silver, Canon 8-15mm Fisheye, iso 200, f/8, 1/125, SEACAM Seaflash 150D

#### Judges notes:

Once again Tobias you have succeeded in capturing one of the most photographed wrecks in the Red Sea and photographing it in a completely different way. You push the boundaries of wreck photography and I congratulate you for your vision and forward thinking of new ideas.

Martin Edge



#### THIRD 'The Bell' Pekka Tuuri (Finland)

The Baltic Sea is a treasure trove of wooden wrecks. However, many of them have been stripped of their wheels, bells and artifacts. This unknown and unnamed wreck is a new find by one of my friends. The bell has been moved from its original site but it is with the wreck in quite a natural setting. I had dived the wreck once before. Therefore we could agree on the shot on the surface. The water was very murky, so minimal shooting distance was required. Murky water also allows for powerful backlighting. This picture is a vertical panorama of two shots. It looked good already in the water and I was very happy to find out that the initials of the model diver showed perfectly on the fins.

Porkkala Peninsula, The Baltic Sea, Finland

Canon, 5D mk III, Subal, Canon 15 mm, iso 800, f/6.3, 1/30, 2 \* Inon Z240 strobes, backlight 10 klumen torch

#### Judges notes:

If ever there was an image which captures 'the moment' and imparts pure wreck exploration excitement, this has all the ingredients. Peter Rowlands



HIGHLY COMMENDED 'Ghost Ferry ' Becky Kagan Schott (USA)

The James W. Curran and John McPhail were car ferries that sank into 210ft / 64 meters while being towed to Kingston Ontario. They couldn't handle the strain of the storm and even today they are still attached by the long tow line. The Curran is turtled and the McPhail is upright on the bottom. Two interesting wrecks, in one dive!

Great Lakes , United States

Nikon , D850, Aquatica Digital D850, sigma 15mm, iso 2500, f7.1, 1/50, Light & Motion and Big Blue

#### Judges notes:

A spectacular wreck that is beautifully lit creating atmosphere and revealing details. Like several other photos in this category this photo is a fantastic technical achievement at these depths. I also like that the wreck is upsidedown, which brings home the feeling of their sinking adding a poignancy to the picture. Alex Mustard



HIGHLY COMMENDED 'The Yacht Gunilda' Becky Kagan Schott (USA)

The Gunilda is thought to be one of the most stunning shipwrecks in the Great Lakes. It is in a remote area in Northern Lake Superior and sits in 84 meters of ice cold, black water. The 60 meter long Yacht sank after running aground in 1911 and today remains preserved in the freshwater. The flying bridge is a highlight with wheel, binnacle, and telegraph.

Lake Superior , Canada

Nikon , D800, Aquatica Digital D800, Nikkor 14-24, iso 2500, f7.1, 1/20, Light & Motion and Light Monkey

#### Judges notes:

It's images like these which push the boundaries of Underwater Wreck Photography. This image resonated with me in a positive way for the absence of divers in, on and around the wreck. I suspect they were too busy positioning the high intensity lights. As a result the illumination is simply superb. The divers are out of shot but the quality of light and in particular, the area you intended to illuminate could not have been handled any better at all! You have captured 'In light' The heart and sole of the wreck. It's notunder lit or over-lit. The position of the bridge (as you point out) is in the shadows with subtle lights just hinting at the telegraph, wheel and binnacle.

Martin Edge



## HIGHLY COMMENDED 'Evening Stroll with Friends' Ken Kiefer (United States)

This shot took place on a trip to Stuart Cove's in Nassau, Bahamas. It was my first opportunity to shoot a model at depth with diver supplied air. The amount of teamwork that it takes for something like this is astounding. From communication and timing, to the complete coordination of safety divers and positioning it's important to have a group of experienced divers on the same page. It was a bit of a stormy day and the backdrop of the shipwreck and sharks just had a Pirates of the Caribbean moody vibe that we were able to capture.

Ray of Hope wreck at Stuart Cove's Nassau, Bahamas

Canon, 5DsR, Ikelite, 8-15mm fisheye at 15mm, iso 160, f/7.1, 1/125, pair of Ikelite ds161

#### Judges notes:

Look at all ten winning images in this category and they are all significantly different. This shot just had to be there because it was unique.

Peter Rowlands



HIGHLY COMMENDED 'Cornelia B. Windiate ' Becky Kagan Schott (USA)

Nothing excites me more than bringing a shipwreck back to life. The Cornelia B. Windiate was a three masted wooden schooner that disappeared in a November gale in 1875. It's still a mystery as to what happened to the crew since the yawl boat sits next to the ship, a haunting reminder of the loss of life.

Great Lakes , United States

Nikon , D800, Aquatica Digital D800, Nikkor 14-24, iso 1600, f6.3, 1/20, Light Monkey & Light & Motion

#### Judges notes:

The additional lighting in all this year?s winners has been exceptional and here is the perfect example of every one contributing without cluttering.

Peter Rowlands



## COMMENDED 'Bow of the SS Justicia' Rick Ayrton (UK)

The iconic WW1 wreck of the liner SS Justicia is a challenging technical dive, lying in over 70m of cold Atlantic water off Donegal, Ireland. I was diving the wreck in early June 2018 during a week blessed with calm winds and exceptional underwater visibility. In spite the complexities of conducting a dive at these depths, I had entered the water with this image in mind. Once at the bow of the wreck I placed 2 video lights to illuminate the point of the bow and the port side anchor. What was fortuitous was the presence of a fellow diver who was lighting the upper part of the bow in a perfect position to give scale to the magnificent structure. My dive was conducted using a closed circuit rebreather, for a little over 40 minutes on the wreck I had to complete over 2hrs of decompression before I could surface.

Malin Head, Donegal, Ireland

Nikon, D500, Nauticam NA D500, Nikon 10.5mm, iso 6400, f3.5, 1/50, off board video lights, no strobes.

#### Judges notes:

This image jumps out whatever size it is viewed at and I can feel the excitement of the photographer as the diver top right glided into the perfect position. What a great image and well worth the 2 hour decompression. Peter Rowlands



## COMMENDED 'SS Le Polynesien' Marcus Blatchford (UK)

Torpedoed on 10th August 1918, SS Le Polynesien has been below the waves for over 100 years. For the centenary of her sinking I wanted to document her. Laying in 55m of water, scanning her was no easy task. Armed with me camera taking 1 photo every second attached to my Dive-xtras CUDA 400 underwater scooter I captured 4343 images over 2 dives, which was enough to create a fully orbital 3d model. This image is a plan view of how she lays now after 100 years underwater.

SS Le Polynesien, Malta

Canon, EOS 5d mk iv, Nauticam, Canon 8-15mm f4 USM Fisheye, iso Variou, Various, various, Twin Inon 2240 and twin Divepro D90F

#### Judges notes:

Photogrammetry is an important new frontier in underwater photography, helping us study wrecks and experience them. Few will ever have the chance to see this wreck for themselves being so deep in such a remote location. Incredible work, that we would have never thought possible just a few years ago.

Alex Mustard



### COMMENDED 'Exploring the wreck' Giorgos Rigoutsos (Greece)

Wrecks have always been an intriguing theme for me, as it is for most underwater photograhpers. I consider myself lucky because the Greek archipelagos where I often dive, is full of them. This particular wreck of the ship ELINA has been situated on the Northeast coast of Andros island since September 1996. I took the picture on September 2018. During those 22 years the strong winds and waves of the Aegean sea have made the 90% of the ship submerge leaving a small part of it above water. The shallow and warm waters have given me plenty of time to explore the area and come up with the photographic combination of two worlds, above-under the water.

#### Andros island, Greece

NIKON, D610, IKELITE, TOKINA 10-17, iso 250, F/14, 1/160, IKELITE DS160

#### Judges notes:

My own personal take on this image is an excellent idea for a split shot. The blue sky against the curved bow set off the topside interest. The diver below the split adds interest emerging from the straight lines of the rectangle. It all seems to link up into a very clever composition both above and below the water line. Martin Edge

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WINNER 'The Gauntlet ' Richard Barnden (UK)

As the sun sets on Fakarava South Pass, the estimated 700 sharks that are patrolling the mouth of the channel by day, begins to hunt at night. The gauntlet is about to unfold. Descending into the darkness I can feel my heart beating a little faster than normal as hundreds of sharks are now covering the bottom. This unlucky parrotfish dodged in and out of the patch coral heads looking for somewhere to hide as swarms of sharks followed in hot pursuit. One grey reef shark suddenly grabbed the parrotfish by its head as the another twisted underneath it to get a better grip. In desperation it hurtled straight towards me as I snapped a few passing shots and curled up into a ball as the frenzy of sharks shot past, leaving only but a few falling parrotfish scales behind.

Fakarava South Pass, French Polynesia

Nikon , D810, Nauticam NA D810, 15mm Sigma, iso 1000, 8, 1/80, Inon Z240 strobes, Dive Pro /Big Blue video lights

#### Judges notes:

Photography is about capturing moments and what an unforgettable and terrifying moment, especially if you are a parrotfish, this is. At night, in the heart of the Pacific Ocean, Richard transports us right to the peak of the action as a tangle of grey reef sharks rise like a breaking wave to tear apart their prey. To take this picture, in the dark with a wide angle lens, meant that the photographer was right in the midst of the hunt, and the photo takes us right there too, letting us experience the ocean's wilder side.



## RUNNER UP 'The Heat Run' Scott Portelli (Australia)

The heat run is the ultimate wildlife encounter, multiple whales competing for a female, the chase can last for hours or even days. Often many dolphin species are found moving with the Humpback groups. it is truly one of nature's great events and is truly heart-thumping and adrenalinepumping action to be a part of. On this day we jumped in with this group of 16 whales and 50 dolphins moving at high speed. trying to position ourselves in the right place was challenging to say the least, but after 25 or more drops in the water I was not only exhausted but managed to capture something amazing and something that not many people have experienced. After 16 years I have documented some of the most common and unusual behaviour seen by Humpbacks in the region, but it is truly heart-thumping and adrenaline-pumping action to be a part of.

#### Vavau, Tonga

Canon, Canon 1DX MK II, Seacam, 8-15mm fisheye, iso 200, f8, 1/320, NA

#### Judges notes:

I have witnessed this behaviour from the surface with its high velocity 'testosterone and tonnage' and I remember thinking how happy I was to be in the boat. To have the presence of mind to time this shot whilst one's senses are being bombarded is heroic in my view.



THIRD 'On the summit' Fu Liang (China)

The photo was taken in Lembeh Indonesia. The snake eel with a magnificent cleaning shrimp hanging around on it. My goal is to use strong shadow to empower the interactive behaviour between snake eel and cleaning shrimp. So I shot vertically to let the subject fill the frame. I used one snoot to lighting up the eye, and another snoot with a side-back light on the shrimp to sketch the shape of the sneak eel.

Lembeh, Indonesia

Canon, Canon 5DS, Nauticam 5DSR, Canon EF100mm f2.8L macro, iso ISO500, F20, 1/200, Ikelite DS161 w. Retra LSD

#### Judges notes:

I've seen many images of eel and shrimp around Indonesia, however you have taken this two steps forward. 1. With your excellent idea to snoot the eye and 2. with your backlight on the shrimp. You can expect many photographers to practice your technique in the months to come. Congratulations for your vision. Very well thought out and executed.

Martin Edge



## HIGHLY COMMENDED 'New Life' K. Zhang (Japan)

This species of sea horse wasn't officially named until 2017. In order to avoid natural enemies and to improve the survival rate of babies, the sea horses in Minamata generally climb to the upper part of the seaweed between 2 am and 6 am to give birth. Minamata city is famous for Minamata disease. I call this photo 'New life', it's not only new life for sea horses but also for Minamata . Over the years, with the Government's efforts, Mercury pollution has been fully addressed, Minamata bay is now back to life. I spent three weeks taking this picture. Three dives every day, from 1 am to 7 am. They were the hardest dives of my career, but also the most enjoyable; the wonderful subject and the meaning behind the photo.

#### Minamata, Kumamoto, Japan

Nikon, D850, Nauticam NA D850, Nikon 60mm marco, iso 250, f/32, 1/250, Original Retra Flash

#### Judges notes:

UPY loves seahorse photos! Especially when they capture a fleeting behaviour, such as this. But we hadn't realised during judging that this was a new species of seahorse, nor did with know the incredible backstory behind this picture, we just loved the moment.



HIGHLY COMMENDED 'Female pilot whale with dead calf' Eduardo Acevedo (Spain)

Female pilot whale protecting her dead calf for days, unique behavior in the animal world.

Los Gigantes,Tenerife., Tenerife,Canary Island,Spain.

Canon, 5D MK IV, Seacam., 15mm, iso 200, F/9, 1/125, No light used.

Judges notes: Such a delicate image yet so full of emotion. There are times when there are no more words needed.

Peter <u>Rowlands</u>



## HIGHLY COMMENDED 'Squid Love' Yury Velikanau (United States)

Squid run happens annually along the coast of Southern California in December for several days or sometimes weeks. Thousands of squid come inshore to mate, lay eggs and die. The area where this happens is crawling with life feasting on alive and dead squid and eggs. The eggs will hatch in several weeks to start another cycle of life.

Night diving is best to experience this very unusual event. The light attracts squid that gathers in thousands around you curiously touching your gear, camera, your face. It is incredible experience to feel so much life around you, practically swimming in it. I wanted to capture mating behavior and density of squid in this shot.

Redondo Beach (most commonly known among divers as Veterans Park), USA

Nikon, D7100, Ikelite D7100, Tokina Fisheye 10-17mm, iso 200, f/8.0, 1/180, Ikelite DS161

#### Judges notes:

Camera, lights, action, action, action. This is a scene that is packed with behaviour from corner to corner with thousands of squid mating and laying eggs. We loved the feeling of energy in the frame conjured by the movement, in all directions, of these squid in the final days of their lives.



#### HIGHLY COMMENDED 'Sharks hunting' Greg Lecoeur (France)

The southern Fakarava pass is known for its biodiversity and is well known for its high concentration of grey sharks. During the day, hundreds of sharks gather inside the pass to enjoy the tidal current, which allows them to rest and oxygenate without effort. At nightfall, the pass becomes the scene of predation where squales hunt small coral fish that take shelter in the reef. Diving to capture this behavior is a moment of lifetime very special and intense.

Fakarava, French Polynesia

Nikon, D7200, NA-D7200, Tokina 10-17mm, iso 200, f9, 200, Ikelite DS160 x2

#### Judges notes:

What an amazing moment. From the expression on the face of the unicornfish fleeing for its life, to the hunting pack of sharks, especially the leader with its mouth snapping open that fan out diagonally across this composition. And that is without considering what a great challenge it is to shoot these images of split second action, in the dead of night, underwater.

Alex Mustard



## COMMENDED 'Final Love Act' Pekka Tuuri (Finland)

River lampreys have been on my list for the past five years. Luckily, I found a place close to my home where they come to spawn in small numbers in a creek. In 2017 I kept a close eye on the creek and when they came to spawn I spent four days in the creek semi-submerged in my drysuit. I got a lot of different pictures but the majority of them were very static portraits. But then I got about 15 minutes of action. Around eight lampreys participated. A lot of digging and fast and ever-changing female-male couples. I had the ambient light and the above water strobes balanced beforehand so I just kept shooting splits and non-splits. I was particularly happy with this shot as I need it for my forthcoming book!

#### Lukupuro Creek, Espoo, Finland

Canon, 5D mk III, Subal, Canon 15 mm, iso 500, f22, 1/50, 2 Inon Z240 above water, one snooted

#### Judges notes:

A great behaviour shot of these primitive fish, that captures the peak of the action and is also elevated by the fabulous expressions on the faces of the lampreys! The muted colour palette of the frame works to draw your eye to the action. Alex Mustard



## COMMENDED 'Family portrait' Mike Korostelev (Russia)

For about a month I went out to the ocean in search of sperm whales. There were many different encounters. But this day was the most memorable! Seven sperm whales actively communicated among each other and did not pay any attention to me. I spent about 20 minutes very close to the group until the dolphins came and scared off this family.

Atlantic ocean (Azores Islands)

Canon, 5D Mark IV, Ikelite, canon 17-40 f/4 L usm, iso 400, f/5.0, 1/500, INON Z240

#### Judges notes:

It is hard to imagine what it must have been like to have experienced such a large scale natural spectacle as this but this image, perfectly composed and timed, gets close.

Peter Rowlands



COMMENDED 'The Mystery Argonaut' Songda Cai (China)

Jelly fish are like trains in the ocean, always full of passengers that want a free ride. The argonauts, drifting in the ocean in their lifetime, have significant differences between males and females. An adult male is only 2.5-4 cm long, cannot make shells by themselves like the females, and often need to reply on the passing by jelly fishes or ascidians to protect themselves from predator and save some energy. When sexually mature, they will wait for their once in a lifetime opportunity to mate, cut their own hectocotylus leaving it inside the females's body and end to their wandering yet short life.

Anilao, Philippines

Nikon, D850, Seacam, Nikon 60mm f/2.8 AF-S Micro-Nikkor, iso 640, F22, 1/250, Seacam Sea Flash 150D

#### Judges notes:

This image was most eye catching from the very first time it was presented before us. However this does not always mean that it will end up with a result. Some images will decline after constant viewing, others will go on and get better and better to the eyes of the judges. This was one such example which continued to grow and grow on us. The blue and yellow complementary colours along with the shapes, provide impact. In particular within the image frame the slight sense of space from right to left for the jelly fish to move into and enjoy the journey.

Martin Edge

Barefoot Luxury in the Heart of Bunaken Marine Park



for wide angle to closeup and macro images depicting a sense of character of the chosen subject. These images can be shot anywhere in the world. Open to all.



WINNER 'Fly high and smile' Nicholas Samaras (Greece)

Abandoned by swimmers and divers for many years because of the gold mine just on the edge of the gulf, Stratoni is a well kept secret for scuba divers and macro photographers. I visited Stratoni three times in August 2018 for a photo project dedicated to the seahorse colony that manages to survive there. On my third and last visit I was planning to create a specific group photo of seahorses, before the sunset using natural light. Just at the time of the big finale, a small ray came into the scene! Hidden in the sand a few centimetres from my camera, took off swimming in the shallows. I managed to swim with him and place my camera underneath to capture a portrait of his belly with the mouth and nose looking like a smiling happy angel's face, with the sun beams on the background softening the colour to emerald.

Stratoni, Chalkidiki peninsula, Greece

Canon, EOS 5D Mark II, Sea & Sea MDX-5D MKII, Canon EF 8-15mm f/4L Fisheye USM + Kenko TelePlus, iso 125, f/13, 1/80, Retra Flash

Judges notes:

Superb impact from the very first moment it was presented. Perfect composition within the image frame and the understated colours. To top it off the authors comments above say it all... a Smiling Happy Angel's Face. One of my favourites from the entire competition.

Martin Edge UPY 2019 - 65



## RUNNER UP 'Oh no, Godzilla' Bruce Sudweeks (United States)

The Galapagos Islands are the only place on the planet that you can see marine Iguanas in their natural habitant. This photo looks like the fictional character Godzilla that is smiling before starting some mischief.

Cabo Douglas, Galapagos, Ecuador

Olympus, OMD EM5, Olympus, Olympus 60mm Macro, iso 200, f/7.1, 1/60, Sea & Sea YS-D1

Judges notes:

Sometimes it is the small detail which contributes so much. The white of the eye and the row of teeth in what could be construed as a smile convey mischief and menace in equal measures.

Peter Rowlands



#### THIRD

'Transgender Kobudai fish' Fabrice Dudenhofer (France)

A few years ago, I was watching the movie "Ocean" from Jacques Perrin. This is when I discovered about the Kobudai fish, also know as Asian sheepshead wrasse. I found this specie so bizarre that I thought it wasn't real. Then later, in Blue Planet II, I learned a lot about its behaviour and its transformation. Like many other fishes, Kobudai has sex-changing abilities. But this one goes to a complete change of appearance. Once the transformation is complete, one can not say that his features improved. Indeed, the Kobudai becomes larger than before, with a bulbous forehead, a huge chin and a more aggressive nature. Last summer when I knew at last that I could dive to see the Kobudai, I got really excited. It was off the west coast of Japan that I met this fascinating fish. And see with my own eyes how real it is!

#### Sado island, Sea of Japan, Japan

Olympus, EM1 Mark II, Isotta EM1 Mark II, Olympus M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO, iso 320, f/13, 1/125, Retra

#### Judges notes:

What a chin, what a forehead, what a character. This picture has portrait written all over it, and such a fascinating species ideally suited to this close focus wide angle approach.



### HIGHLY COMMENDED 'Playful calf' Greg Lecoeur (France)

Photographing marine wildlife means you need to know and understand animal behavior in order to act in the right way to be accepted and approached as closely as possible without causing a disturbance. During a trip to the Tonga Islands in the Pacific Ocean, we interacted with a female humpback whale and her calf that offered us a unique show. The curiosity of this big baby had no limit by investigating as closely as possible a strange species call "Human".

Vava'u, Tonga

Nikon , D7200, NA-D7200, Tokina 10-17mm, iso 160, f9, 250, Natural light

#### Judges notes:

There is a saying 'The eye is the window to a soul' and a portrait must capture it. This perfect image delivers just that. Beautiful, contrasting colours and immaculate composition all lead to the eye.

Peter Rowlands



HIGHLY COMMENDED 'Crab in the stream' Pietro Formis (Italy)

A freshwater Crab (Potamon fluviatile) in the waters of an italian river trying to to hide himself among the roots of a tree. This fragile animal is very sensitive to pollution, human activities, presence of alien species and climate changes, it can only be found in a decreasing number of specific areas.

I used a long shutter speed to obtain the blur effect due to water flowing, combined to strobe lighing to freeze the subject. I like the combination of colors of this image: green of the vegetation on the background, blue of the water flowing and the warm colour of the subject.

Liguria, Italy

Canon, 5DMkIII, Nauticam NA5D3, Tokina 10-17 + 1.4 Kenko tc, iso 640, f18, 0,3 s, inon z-240

#### Judges notes:

One of the most beautiful images in the whole competition. Tells a great story of the life of these freshwater crabs. Might have finished even higher in a different category.

Alex Mustard



## HIGHLY COMMENDED 'A Whole Lotta Lorenzini' James Ferrara (United States)

While shark diving in the Bahamas, we had the pleasure of this special guest. Her name is Scylla, a tagged Great Hammerhead that is a seasonal resident to the area. Hammerheads are known for their erratic, but sometimes shy behavior. The unpredictability of this species makes for a challenging shoot. I have swam with hammerheads in the past, but was brief and not for many photo opportunities. On this occasion, she stayed with us for most of the day. Many freedive attempts were made to get in the right position for a mutual encounter. It is important when diving with sharks to let them come to you on their own accord, in order to get the best experience. It's their ocean and we are just living in it.

#### West end, Bahamas

sony, a7rii, nauticam na-a7II, 18mm zeiss batis, iso 200, f4.5, 1/640, natural light

#### Judges notes:

Portraits can be aggressive and 'in your face' and here the subject and the photographic approach worked well together. Sometimes character isn't pretty.

Peter Rowlands



HIGHLY COMMENDED 'The Woman in Red' Virginia Salzedo (Italy)

I love photography as it allows me to dream with open eyes, and when an idea is born within me, a strong feeling of restlessness takes over, and until it's done I cannot feel at peace. The photo reveals how I feel when I'm inside the sea, my soul becomes light, my body becomes one with the water that envelopes me.I wanted an image that was delicately sensual, I needed a dress that could float among the fish. I remembered that my childhood friend Virna is a very talented designer, so I called upon her for the creation of the dress. The choice of the model was fundamental for the success of this photo. Sanda Delija

is a free-diving champion, she posed at 18 meters depth among the fish, for several hours, until we were sure we got the right shot.

Torre Suda, Salento (Puglia), Italy

Nikon, D500, Isotta D500, Tokina DX Fisheye 10-17 mm , iso 160, f/13, 1/100, Ikelite DS161

#### Judges notes:

Whether or not you like fashion photography underwater you would be hard pressed to see a more beautiful combination of complimentary colours and a very elegant pose. A very well executed image.

Peter Rowlands

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COMMENDED 'Sinister Pygmy' Nicholas More (UK)

Scuba Seraya house reef, Bali, is home to the most friendly Bargibanti pygmy seahorses, that I have encountered. Uplighting using a single strobe from below gives an unusual and sinister portrait of these normally cute critters. A fast shutter speed was used to create a black background and I didn't have to wait very long for the pregnant, little dude to turn and face me, to get my shot.

Scuba Seraya, Bali., Indonesia

Nikon , D500, Nauticam, Nikon 60mm f2.8 G AF-S ED Micro, iso 200, f11, 1/320th, Inon Z240

#### Judges notes:

It's all about the lighting, and the author has most successfully found an innovative way to bring a new take on this particular portrait. The eyes as well as the rest of the Bargy are in perfect alignment both compositionally and in balance.

Martin Edge



## 5) Portrait

COMMENDED 'The mysterious' Fu Liang (China)

The moray eel is often an ignored subject in underwater photography as it is a common critter. However it amazes me by its mysterious characters when I take photos of it. This is the image I shot with two snoots on both side of the moray eel to create strong shadow on the face. This is how I want to show the beauty of it coming out of the darkness.

Tulamben, Indonesia

Canon, Canon 5DS, Nauticam 5DSR, Canon EF100mm f2.8L macro, iso ISO800, f16, 1/200, Ikelite DS161 w. Retra LSD

Judges notes:

A portrait must leave you in no doubt. Simple lighting, illuminating all that is needed, captures this character.

Peter Rowlands



## 5) Portrait

COMMENDED 'La pescatrice' Filippo Borghi (Italy)

During mid winter month in central tirrenian sea monk fish come up from deep water for mating and this is the best moment for approach and shooting this animal.

I dive in this specific moment and site for take close up photos of this impressive fish try to have a nice angle of the ugly face of this animal.

Giglio is., Italy

NIKON, D800E, subal, Sigma 15mm, iso 100, f14, 1/100, ikelite ds160

#### Judges notes:

This monk fish is such a character and that creates an amazing portrait. The shot also demonstrates that you can use any lens to capture character underwater, even a fisheye. Alex Mustard



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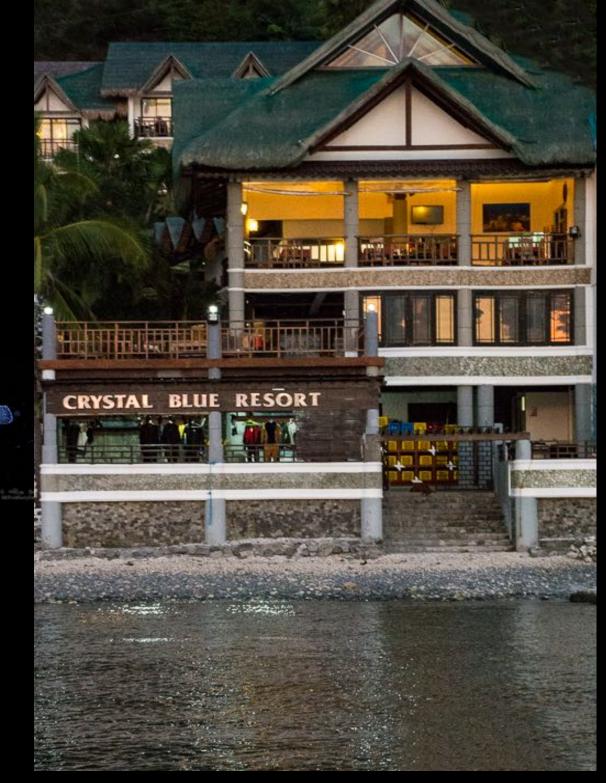
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### WINNER 'Between Two Worlds' Henley Spiers (Philippines)

10 metres down, I found myself hovering between two worlds. Below, an enormous school of fish covered the bottom as far as I could see. Above, a single Cormorant patrolled the surface, catching its breath and peering down at a potential underwater feast. The cormorant, better designed for swimming than flying, would dive down at speed, aggressively pursuing the fish. The school would move in unison to escape the bird's sharp beak, making it difficult to isolate a single target. More often than not, the bird returned to the surface empty handed and peace would momentarily be restored. I would squint up at the sunny surface, trying to keep track of the predator and anticipate the next underwater raid. This image captures the hostile, black silhouette of the cormorant as it dives down onto its prey, who for a brief moment, remain unaware of the danger above.

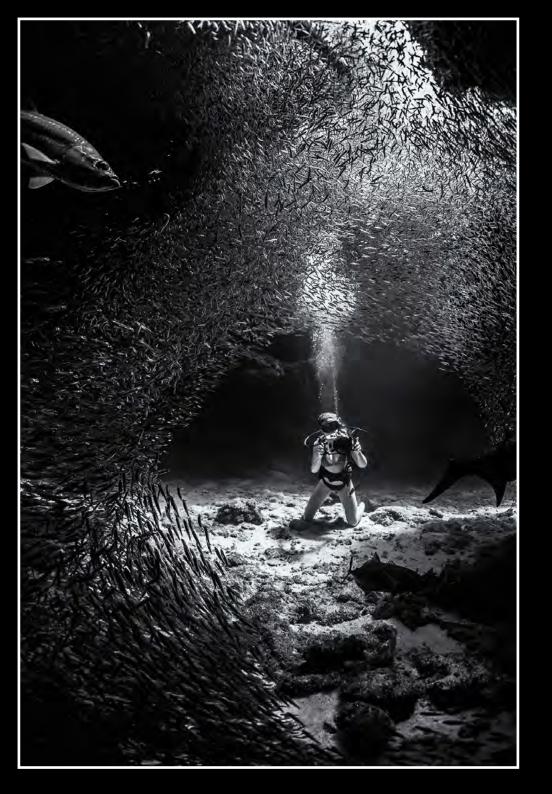
Isla Espiritu Santo, Baja California Sur, Mexico

Nikon, Nikon D850, Nauticam NA D850, Nikon 28-70mm (@28mm) and Nauticam W.A.C.P., iso 500, f/8, 1/500, Natural Light

#### Judges notes:

It must be 11 out of 10 for this groundbreaking image. Conception, interpretation and perseverance coupled with black and white's ability to concentrate on the key elements. It gets better with each viewing.

> Peter Rowlands UPY 2019 - 77



#### RUNNER UP 'Mercury Tunnel' Ken Kiefer (United States)

My wife and I were visiting Cayman for the first time. We were mostly diving from a boat on this trip and heard a rumor about silversides making a short appearance near Devil's Grotto at Eden Rock. We gathered up all of our gear and rushed over to try out this shore dive and search for the tarpon and silversides. It is a rare event, but absolutely magical to witness. Hundreds of thousands of these tiny fish flow like mercury through the multiple swim throughs trying to avoid becoming dinner for the massive tarpon in the area. Much of the time my wife and I were unable to see one another due to the volume of the little fish. At this moment, a tunnel appeared between us and I was thrilled to capture the moment!

#### Eden's Rock, Grand Cayman

Canon, 5DsR, Ikelite Underwater Systems, 8-15mm at 15mm, iso 320, f/5.6, 1/125, turned off strobes

#### Judges notes:

This is a timeless scene that communicates a detailed story. The cavern, the silversides sheltering, the tarpon hunting and the diver kneeling reverentially, taking it all in. It is a fabulous use of black and white to tell this story of shadows and light.

Alex Mustard

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#### THIRD 'Serena - Italian beauty' Gianni Pecchiar (Italy)

The idea was imagined and conceived in black and white, in order to enhance the details of the body, face, hair and dress in the contrasts of light and dark, all embellished with irregular bubbles trying to convey tranquility, sensuality and femininity of the model in being in the element of water.

"Light tecnic setup as in the studio. Front: 1 radial flash minimum power left and 1 radial flash right with grind to the face. Back veil 1 radial flash left at minimal power, 1 flash back the body max power".

Pool, Trieste - Italy

Nikon, D7200, Seacam Prelude with Superdome, Nikon AFS 16-80 F 2,8-4, iso 125, f/16, 1/250, 4 x Seacam seaflash 150 wired with cables

#### Judges notes:

Beautiful images of people underwater are amongst the most challenging underwater pictures to produce and something the UPY judges always appreciate. Unlike photos in the open water, every detail of this shot has been planned and created to produce this enchanting photo.



#### HIGHLY COMMENDED 'Urban Trout' Pekka Tuuri (Finland)

This is a very urban trout. It lives in an urban runoff tube under a very busy motorway in Helsinki, Finland. The fish were born the same spring. I waited for the newborn trout to grow in size but not become too big as they become better swimmers quickly and thus impossible to photograph. I got my wife to volunteer as a model. She had to endure a mild odor and dropping spiders but she is a good sport! The photograph is a double exposure done in the camera.

#### Helsinki, Finland

Canon , 5D mk III, Subal, Canon 8-15 mm, iso 1000, 22, 6.3, 1/160, Inon Z240 above water, snooted , 10 klumen torch

#### Judges notes:

This shot was in then out and then back in again because it wasn?t perfect but in the end it couldn?t be ignored and deservedly so. Peter Rowlands



#### HIGHLY COMMENDED 'Platax under the boat' Marco Gargiulo (Italy)

This image was taken in October 2018, during a 7 day Maldives cruise on the yacht Duke of York, with my daughter Lorenza, also an amateur underwater photographer. This is a double exposure image, in the submerged half there is the silouette a Batfish (Platax teira), in the aerial half of the image, there is the boat Duke of York. This is a photographic technique that I often use for creating some unusual situations. So I'd not planned this image but only achieved it on site keeping the right situation and lights.

Rehi Reef, Maldives

Nikon , D850, Nauticam NA D850, Sigma 15 mm, iso 320, f10, 1/400, natural light

#### Judges notes:

It's a striking image which is in balance both above and below the surface. It lends itself to a mono conversion with the strong focal point of the Batfish filling a sizeable space against the shallow water behind.

Martin Edge



#### HIGHLY COMMENDED 'Crab Catcher' Nicholas More (UK)

The porcelain crab is a common but charismatic critter, that live in a symbiotic relationship with their host anemone. They wave their fan like setae to catch food in the current. The lighting, here, is a single strobe positioned behind the anemone skirt, to backlight the crab in the act of catching its food in a raging current. The fast shutter speed provides the black background.

Tasik Ria, Critter Hunt 1. Manado., Indonesia

Nikon , NIKON D7100, Nauticam, Nikon 105mm f2.8 G AF-S VR IF ED Micro, iso 200, f25, 1/320th, Inon Z240

#### Judges notes:

A wonderful capture of the critter and the dedication for the author to stick with the opportunity not withstanding the raging current. Thats only half the story in my opinion! The quality of the mono processing is superb and elevates the image to a much greater standing. Martin Edge



#### HIGHLY COMMENDED 'The Alien' Pekka Tuuri (Finland)

I have shot freedivers under the ice before. As a matter of fact, my model Ms.Johanna Nordblad is the Guinness record holder in ice diving. With such a competent model it was easy to take this shot. Everything was planned before the photo shoot, including the security plan. However, there was a little obstacle there, namely the temperature was -17 centigrade. Once in the water we divers could not come up to the surface again to discuss as everything would have frozen instantly!

#### Lake Sonnanen, Finland

Canon, 5D mk III, Subal, Canon 15 mm, iso 1600, f5, 1/40, Two torches, 10 klumen and 3 klumen

#### Judges notes:

So atmospheric which works very well in mono. The top half is bright and alluring and the triangle shaped hole in the snow is a real eye catcher. The divers pose with a soft understated backlight finishes this off.

Martin Edge



COMMENDED 'Black and blue' Kirsty Andrews (UK)

I took this image while snorkelling with blue sharks (Prionace glauca) in Cornwall, UK. Blue sharks have unusually large, expressive eyes compared to many in the shark family, and these, combined with the texture of the electroreceptors on the shark?s nose, suggested to me a black and white conversion and a relatively close-up portrait. The shark?s animated expression and the impression of the surface above combined to create a memorable black and white image.

Offshore waters near Penzance, UK

Nikon, D7200, Sea & Sea MDX-D7100, Tokina 10-17mm, iso 500, f/18, 1/250, Sea & Sea YS-D1 x2

#### Judges notes:

Like many of the most memorable black and white images this is a picture built on a simple composition. But as you explore the frame you are captivated by the details: the characterful eye, the details of the skin and the ripples on the surface.



COMMENDED 'Shark Moon' Enrico Somogyi (Germany)

It was a sunny day in the Bahamas. When I look down in the Sand of Tiger Beach I saw my shadow. I thought to myself it would be a good idea to get a shadow of me together with a shark. I waited a while for a shark that passed my way. Then I got the shot. Unfortunately my body looks like a frog! LOL! The picture was changed in post process to black and white. The Shark Moon was complete.

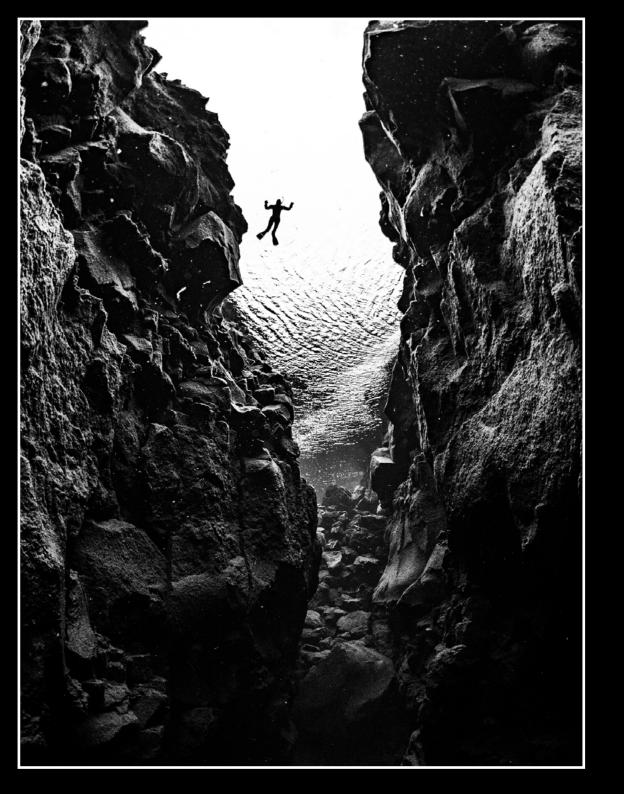
Tiger Beach, Bahamas

Panasonic, LX100, Meikon LX100, Raynox Circular Fisheye Converter, iso 200, f/5.6, 1/1300, None

Judges notes:

I loved this shot right from the start and never tired of viewing it. At no stage did I think it was a silhouetted frog! A lovely unique angle and delivery.

Peter Rowlands



#### COMMENDED

'One giant Jump to the unknown' Anders Nyberg (Sweden)

This image is taken at the Silfra fissure, the place is known as one of the top dive sites in the world, the fissure is actually a crack between the North American and Eurasian continents. The underwater visibility in the Silfra fissure is over 100 meters. A wonderful and dramatic place for diving. But very cold

The Silfra fissure, Iceland

Nikon, D500, Naticam NA D500, Tokina 10-17mm, iso 320, f6.3, 160, No lighting

#### Judges notes:

Graphically simple it leaves the viewer in no doubt. Black and white enhances the rock texture and the backlit diver creates great perspective. Peter Rowlands

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### WINNER 'Hairy in the Sunrise' Enrico Somogyi (Germany)

I woke up early in the morning to get a half and half shoot with a fisher boat and the Sunrise. This was the first picture. The second picture with the Hairy Frogfish I take on Laha I. Here I was using a Inon S2000 with a Snoot for the Hairy. For the blue backlighting I used a colored Fiberoptic Snoot on a Inon Z240. To get the two Pictures together I was using the double Exposure Setting in the camera.

Ambon, Indonesia

Panasonic, LX100, Nauticam LX100, Sony Fisheye Converter, Inon UCL 165, iso 200, f/9, 1/2000, Inon S2000 with Snoot, Inon Z240 with colored FO

#### Judges notes:

This image was a very popular choice between the panel. Ideal for a split rendition. What makes this a winner for me, not withstanding the double exposure is the sympathetic balance of light  $\vartheta$  colour connected between the top half and bottom of the image frame.

Martin Edge



RUNNER UP 'Glow in the dark' ManBD (Malaysia)

Shaun the sheep is everyone's favourite nudibranch but I wanted to make it different than others. I decided to do light from the bottom Instead from the back. When I did it the Nudi glowed so I shot it using a Bigblue torch without using any strobes and it worked.

YOS Dive Lembeh, Indonesia

OLYMPUS, TG4, OLYMPUS PT-056, INON, iso 100, f/4.9, 1/160, Bigblue Torch (Strobless)

#### Judges notes:

Perfect control of angle, light and focus. This was always up there with all of the judges. A clear favourite just like Nick Park's genius creations.

Peter Rowlands



## THIRD 'Spanish Dancer and Clouds' Enrico Somogyi (Germany)

For this picture of a juvenile Spanish Dancer I used the Double Exposure setting in the camera. Its not post processing! The first Shoot was taken at night. Its a long exposure shot with reflective kitchen sponge and two blue colored Flashlights. I shaked the camera to get the unique Style. For the second Shoot my Spotter Wayan Jhon found a juvenile Spanish Dancer crawling on a nice orange Stone.

Tulamben, Sloop, Indonesia

Panasonic, LX100, Nauticam LX100, Nauticam CMC, Inon Ucl165, iso 200, f/14, 1/2000, Retra Flash with LSD Snoot, Colored Archon Light

Judges notes: We were really pleased to see such creative use of light in this in-camera double exposure to create a very fresh feeling photo of a nudibranch.



HIGHLY COMMENDED 'Reflection of a juvenile platax tera on a leaf ' Jack Berthomier (New Caledonia)

Many times a year in Noumea (New Caledonia) where I live, the strong winds, heavy rains and high tides reflect in the bays numerous green wastes (flowers, leaves, pieces of wood) as well as other non-green waste (plastics, bottles, ropes). Numerous juvenils use them to hide from predators.

Four times a week I swim with my palms, mask and snorkel looking for those juvenils. Most common ones are the Sargassum fishes who, when algae get on the beach, swim seaward and stop on everything floating around them. That day, I had the chance to photograph this very rare Juvenile Platax Tera (4cm).

Uitoe bay, New Caledonia

Sony, RX 100, Nauticam NRX100, None, iso 200, f/5, 1/640, Internal fash

#### Judges notes:

Compacts may be small in size but they can deliver big images such as this. Lovely negative space in a graphically simple delivery. Peter Rowlands



#### HIGHLY COMMENDED 'Octocoral with Model' Andrea Falcomata (Italy)

The photo shows a group of yellow and white gorgonians with a silhouette of Heidy, my model and assistant. The photo was taken at about 20 meters. I chose this simple scene for the atmosphere and the lighting.

Argentarola Argentario, Tuscany, Italy

Sony, DSC-RX100V, Nauticam NA-RX100V, 24mm & Fantasea UWL400F, iso 80, F/9, 1/500, Sea&Sea YS-D1

#### Judges notes:

I was impressed with this wide-angle image from the very outset. Dark, moody and sympathetic. The fan corals frame the diver in the distance and the angle of poise with light in hand provides the depth. Once again I'm impressed by the foreground mute colours which go a long way in allowing the eye of the viewer to seek out the background. Just a glimpse of the sun rays in the far distance completes this composition.

Martin Edge



HIGHLY COMMENDED 'Open mouth Grouper' Lorincz Ferenc (Hungary)

At Marsa Shagra's house reef at a cleaning station I was able to take a photo of a grouper face to face with an open mouth.

Marsa Shagra House Reeef, Egypt

Nikon , Coolpix P7000, Fantasea FP7000, 6.0-42,6 f/2,8-5,6, iso 100, f/6.3, 1/60, INTOVA ISS 4000

Judges notes:

Perhaps the hardest subjects to capture with the slower reactions of compact cameras are free swimming fish and natural behaviour. This image records both in an eye-catching moment. A great achievement.



### HIGHLY COMMENDED 'Ruby on a milky diamond' Andrea Michelutti (Italy)

Out of the corner of my eye, I noticed the back of an anemone overturned by the current and a Mushroom Shrimp running on it. An idea immediately popped up in my mind: I?m shooting this in High-Key. Being one of my first dives with my new strobes I had bought on the way to Maluku, it required a certain deal of concentration in order to get the right exposure for the subject, to avoid shadows and to obtain a white background that still retains some details of the anemone. In a few shots two Mother nature gems merged together on the display of my camera.

Sali kecil, Maluku, Indonesia

Canon, G16, NB (Fun-In), Aquatica 10x, iso 80, f/8.0, 1/1000, 2 x Inon Z330

#### Judges notes:

Without doubt it is the high-key negative space which in my opinion makes this image jump out of the frame. Any brighter - the background would have been over exposed! The cropped compositional position is ideal with the minute two eyes looking out of frame towards the top left corner whilst leaving space for the eye of the viewer to enjoy the bottom left light and shade. Martin Edge



#### COMMENDED 'The Trio (mom, calf and escort)' Andy Schmid (Switzerland)

Being in the water with Humpback Whales has to be the most humbling experience I've ever had and out of the encounters I was lucky enough to witness this was the most memorable one. This trio moved straight towards me and the escort on the right swam past only 2m below me in this very shallow water. I felt the water displacement and the enormous power of this huge whale as it swam by. I never felt so small and weak before but at the same time I didn't feel threatened. This was probably the most intense and fascinating moment of my life and I am so happy I got to make this moment last forever by taking this photo!

#### Vava'u, Kingdom of Tonga

Canon, G7X Mark II, Nauticam G7XMKII, Dyron Super Wide Angle Lens, iso 200, f4.5, 1/125,

#### Judges notes:

Todays compact cameras can capture the big subjects just as well as their big brothers as this shot illustrates. Timed to perfection, solidly composed it's a once in a moment which will now last forever.

Peter Rowlands



COMMENDED 'Freediving in a cave on the Island of Kefalonia. ' Marcus Greatwood (UK)

We had sought permission from the island authorities to visit this site half a dozen times over a few years, each time missing the sun at the right angle. As this cave is at the bottom of a sink hole the sunlight only glances over for about 1 hour at certain times of the year. We sat, suited and sweating, for 45minutes while the sun crept across the water.

When we eventually entered from the edge of the small lake, the shards of light penetrating the crystal clear water took my breath away. I knew I would get the shot. I got the shot in just 3 takes, with me inside the mouth of the cave ? both Mat and I on breath hold. The cold water combined with the amazing location literally took our breath away, making each dive harder than the last.

#### Keflalonia, Greece

Sony , RX100 V, acquapazza, INON wide angle, iso 125, f2.8, 1/50, N/A

#### Judges notes:

This shot could compete equally well in the open categories because it is not about the equipment, it is the image. Your hard work, preparation and patience have been amply rewarded.

Peter Rowlands



COMMENDED 'Mayhem' Ipah UiD (Malaysia)

I remember the moment I was here. It was one of the most beautiful dive site I've ever encountered. The reef was full of life to the point i just sat there and watched and waited for the exact moment for the diver, the fish and the moment to align it self. Having a compact is quite tough when it comes to wide angle but with a lot of luck I was lucky I was at the right place and time for the magic to happen.

Misool, Indonesia

CANON Powershot G15, CANON HOUSING, INON ZM80 S100 Wide angle lens with dome, iso 100, f/6.3, 1/250s, INON Z240 x2

Judges notes:

Circular fisheye lenses are commonly used underwater, but rarely well. This image shows how it should be done with action and colour everywhere you look in the frame and a pleasingly posed diver completing the composition.

# Underwater Photography Jan/Feb 2019

Issue 106

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Mike Bartick

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.



### WINNER 'Paradise' Taeyup Kim (Korea)

Overwater, beautiful resorts and palm trees in super clear sky. Underwater, nearly 1m depth, colorful and untouched hard corals with some reef fishes. For the first dive here, I was running out of time for preparing ascent. And I request only diving this specific area for the nice split shots. I worked for about 30 minutes. I met 2 difficult points. Surface was not that calm because of the surrounding boat which made waves. Secondly my posture was really unstable in super shallow depth, surrounding hard corals for lifting my dome and getting right composition. Frankly, I was waiting gray reef shark and black-tip reef shark near here coming into this composition. I failed but I like this paradise.

#### South fakarava, French Polynesia

Nikon, D850, Nauticam NA D850, Nikon AF-S FISHEYE NIKKOR 8-15mm f/3.5-4.5E ED Len, iso 800, f/29, 1/160, Sea & Sea YS-D2

#### Judges notes:

Beautiful split shot with both a perfect under and over split. A very strong favourite with all the judges and one of the best examples I have seen of this type of image for some time. Just superb!



RUNNER UP 'My place under the boat' Matej Bergoc (Slovenia)

This shot was taken in a remote bay of Solta island, during this year sailing in Croatia. I was aiming to capture just the silhouette surrounded by the beautiful radiant blue background. It took few attempts before her legs, arms and hair were in perfect composition. It was far more difficult for my girlfriend to sit under the boat and pose without any additional weights, then it was for me taking the shot.

Island Solta, Croatia

Nikon, d610, Ikelite 200FL, Nikkor 16mm 2.8D, iso 200, f/9, 1/160, Natural light

#### Judges notes:

Memorable photographs of people underwater are deceptively difficult and require both the photographer and model to be at the top of their game. The simplicity of the composition works to highlight the delicious details in the girl's pose.



#### THIRD 'Sanctuary' Remuna (United States)

Sharks and rays are critical for healthy marine ecosystems, but globally many species are threatened with extinction due to overfishing and other human impacts. When finning was driving a significant population decline in French Polynesia, they responded by banning all shark fishing and trade, designating one of the largest shark sanctuaries in the world which is now home to a thriving abundance of marine life. The shallow lagoon of Moorea provides a unique opportunity to interact with black tip reef sharks and stingrays. I wanted to capture the feeling of sharing the water with these beautiful creatures in a split shot. French Polynesia is a vision of what conservation initiatives can achieve that will hopefully inspire more appreciation and crucial protection in other parts of the world for these amazing species that are vital to the health of our oceans.

#### Moorea Lagoon, French Polynesia

Nikon, D750, Ikelite Nikon D750, Sigma 15mm f/2.8 EX DG Diagonal Fisheye Lens, iso 320, f/16, 1/250, Natural Light

#### Judges notes:

A jaw-dropping wide angle scene with sharks, rays and mountains. A winning combination in the Up  $\vartheta$  Coming category.



### HIGHLY COMMENDED 'The Fall' Martin Gerard (Belgium)

As I live in Belgium and the water temperature is not always pleasant in a 3mm wetsuit, I decided ask a few female friends to act as models who were kind enough to spend a few hours of their time in a pool. This started as a way to practice underwater photography and I just got hooked to this new line of underwater photography (new to me, I mean). I usually take pictures of fish.

For "The Fall", We wanted to generate a movement through the water surface and we used a fabric to create more volume underwater and the bubbles demonstrate the movement under the water surface reflexion

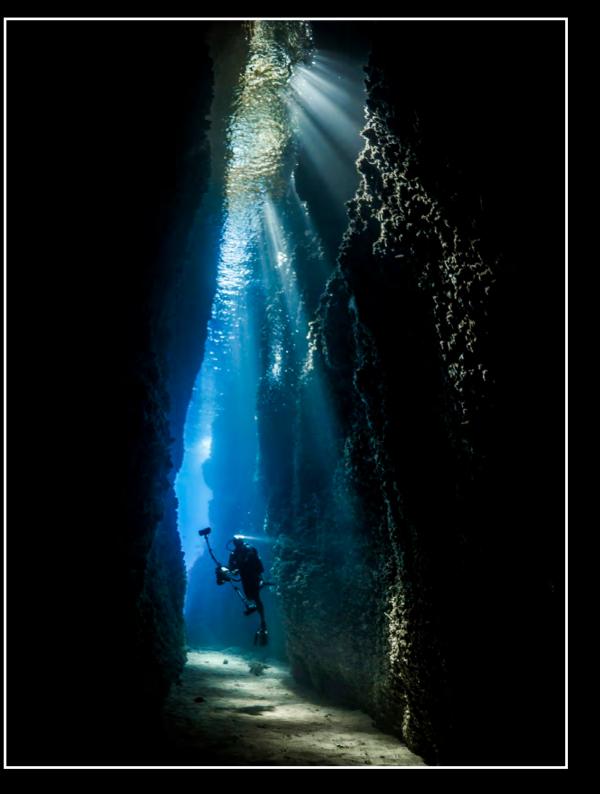
For me it works, thanks a lot to Melanie for working as a patient model.

Pool Shot, Belgium

Canon , 5Dmk3, SUBAL, 16-35mm, iso 200, f7,1, 1/160s, INON Z240

#### Judges notes:

This is an excellent example for this category. It takes a tried and trusted angle but completely lifts it by using the fabric. It becomes more than an image; a concept, a transition, a rebirth. Peter Rowlands



HIGHLY COMMENDED 'Looking into the Light' Adam Beard (UK)

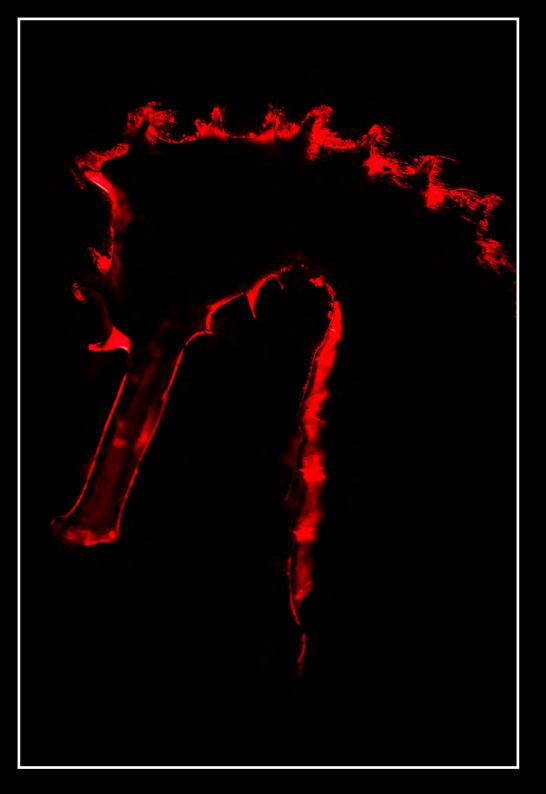
This has to be one of my top dive sites world wide. Leru Cut is such a dynamic and photographically challenging dive site due to the ever changing lighting. The Cut itself is 12m deep and 100m into the island of Leru and is allegedly the entrance to a 1km unexplored cave system. I have dived it several times and will continue to dive it to find new angles and ideas as not only the light depends on time of day but also time of year. On this dive, due to such low light, I used a tripod and timer to steady the shot. This shot worked well here but everyday is a school day and with a stunning site like this it's impossible not to return.

Leru Cut, Solomon Islands

Panasonic , GH4, NA-GH4, 7-14 Panasonic, iso 200, f4, 1/40, Natural Light

#### Judges notes:

A classic image in a classic location creates a stunning scene. The challenge here is in the details: managing the exposure to capture the beauty of the beams and the details of the diver's silhouette in a low light situation. Excellent work.



#### HIGHLY COMMENDED 'Red Knight' Zarina Staller (United States)

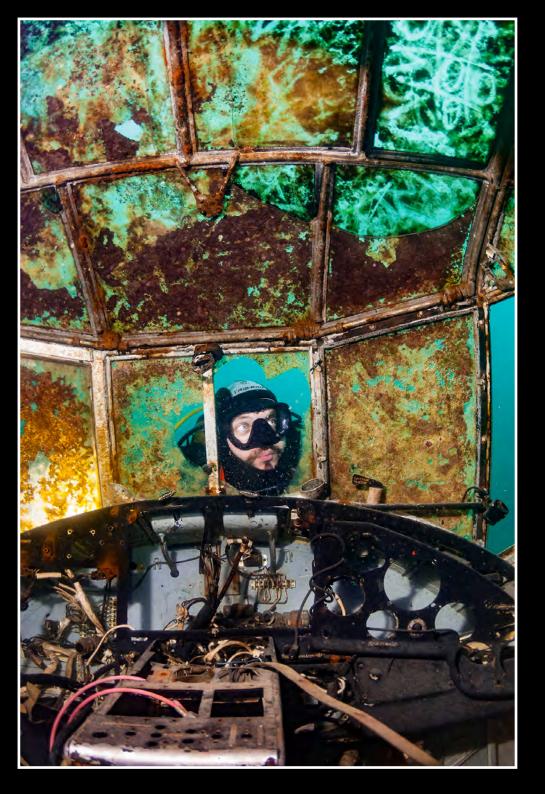
I have always been fascinated by sea horses and wanted to photograph them. Finally on a trip to Lembeh, Indonesia I had my chance. In my head I always had the idea of a backlit profile shot. But, I wanted it to be different. So, I played around with home made filters to fit my Retra LSD (snoot) and took them with me to Lembeh. When I first saw this sea horse I knew this was my chance. I immediately decided on the red filter and setup the snoot behind the sea horse. As soon as I took the first shot I knew this was it. I loved the outlined profile with the subtle detail of its body and almost translucent snout. I was so happy that I was able to capture the image in my mind in the camera. It was a very surreal experience.

Lembeh, Indonesia

Nikon, D500, Nauticam NA D500, Nikkor 105mm, iso 100, f/16, 1/250, Retra Flash w/ Retra LSD and red filter

#### Judges notes:

The iconic silhouette of a seahorse is a graphically powerful picture. Here Zarina has raised that to another level with the addition of a red filter to her snooted strobe, reminiscent of a rim-lit animal at sunset.



#### HIGHLY COMMENDED 'Window cleaner's nightmare' Michal Bazala (Poland)

The idea during this dive, that inspired me and my diving partner Lukasz Wrona, was to look for some comic behaviour of a diver underwater. We had couple of opportunities: the Zakrzowek quarry bottom is full of plane and car wrecks, submerged intentionally for divers. I was inside the AN-2 plane wreck and asked Lukasz to do one of his theatrical expressions without his regulator. The only broken window seemed to be the perfect frame for this setup. Diatoms covering the glass made the colour, and I overexposed a bit the background to lighten them up. The wreck lies at 12 m depth, however in these cold waters the light is already dim. For that reason, I used one strobe to fill the cockpit with light.

Zakrzowek quarry, Poland

Nikon , D300s, Aquatica AD300s, Tokina AT-X 107 DX AF Fish-Eye 10-17 mm f/3.5-4.5 , iso 800, f/5.6, 1/180, Nikon SB-900 in the self-made housing

#### Judges notes:

Your comic behaviour worked well so continue to explore these ideas in the future! It is this type of image that you find yourself engaged with looking around the frame. The directed eyes of the diver. The absence of his demand valve. Come inside the place and we the viewer will visually comment on how the windows need a 'dam good cleaning'. The cockpit comes into view, in particular the flight controls which I may say have been illuminated particularly well. A great fun shot!

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### COMMENDED 'Swimming in harmony ' Emily Irving-Swift (Cyprus)

The biggest challenge of taking this picture was keeping up with the fish! They were quick swimmers and I was mesmerised by their movement. I wanted to photograph them with the coral underneath to bring those beautiful colours into the shot and create a contrast between the two elements. I held my arms out as far as possible to get a birds-eye view. With my wide-angle lens, I knew I had a chance of filling my frame with the bommie of coral if I could line it up! Holding my breath, I duck-dived down three metres to try to approach the fish without disturbing the direction or flow of the school. With the sunsetting, I used a low flash power to bring some light to the shot.

Off the coast of Sharm El Sheikh, Red Sea, Egypt

Sony , rx100iii, Nauticam, 24-70 / wideangle 130 , iso 200, f1/8, 1/160, Sea & Sea YS-D2

#### Judges notes:

There is so much energy in this image. If you look at it long enough you can begin to see just a hint of movement in all the fish around the coral. The colours are realistic and this top down shot works well.

Martin Edge



## 8) Up & Coming

## COMMENDED 'Jump!' Pavlos Evangelidis (Uganda)

Some of Milos' most beautiful beaches are only accessible by boat, which can be rather photogenic subjects themselves. When we stopped on the beautiful white sculpted rock formations of Gerontas I took my camera fitted with my widest lens, applied some dishwashing detergent on the dome (it helps avoid the formation of droplets when out of the water and I had not packed baby shampoo -my tool of choice). Most people headed for some jumps from the rocks, but I went on a hunt for some over/ under shots of caves and rock formations. I saw a good photo-op of the divers with the sailboat in frame, while the position of the sun made for a nice silhouette shot. The sea surface was also cooperative on this one. I'm not an experienced over/under shooter but I was happy how this captured well our time in Milos: pure joy at sea.

#### Milos Island, Greece

Sony, ILCE-6000, Nauticam NA-6000, E 16mm F/2.8, iso 160, f/13, 1/500, The sun.

#### Judges notes:

Although the underwater elements of this image are relatively minor, we loved the moment and narrative of the image. It makes you feel just like you are on summer holiday enjoying a warm, clear ocean. There is a fabulous feeling to this photo.



## 8) Up & Coming

## COMMENDED 'Mother' Igor Bogachenko (Ukraine)

My dream has come true. For a long time I wanted to have a photo of a praying mantis with caviar in the archive of my photo shoots. For a long time, watching the behavior of this crustacean, I managed to wait for the moment when the praying mantis female became interested in its reflection in the lens glass and climbed out of its full-length refuge. And this was my only chance to make this shot.

Lembeh strait, Indonesia

Canon, Canon EOS 70D, Nauticam NA-70D, Canon EF 100mm f/2.8L Macro IS USM, iso 200, f/20, 1/125, Sea & Sea YS-DI

#### Judges notes:

As a subject we have seen our fair share of these colourful characters but this one shone through and the eggs almost look as if they have been individually lit!



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WINNER 'Off the wall' Robert Bailey (UK)

Our dive group was on a private charter with Dive Scilly late last summer. The skipper dropped us on this lovely wall festooned with invertebrate life. I was keen to capture a good wide angle scenic featuring jewel anemones and a diver. When diving in the UK I've found the visibility is rarely good enough for making contrasty wide angle pictures, let alone including a model. On this occasion the offshore site afforded us with clear water. I took advantage of the opportunity, and encouraged my wife and model Paula to work her way into the frame. I took 20 shots in a series on this portion of the wall before settling on this image.

Isles of Scilly, United Kingdom

Nikon, D500, Sea & Sea MDX-D500, Tokina 10-17 Fisheye zoom, iso 320, f8, 1/60, Two Inon Z240s

#### Judges notes:

Photographers often feel competition shots must be packed with new tricks to win. At UPY we always appreciate classic technique when it raises the bar of what has been done before. Rob's full technicolour wide angle scenic reveals the richness of UK seas with an elegant simplicity that is incredibly challenging to pull off in British conditions.

Alex Mustard



RUNNER UP 'Grass snake swimming along a garden pond' Jack Perks (UK)

I'm always on the look out for unusual freshwater subjects and grass snakes are a species I've been after for years. I was told about a pond used for natural swimming and the odd grass snake that hangs around the lilly pads for frogs. I put my Hammond drysuit on and got into the water and could see one slithering along the surface. Slowly making my way towards it with my head only just poking above I got the spilt shot. Many people don't realise how aquatic grass snakes are and often spend time by the water, it was a picture I was chuffed to get!

Nottinghamshire, United Kingdom

Nikon, D500, Ikelite , Tokina 10-17mm, iso 800, f10, 1/640, None

#### Judges notes:

Superb image with a perfect line across the split. Good exposure both above and below the water line and such an ideal subject to cap it all off. Excellent work.

Martin Edge



THIRD 'Fish soup' Rick Ayrton (UK)

I was on the MV Salutay liveaboard cruising around the Channel Islands in September 2018. Diving a mix of wrecks & reefs, one of the wrecks was the SS Shockland which sank in 1943 after hitting a reef. She is on the southern side of Jersey and had the best visibility of the whole week.

This shot was taken close to the triple expansion engine (the dark shadow behind the shoal) I was able to position myself under some superstructure without disturbing the fish (using a rebreather helps) and my buddy then came around the engine adding a bit of back lighting to the scene, low power strobe light has really made the fish (bib or pouting) stand out, framed by the jagged wreckage.

Wreck of SS Shockland, Jersey, UK,

Nikon, D500, Nauticam NA D500, Nikon 8-15 @ 10mm, iso 3200, f8.0, 1/50, Inon Z240 strobes

#### Judges notes:

This impressive composition was an immediate hit with all the judges. It is a well lit example of the profuse life which wrecks attract in UK waters. The background diver provides scale and subtle but very important additional lighting. Peter Rowlands



HIGHLY COMMENDED 'Marine Compass' Malcolm Nimmo (UK)

Being a passionate diver and snorkeler, I spend much of my spare time in UK waters particularly around Plymouth Sound, Torbay and the Isles of Scilly. All are beautiful and diverse marine environments. Towards the end of July, you may be lucky enough to encounter a compass jellyfish, pulsating gently through the surface waters. This photograph was taken whilst snorkelling in the Isles of Scilly in only a few metres of water, shooting directly upwards to capture the surface features and a partial Snell's window. Maintaining both the surface features and subject illumination requires high strobe power settings and hence careful strobe positioning. Hopefully this image highlights the beautiful marine environments we are lucky to have around the UK.

Isles of Scilly, United Kingdom

Nikon, D7200, Nauticam, Nikon 10.5mm fisheye, iso 100, f/16, 1/100, 2 x INON 240

#### Judges notes:

This image stood out on many levels. Composition, colour vibrancy and contrast combined with an unusual angle kept us coming back to it and helped it rise in the rankings with each viewing.



HIGHLY COMMENDED 'Diver and tug boat propeller' Trevor Rees (UK)

My photo from underneath the Stanegarth tugboat wreck is from Stoney Cove. Many might wonder how such a popular inland former quarry can yield a successful wreck shot for the UPY competition! In taking this shot a number of elements have come together to make it work. My starting point was enlisting the help of a natural looking diver, posing with a torch, with the brief to make things exploratory. The diver and starboard side of the wreck were lit with light from one flashgun but the propeller was lit with an off camera flashgun hidden behind the rudder and hard wired to my camera with a 10 meter length of fibre optic cable. A generous helping of distortion from my fisheye lens forced the perspective and gave me the final look I was after. All in all, a pleasing shot, taken on a cold Saturday morning in winter.

#### Stoney Cove, Leicestershire, UK

Nikon , D600, Sea & Sea MDX D600, Sigma 15mm, iso 2000, f/5.0, 1/50, I x Sea & Sea YS110 and 1 x Inon S2000

#### Judges notes:

The off camera lighting has lifted this classically styled shot; the diver's pose and torch beam lead the eye to the focal point producing powerful balance.



HIGHLY COMMENDED 'Grey Seal face' Greg Lecoeur (France)

For many years grey seals have been hunted by humans for their fur and fat, particularly in the 19th century, they have disappeared from many areas of their normal range. They are currently protected by some national and international regulations, but continues to suffer from unintentional catches, poaching (gunfire) and pollution (due to its position at the top of the food chain, its organism is particularly loaded with marine pollutants). In the Farne Islands, they are now protected and large colonies cohabit with humans, becoming one of the tourist interests of this region.

Farne Island, UK

Nikon , D7200, NA-D7200, Tokina 10-17mm, iso 200, f9, 200, Ikelite DS160 x2

#### Judges notes:

Grey seals are a perennial favourite in UPY as one of the UK's star wildlife attractions. This upside-down portrait is quirky and cute and easily won the affections of the judging panel. Great to see an overseas photographer coming to the UK to show us how it's done!

Alex Mustard



HIGHLY COMMENDED 'Pike In Motion' Nicholas More (UK)

The pike in Stoney Cove, Leicestershire grow BIG! They are ambush predators that hang around in the shallows, stalking smaller fish. I used a slow shutter speed and panning technique to emphasise the pike?s sleek lines and also its ability to accelerate to catch its prey in its fearsome jaws.

Stoney Cove, Leicestershire. UK

Nikon , Nikon D500, Nauticam, Tokina 10-17mm f3.5-4.5 AT-X DX, iso 100, f18, 1/8th, Inon Z40

#### Judges notes:

Photographing pike underwater is one thing but finding your own underwater artistic stamp is quite another matter. With this particular image the author has done just that! By using a slow shutter speed of 1/8th sec and a panning technique from right to left gives the impression of movement whilst the pike is pin sharp. Martin Edge



## COMMENDED The Loch Garden' Mark Kirkland (UK)

Living just an hour away from Loch Long I made a last minute decision to go for an evening snorkel when I saw the beautiful summer light developing as I drove home from work. UK split shots are a rarity yet I see them as the pinnacle of connecting non-divers to the underwater world. Split shot ideas been have infiltrating my dreams for months so I got in the water specifically to experiment - not easy with a 4 inch dome port. I eventually settled on an embankment which offered a line dropping from the trees, to the seaweed and into the dark depths of the Loch. Balancing the strobe lighting with the developing sunset created an image which I hope caught the atmosphere of that night. It?s fuelled my determination to turn other split shot ideas into reality.

#### Loch Long, Scotland

Olympus , EPL-5, PT-EP10, Panasonic Lumix 8mm Fisheye, iso 200, f14, 1/40, 2x Sea&Sea YS-110a

#### Judges notes:

This is a subtle image with light and detail that are a delight to explore. The sunset, trees and underwater scene combine to create a wonderful feeling of the place. We particularly like how the composition allows the line of the shore to be continued underwater by the seaweeds.

Alex Mustard UPY 2019 - 120



## COMMENDED 'The silent guns of the SMS Markgraf' Steve Jones (UK)

A casemate gun on the mighty German Battleship SMS Markgraf which was scuttled in Scapa Flow, Orkney a century ago on 21st June 1919, following the end of WW1. The wreck now lies upside down in 45 metres of water. Operating at this depth in challenging poor visibility and low light conditions due to a plankton bloom, this image would not have been possible without the teamwork of my buddy Bob Anderson, who not only set up the lighting but also stars in the shot! Knowing the conditions ahead of the dive, we picked this recognisable feature and agreed to devote the entire dive to it: Better to come back with 1 or 2 good shots than 10 mediocre ones, which would have been the outcome if we had not put all our effort into this. I'd like to deservedly credit and thank Bob for his work on this image.

Scapa Flow, Orkney, UK

Nikon, D850, SEACAM, Nikon 13mm RS-UW, iso 4000, F/5.6, 1/60th, Multiple remotely-positioned high powered LED's

#### Judges notes:

The advent of powerful LED lighting is transforming wreck photography in the UK and worldwide but it needs to be used with purpose so if you aspire to this branch of underwater photography then look no further for a masterly tutorial.



COMMENDED 'Scatter!' Robert Cuss (UK)

Diving with Guillemots at St Abbs has become one of my favourite trips since doing my first in 2008. Over the years, a group has worked hard with Dive St Abbs to learn the behaviour these fascinating and inquisitive little birds. Faced with danger, these poor fliers will descend and 'fly' away underwater. I came across a group of around 30 birds resting on the surface at the end of a gully. I waited until a passing creel boat spooked the birds and en masse they swam straight at me. This resulted in a sequence of 7 shots as the melee ensued with birds swimming as fast as they could to reach the safety of open water. An unforgettable experience.

#### St Abbs, Scotland

Nikon, D7200, Nauticam NA-D7200, Nikon AF-S 18-55mm f/3.5-5.6G VR II, iso 200, f5.6, 320, 2 x Inon Z240

#### Judges notes:

Guillemots swim so fast that it is almost impossible to track one underwater with a camera. This means that getting one in the frame is a massive achievement, getting this many in an exploding composition is very special indeed. I particularly like the mix of white and green water in the centre of the frame, that gives the impression of the stormy sea where these birds thrive.



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## WINNER 'Beauty in the Mud' Arthur Kingdon (UK)

Easter 2018 found me diving in Loch Duich on the west coast of Scotland. My target was the fireworks anemone which are found on the muddy sea bed towards the head of the loch. However, while searching for these, I spotted a length of plastic pipe lying partially buried in the mud. I reached the open end and was delighted to find this collection of marine life. To capture the beauty of this scene I chose to restrict the lighting to one strobe, snooted for a spotlight effect to avoid illuminating the unattractive background and angled to avoid lighting the interior of the pipe and to give a black background to the squat lobster.

#### Loch Duich, Scotland, UK

Nikon, D7000, Aquatica AD7000, Tokina 10-17mm, iso 200, f13, 1/125, Inon S2000

#### Judges notes:

This is an example of 'Isolation lighting' at its very best. A great deal of uw photographers invest their time in what they want to illuminate. This is an example which in my opinion illustrates features that they do not want to illuminate, hence the punchy black background and the soft delicate hues of dark sand, facial features topped off by the sea loch anemones. Martin Edge



RUNNER UP 'Swanage Sea Hare' Paul Pettitt (UK)

This picture of a Sea Hare was taken just before the major restoration works commenced on Swanage Pier. The subject was crawling along a broken pier leg that was covered in beautiful growth, and was perfectly positioned for me to take a picture of its unmistakeable face at the right angle. These creatures are often mistaken for nudibranchs, but are a different group of sea slugs.

The Sea Hare's colour tends to adhere closely to the colour of the weed on which it feeds.

Swanage Pier is my local dive site and it offers so much variety of subjects depending on the time of the year you visit but no two dives are ever the same, It's my quest to promote the beautiful Sea life we have here in the UK.

Swanage Pier, Dorset, United Kingdom

Nikon , D500, Nauticam, 105mm, iso 320, f13, 1/200, Inon D2000

#### Judges notes:

In recent UPY competitions UK macro images have lacked their overseas counterpart's flair and imagination but this magnificent shot raises the bar for everyone else to follow. World class from the UK at last.



## THIRD 'Proud Parent' Mark Kirkland (UK)

With a short window of just a few weeks in early spring to catch Common Frogs spawning, I was disheartened to spend many an evening staring at empty ponds, often returning the following evening to waters full of frogspawn but without a frog in sight. Using research papers to identify potential sites, I eventually came across Malls Mire; a small area of Wetland in Glasgow. Situated between a housing estate, a supermarket and an industrial estate it is an unlikely haven for wildlife. I spent six glorious hours lying in the mud photographing huge numbers of increasingly curious frogs. This photograph, one of the last that day, was taken as the early evening sun was setting behind the trees. A day well spent.

Malls Mire, Glasgow, Scotland

Olympus , EPL-5, Olympus PT-EP10, Olympus 14-41mm , iso 200, f14, 1/80, 2x Sea and Sea YS-110a

#### Judges notes:

Character, behaviour and technique all wrapped up in one striking image. We love images like this, which show the very different kinds of pictures talented photographers can produce in the UK with an underwater camera. Frogs are much more cautious than toads and are therefore much less frequently photographed.

Alex Mustard UPY 2019 - 127



HIGHLY COMMENDED 'Feasting nudibranch' Kirsty Andrews (UK)

This colourful Facelina auriculata is one of my favourite UK nudibranch species. The slug was fully engrossed in eating a patch of hydroid on a kelp frond and the dark kelp enabled me to capture a black background to highlight the stunning colours of the slug. The dive was on a reef on the North coast of Scotland, but this species can be reliably seen across the UK.

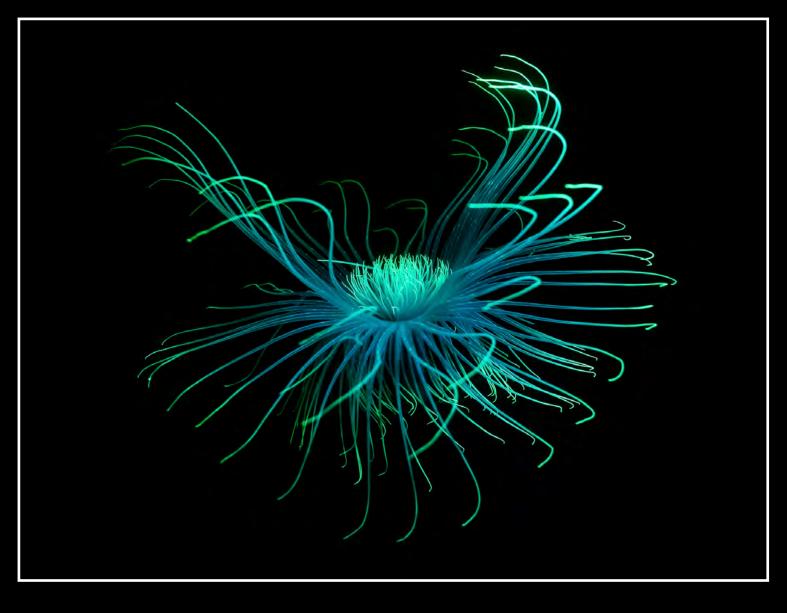
North Rona, Scotland, United Kingdom

Nikon, D500, Nauticam NA D500, Nikon 105mm, iso 200, f/22, 1/250, Sea & Sea YS-D1 x2

Judges notes:

Beautifully lit, The shape of the slug fills the frame ideally with the long, curved shape from top lift to bottom right. The light from the flash has been isolated to illuminate just what the author entailed. Such a precise balance of composition that sits perfectly in the image frame.

Martin Edge



## HIGHLY COMMENDED 'What glows beneath' Dan Bolt (UK)

Firework anemones are stunning creatures that live in the dark waters of some Scottish sea-lochs. Under normal light they are white with hints of red and brown. But when using a special blue light, they glow with an inner light that seems to be not of this earth! Quite honestly it feels like you're diving with aliens when you see them glowing in the distance, and as you carefully approach the eerie light can easily play on one's imagination! To capture this 'bio-luminescence' I not only used the blue light, but also a special filter in front of the camera's lens that lets only the glowing light through to the sensor.

#### Loch Duich, UK

Olympus, O-MD E-M1, Aquatica AE-M1, Olympus 12-40 Pro, iso 1000, f/3.2, 1/30, Weefine ring light 3000

#### Judges notes:

Rule NoI in competitions is to stand out from the crowd and this one certainly does. It?s a great example of how some marine life looks under different lighting and the choice of background is the perfect compliment.



HIGHLY COMMENDED 'Undersea alien' Kirsty Andrews (UK)

Comb jellies regularly float past divers in the water column, and many of them host amphipod hitch-hikers. These amphipods burrow into the jelly and enjoy the ride, eating as they go. Photographing a tiny moving object in the water column is a challenge and with this shot I wanted a fullfrontal composition that emphasised the resemblance to science fiction: an ethereal alien lifeform occupying its host.

Farne Islands, Northumberland, UK

Nikon, D500, Nauticam NA D500, Nikon 60mm, iso 250, f/22, 1/320, Sea & Sea YS-D1 x2

Judges notes:

Symmetry, graphic simplicity and for once in UK waters a black background which contributes to a positive outer worldly delivery. A mould breaker.



HIGHLY COMMENDED 'Pipefish portrait' Kirsty Andrews (UK)

Greater pipefish (Syngnathus acus) are a relatively dull brown colour which enables them to blend into their surroundings with cunning camouflage. Once spotted, they often initially freeze and hope the photographer retreats, before sinuously heading away. This pipefish looked directly at the lens, seemingly staring me out and daring me to capture a magnetic portrait which belies its dull brown colouring.

The Helford River, Cornwall, UK

Nikon, D500, Nauticam NA D500, Nikon 60mm + Nauticam CMC2, iso 200, f25, 1/250, Sea & Sea YS-D1 x2

Judges notes:

This is such a precise composition with stellar eye contact and muted colours in the background. The subtle twinkle in both eyes continues to engage the viewer.

Martin Edge



COMMENDED 'Red Blenny' Cathy Lewis (UK)

UK waters have some strikingly coloured fish, one of whom is the rarely seen Red Blenny, or Portuguese Blenny (Parablennius ruber), a sister species to the better known and equally characterful Tompot. Considered a relatively recent addition to the UK fauna due to warming waters, I knew these shy fish could be found tucked away in crevices in exposed areas of the Isles of Scilly. I spent the best part of two dives at one crevice with a few individuals, waiting for one to position itself close enough for this portrait. Surrounded by yellow and pink jewel anemones, this vibrant fish shows that UK diving can be just as colourful as the very best tropical reefs.

Isles of Scilly, UK

Nikon, D7000, Nauticam NA D7000, Nikon 105mm, iso 200, f18, 1/250, Sea & Sea YS-D1

#### Judges notes:

Wow, what colour! There aren't many subjects that make jewel anemones look drab, but this blenny certainly does. A classic portrait, but excitingly the first time we've seen this species in the British categories of UPY. Great find, great dedication and a stunning shot.

Alex Mustard



COMMENDED 'Juvenile Pollack' Henley Spiers (Philippines)

A juvenile Pollack is framed by the pillars of an underwater structure, formerly used by commercial divers to practice underwater welding. Now abandoned, it is festooned with marine life and a favourite site for local divers.

Breakwater Fort, Plymouth, Devon, U.K.

Nikon, D850, Nauticam NA D850, Nikon 60mm, iso 200, f/5.6, 1/250, Inon Z240 x 2

Judges notes:

Graphically simple, perfectly lit and with a subtle but significantly complimentary background, this shot is pure class. Never forget that less is often more.



## COMMENDED 'Butterfish and brittle stars' Cathy Lewis (UK)

The colourful brittle star bed in Loch Carron makes a wonderful backdrop for the creatures that live in it, such as this eelshaped butterfish, Pholis gunnellus, which is perfectly adapted to weaving in and out of the thick carpet of entwining arms, hunting for food. I enjoy photographing marine life against colourful, textural backgrounds and Loch Carron is a particularly rich, photogenic environment that never fails to wow me, drawing me back year after year.

Loch Carron, Scottish Highlands, Scotland

Nikon, D7000, Nauticam NA D7000, Sigma 18-50mm, iso 200, f/16, 1/250, Sea & Sea YS-D1

#### Judges notes:

A picture that reveals the richness of life in British Seas, with the entire frame packed with life. This is a photo of elegant curves from the sinuous butterfish to the brittle star arms combined with rich colour and texture.

Alex Mustard

This is a new category for the 2019 competition and is sponsored by The Crown Estate.

The Crown Estate play a role in managing activities on the seabed around England, Wales and Northern Ireland, and wanted to create a category that showcases the co-existence of nature and human activities on the UK seabed.

We were happy for photographers to interpret the Living Together theme in a broad fashion in the first year of this new category.

We were looking for strong, striking images (both macro and wide angle) that show the value of natural and/or man-made habitats in British Seas, particularly offshore renewables. Open to all.



### WINNER 'Morning Tide Mackerel' Victoria Walker (UK)

This huge shoal of mackerel forgot to check the tide time table! Caught out by the spring low tide in St.Ives harbour, hundreds of mackerel found themselves stuck for a few hours until the tide came back in. I'd been out for a swim, testing my new weight belt with my camera when I came upon this unusual event. The local fisherman told me it very rarely happens so I slowly immersed myself into the pool to capture the spectacle. I had to sit very still not wanting to panic the fish, after just a few minutes they were swimming all around me. I wanted to capture the public watching from above, along with what was happening below. Luckily I had my wide angle lens to get the composition I wanted to achieve.

#### St.Ives Harbour, UK

Canon , 5D MK iii, Ikelite, Sigma 15mm, iso 100, f/10, 250, none

#### Judges notes:

Images tell stories but well thought out and executed ones speak volumes. This is such an example which feeds the eye with tales of the seaside on summer days, lively marine spectacles and excited human interaction.



## RUNNER UP 'Lovely Legs' Arthur Kingdon (UK)

Man-made structures, such as piers, are popular with underwater photographers as they are usually home to a wide variety of marine life in relatively shallow water. The legs provide a good surface for plant and animal life to cling to, which in turn provide shelter for fish and invertebrates. This pier is swept by nutrient-rich currents and the marine life is particularly prolific. It was fascinating to see how the marine life varied from one leg to another. Here, the feeding polyps of the soft coral Alcyonium digitatum surround a velvet swimming crab. I was pleased to be able to photograph this while the sun was setting, and the rays shining through the structure added the extra dimension I was looking for.

West coast of Scotland, UK

Nikon D7000, D7000, Aquatica AD7000, Tokina 10-17mm, iso 200, f11, 1/100, 2 x Inon Z240

#### Judges notes:

Arthur's image scores with both its foreground and background. The deadman's fingers soft coral make an attractive foreground, enhanced by the crab sheltering within, and the striking sunbeams create beauty and atmosphere in the background. I also love the feeling of depth created by the legs of the jetty reaching up for the surface.

> Alex Mustard UPY 2019 - 137



THIRD 'Valentine Tank' Paul Pettitt (UK)

The Valentine Tanks sank during a top secret rehearsal for the D-Day Landings. The Isle of Purbeck Sub Aqua Club have been researching and recording the known Tanks to mark the 75th Anniversary of the Accident.

Conger eels, bib, lobsters, blennies, john dories among others have made these Tanks their home and live happily in harmony with the divers that frequently visit this historic site.

I have dived this site month in and month out trying to get good clear waters for a picture like this and was finally rewarded in the summer of 2018.

Studland Bay, Dorset, United Kingdom Nikon , D500, Nauticam, Tokina 10-17, iso 400, f8, 1/40, Natural Light

#### Judges notes:

In nature death can bring new life whether by decay or design and underwater there is nearly always a positive outcome.



HIGHLY COMMENDED 'Fine-dining octopus' Kirsty Andrews (UK)

This pier in Shetland is in regular use, and divers have to be careful to avoid ferry times and approach from the right direction to avoid danger to themselves and boat traffic. The planning is well worth it though as the visibility is mostly excellent and there are countless octopuses and prolific wildlife living on and around the legs of the pier. This particular octopus had found a razorclam for dinner, and after this shot it used formidable arm strength to break it open.

Toft Pier, Shetland, UK

Nikon, D7200, Sea & Sea MDX-D7100, Tokina 10-17mm, iso 500, f/8, 1/60, Sea & Sea YS-D1 x2

#### Judges notes:

Octopuses are one of the UK?s most fascinating and intelligent marine creatures. We really liked the symmetry in the composition of the legs of the pier juxtaposed with the off-centre framing of the octopus. The upright pose of the octopus really helps it stand out and the predation behaviour is the icing on the photographic cake. Alex Mustard



HIGHLY COMMENDED 'Pier buddies' Kirsty Andrews (UK)

Swanage pier in good visibility is a great UK shore dive and hosts a varied cast of critter characters in about 3m of water, allowing a long, pleasant, shallow experience. A tompot blenny was guarding a clutch of eggs inside the empty clam shell, and he appeared to have a close relationship with the corkwing wrasse, who darted towards me several times in an attempt to warn me away from his buddy's brood. He probably had his own nest close-by. It was important to me to get the impression of the pier structure behind these two, to show the full scene.

Swanage Pier, Dorset, United Kingdom Nikon, D7200, Sea & Sea MDX-D7100, Tokina 10-17mm, iso 400, f/11, 1/80, Sea & Sea YS-D1 x2

#### Judges notes:

This really does tell a story. The background of the pier with it's safe haven to both fish and UW photographers. The relationship going on between the 'nosey parker' Tompot. Also the arrangement of the vertical stanchions towards the far back of the image. All these straight lines assist in the narrative of a busy afternoon living together under the famous Swange Pier in Dorset.

Martin Edge



# 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.



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.



## 12) British Waters Compact

## WINNER 'Playtime?' Martin Edser (UK)

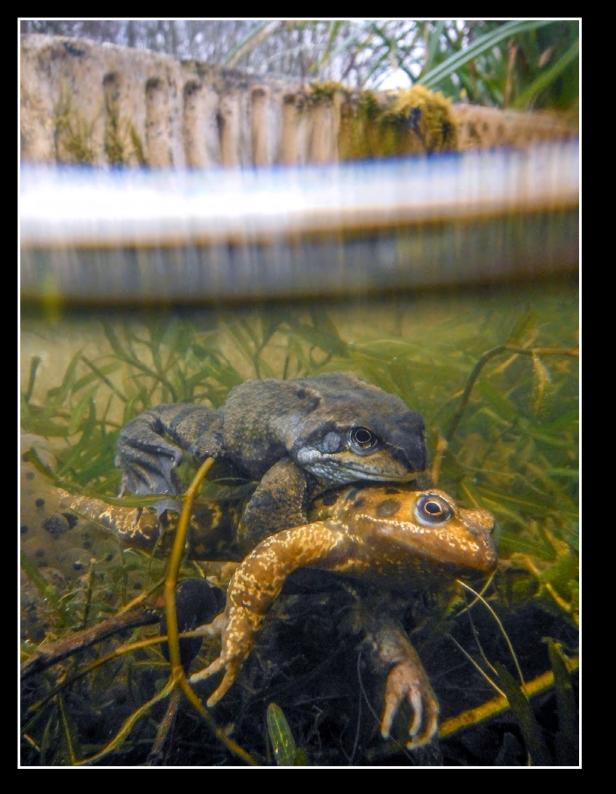
If ever there was an invitation to play this was it! I love diving with and photographing seals, and have dived with them round the UK but this was my first trip to The Farne Islands and what a 'Sealfest' I was treated to. The younger pups especially were very curious of us, the lumbering black bubble monsters. This is great for us as photographers as we can wait for them to become increasingly inquisitive. This adorable seal pirouetted and arabesqued around me before sliding in and flicking sand over itself in a final attempt to get me to play - and it nearly worked! Using the ambient light and managing the aperture and shutter speed I have tried to focus and lock on the face but also capture a sense of movement, but the irresistible pose and eyes though are all this seal's own work.

#### Farne Islands, England

Canon, G7x Mk2, Nauticam NA-G7XII, Fantasea UWL 09F, iso 400, f/4.0, 1/200

#### Judges notes:

Does British diving get any better than a fun encounter with a grey seal pup? This youngster's relaxed and curious face is captured perfectly by Martin, making us all want to be there too. Alex Mustard



## 12) British Waters Compact

RUNNER UP 'Split Level Frog Spawning' Ian Michael Wade (UK)

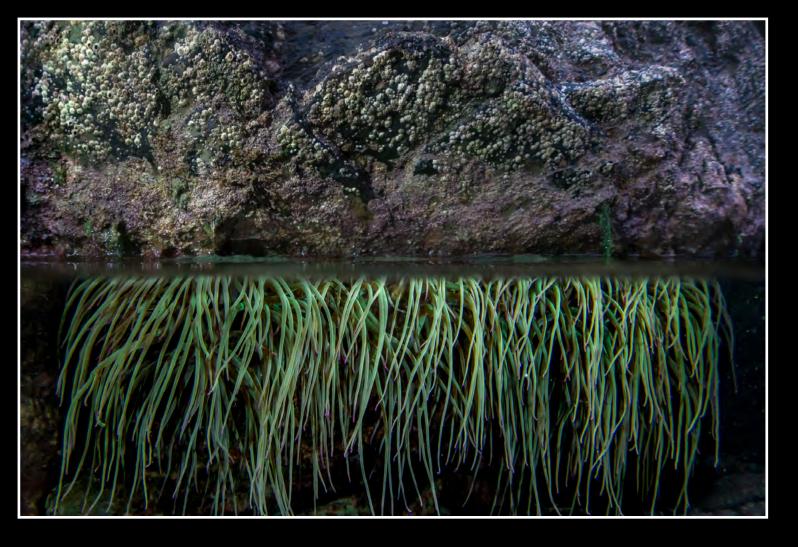
Heading back to my favourite spawning site each year is a photography highlight in my calendar. On this occasion, I really struggled to find frogs spawning! After an hour or so carefully searching I spotted these two common frogs in amplexus just under the surface. I wanted to capture this behaviour in a split level photo. Using a compact for split level photography is really tricky, it took a few shots to capture the image I was after. I am excited to be heading back this year in search of frogs and toads!

Bristol, United Kingdom

Fujifilm, FinePix XP50, Fuji, Fuji Lens, iso 400, f.5.6, 1/266, No Flash Fired

#### Judges notes:

It's not what you've got, it's what you do with it. The split may have been elusive but well worth the effort. This is a deceptively subtle excellent delivery.



## THIRD 'Cornish Alien' Andy Ball (UK)

At first, rockpools come across as seemingly quiet places. However, after filming with Thomas Daguerre, someone who has spent years revisiting the same rockpools, I got to know them in a very different light. Over three months of shooting, we revisited the same residents of our local rockpools week after week. This Snakelocks anemone was one of those individuals, and I wanted to capture the vibrant fluorescence of the tentacles in a unique way. I hope this image inspires more people to explore their local rockpools and fall in love with them, just as I have.

Newquay and the Gannel MCZ, Cornwall, England

Sony, RX100IV, Nauticam NA-RX100IV, UWL H100 Wet Lens, iso 640, f/5, 1/125, Sea & Sea YS-27DX

### Judges notes:

I was drawn to the simplicity of this image. Perfect split with both an 'under & over'. It was yet another example of a simple image which continues to grow and grow on the eye of the viewer. In this case they happened to be my eyes. Martin Edge



## HIGHLY COMMENDED 'A piece of history' Willie Coghill (UK)

A local dive site steeped in history is the wreck of the Drottningen af Swerige (Queen of Sweden), an 18th century merchant ship wrecked on the shore close to the safety of the harbour. My regular dive buddy, Neil Finlayson, and I took advantage of a cold bright February morning to dive it... with hopes of good viz for some wide angle shooting, and our efforts were rewarded. It's not often you dive in amongst 18th

century cannons, and in great condition at that for having spent the last 274 years in the sea.

## Shetland, Scotland

Gopro, Hero 5, Gopro dive housing, Wide FOV 14mm equivalent, iso 101, f/2.8, 1/100, Natural light

### Judges notes:

This one kept leaping out of this category. The composition is simple yet not perfect but the water conditions and subject matter made it stand out a mile.

Peter Rowlands



## HIGHLY COMMENDED 'Get out of my sun!' Martin Edser (UK)

Sometimes by chance everything falls into place. This was a mid-week summer dive at my local diving lake to practice some underwater photography and as they say 'practice makes perfect'. This Signal Crayfish made an interesting subject to practice some close focus wide angle shots and this one particularly with the sun behind it. Whilst getting into position and setting my strobes I noticed my buddy by chance swim above and move into the frame. I had one opportunity to get this shot as it happened. I was really pleased with result. From the expression on the Crayfish's face, to the colour of the water and the position of my buddy it just all seemed to work as a composition and I could not have posed it if I had tried!

## Wraysbury Lake, Middx, England

Canon, G7x Mk2, Nauticam NA-G7XII, Fantasea Big Eye Lens M67 Mk2, iso 125, F/6.3, 1/125, Dual Inon s2000

#### Judges notes:

This is such an unusual composition but it works! There is plenty of depth in the shot and the layers of interest start from the bottom of the frame, up and past the illuminated crayfish with the diver in silhouette. I found this a quirky image but it grew on the panel as the judging progressed.



## HIGHLY COMMENDED 'Butterfish amongst the mussels' Guy Mitchell (UK)

Have dived Paignton pier a few times and am always amazed at how large and healthy the mussels are which grow on the pillars. This was a night dive and I was lucky enough to spot and capture this beautiful butterfish which was making its way through the mussels. There was quite a swell as there usually is on this site so it was a fairly difficult to keep still for the shot but the fish must have felt safe as it didn't attempt to swim away and I managed to get a few decent images. It's always nice to get a photo of a slightly different subject and you don't see many butterfish so I was pleased to get this shot .

Paignton Pier , England

Sony, RX-100, Recsea WHS-RX100, none, iso 125, F6.3, 1/100, Sea & Sea YS-D1

#### Judges notes:

The attractive textures of the mussel shells creates a perfect frame for this butterfish. While butterfish are common in the north and east, they are a much rarer find in the southwest. Alex Mustard



## HIGHLY COMMENDED 'Sea Loch Anemone' James Lynott (UK)

I spend a lot of time diving on the Scottish sea lochs as they are not only reliable all year round, but also have a huge range of habitats and diverse marine life. One of my favourite residents of the lochs as well as being a favourite underwater photography subject are Sea loch anemones (Protanthea simplex). On this particular dive in Loch Fyne I was hoping to try and get an image of a single anemone against a black background, but it is not always easy to find one standing proud on it?s own without any rocks or other anemones nearby. Thankfully I found this large individual sitting nicely on top of a worm tube.

## Loch Fyne, Scotland

Canon, G7x MkII, Fantasea FG7XII, Fixed, iso 125, f7.1, 1/125, 2 x Light&Motion GoBe 850wide

#### Judges notes:

A simple theme but very well lit and isolated against all other clutter around it. The compositional weight within the frame is in balance and every single tentacle of the tube worm is in view and are contained within the the four borders of the frame. Simple but very effective.

Martin Edge



## COMMENDED 'New Years Day in a UK Lake' Marcus Greatwood (UK)

Every year NoTanx Freediving club meets on New Years Day to dive in Wraysbury, just outside London. It's reasonably cold, green and most members are worse for wear however the water is always clear, partly due to the holiday season. This year 20 of us turned up to have a quick dip, after the obligatory group shots Freya found a school of Tench hanging around a shipping container. This is a still from the video blog I was making. These red eyed fish don?t usually hang around when divers approach, so we were very lucky that most of us dived with them and we were able to set-up this shot. The club ethos is to explore the world around us, enjoy the environment and make the most of where we live? I think this shot encapsulates these ideals.

Wraysbury, Middx, UK

Sony , RX100 V, acquapazza, INON wide angle

#### Judges notes:

A classic "two shot" of underwater species and diver is given a fresh twist with a free diver dressed in attractive silver neoprene. We also enjoyed seeing a tench featured in the photo, as they are rarely photographed in British Waters. Creating such a crisp image in dark, winter conditions is no mean feat.



COMMENDED 'Rock Pool Reflections - Low Tide' Elizabeth Sanderson (UK)

I took this image on a cold winter?s day when the tide was close to its lowest. I wanted to capture the beauty of what lies just beneath the surface. This image asks the viewer to take a moment and look closer, to see the diversity of life, shapes and colours in a simple rock pool on the east coast of Scotland. I especially enjoy experimenting with images taken close to the surface that give unexpected reflections, adding another layer of complexity.

Coldingham Bay, Scotland

Canon, Powershot D30, n/a, 5.0 ? 25.0 mm (35 mm equivalent: 28 ? 140 mm), iso 800, f/3.9, 1/100, no flash

#### Judges notes:

Abstract images can be very devisive and this one took a while for all the judges to get on board but we did. There are images everywhere, in any depth and at any time of the year. Peter Rowlands



## COMMENDED 'Beacon Cove Cuttlefish' Guy Mitchell (UK)

This shot was taken during a night dive at Beacon Cove in Torquay. I was diving at night in the hope of trying to get some photos of squid and the tiny cuttlefish which had been around at the time. I was amazed to see how much they had grown from the previous dive only a week or so before. Subjects tend to much more approachable in the dark so I was able to get pretty close as we observed each other and I ended up getting quite a few really nice photos. Nice to see a lot of eggs and young cuttlefish this year as the adult population was definitely lower than the previous years. Hopefully next year things will see an improvement for the species.

#### Beacon Cove, Torquay, England

Sony, RX-100, Recsea WHS-RX100, Subsee +10 diopter, iso 200, F8, 1/200, Sea & Sea YS-D1

#### Judges notes:

An enigmatic subject simply lit on a complimentary background lifted by an elegant pose. What's not to like?

Peter Rowlands



## 24000 Lumens Video Lights

**Rotary Switch (supporting remote control)** 

## V12K Video Lights

- Mode:24000Lumens(45minutes)- 18000lumens(60 minutes)-
- •12000lumens(90mitutes)- 6000lumens(180minutes)
- Compatible with 16\*18650 batteries pack
- CRI : Ra96 CCK : 5600k
- TCLI : 97 R9 : 94
- Weight : 3350g (on land); 600g(Built in with float arm technology design for buoyancy)
- Size :420mm\*80mm\*96(head)

## V9K Video Lights

- Mode:18000Lumens(45minutes) ->13500 lumens(60 minutes)
- 9000lumens(90mitutes) 4500lumens(180minutes)
- Compatible with 12\*18650 batteries pack
- CRI : Ra96 CCK : 5600k
- TCLI : 97 R9 : 94
- Weight : 2780g(on land); 600g (Built in with float arm technology design for buoyancy)
- Size :356mm\*80mm\*96(head)

SZAL EUPE

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Marine Conservation Photographer of the Year: (new for 2019) is open to both underwater and "above water" photos. Open to all photographers (even those who are not underwater photographers). This category has a separate entry system. This is a single image category and photographers may enter up to 5 images. Photos can be taken underwater or above the water but must highlight a marine conservation story (both positive and negative stories are eligible). Freshwater themed images are not allowed. Images will be judged without captions (but entrants can assume

captions (but entrants can assume that the judges will be aware of most major marine conservation topics). The winning images will, however, be displayed with a full caption.



## WINNER 'Caretta caretta turtle' Eduardo Acevedo (Spain)

The Caretta caretta turtles spend much of their life in the open ocean. They come to the Canary Island after crossing the Atlantic Ocean from the Caribbean beaches. In this trip of many years they often have to avoid many dangerous traps like plastics, ropes, fishing nets etc. In this particular case it got trapped in a net and it was practically impossible to escape from it... but this day it was very lucky and could escape thanks to the help of two underwater photographers who were sailing near her.

Los Gigantes, South Tenerife, Tenerife, Canary Island, Spain.

Canon, 5D MKII, SEACAM, 15mm, iso 160, F/8, 1/100, Inon Z 240

#### Judges notes:

The problems of plastic pollution and ghost fishing are both illustrated by this struggling loggerhead turtle. I am happy to learn this individual was lucky enough to survive this deathtrap thanks to the photographer.

Alex Mustard



## RUNNER UP 'Killing angels' João Rodrigues (Portugal)

Mobula rays are caught and brought by villagers to the Munca fishing port (located in eastern Java), the second largest port in Indonesia. A typical victim of bycatch, mobula ray gills are extracted and exported to China to support the rising demand for traditional medicines. This image depicts a local villager processing a mobula with a traditional katana. I chose this dramatic moment, which invokes the exploitation of these charismatic animals, to raise awareness about their cruel reality. This photo was captured during an assignment for National Geographic Portugal. A marine biologist from the University of the Azores, studying the sensory biology of mobulids, led this expedition to develop new methods to reduce bycatch. Without conservation efforts, these winged fish, which swim through the water like angels, may soon be endangered due to overfishing.

### Muncar, east Java, Indonesia

Canon, 5D mark IV, no housing, Canon EF 16-35mm f/2.8L II USM, iso 320, f2.8, 1/200, Canon Speedlite 600EX-RT

#### Judges notes:

All the judges found this to be probably the most distressing image to view but its uncompromising message must be seen by as many people as possible.



## THIRD 'Silent Killer' Noam Kortler (Israel)

After a stormy day I want on a normal dive when I came across so much garbage everywhere, so I decided to put my camera down and start filling my BCD pockets with plastic cups and other plastic waste. One plastic cup took my attention as it looked strange from a distance. When I got close I was shocked from what I saw. Inside the squeezed cup there was a seahorse trapped and drifting in the current. My heart was sore how this poor seahorse was slowly suffocating inside the plastic cup. I was rushed to help him, BUT it was important to me to take a few quick shots, so I can try to explain to people how bad the use of the plastic products is especially close to the beaches as they can easily end up in our seas and turn into a silent killer.

Red Sea Eilat, Israel

Nikon, D850, SEACAM Nikon D850, AF Micro Nikkor 60mm 1:2.8 D, iso 100, f/18, 1/100, 2 X SEACAM 150Digital

#### Judges notes:

It's an image and narrative such as this that the entire scuba diving fraternity should be aware of. These images, whilst sad to view are a reality in our Oceans.

Martin Edge



## HIGHLY COMMENDED 'Shark Classroom' Sirachai Arunrugstichai (Thailand)

I was on an assignment for Save Our Seas Foundation to provide coverage of the numerous research, educational and public outreach works at the Bimini Shark Lab of Dr. Samuel Gruber. One day a nonprofit organisation, Shark4Kids came to work with the Shark Lab on an educational program for a group of high school students in the mangrove forest of Bimini, so I tagged along and took this photo. I must have shot a few hundreds of photos during an hour in the forest, but I couldn't get anything original. As a photojournalist, I should not direct the scene in anyway, but as I dipped my head down underwater, trying to calm myself down from frustration, I just saw this scene happened right in front of my eyes, with funny reflection, and tiny colourful sharks on that surf shorts. I was very lucky to dipped my head, a serendipity.

#### Bimini Island, Bahamas

Nikon, D810, Nauticam NA-D800 with upgrade kit for D810, Nikon 16 Fisheye F/2.8, iso 320, F/20, 1/125, Sea & Sea YS-D1

#### Judges notes:

A graphic, eye catching image of the next generation of ocean advocates meeting a young lemon shark.



## HIGHLY COMMENDED 'Drowned Turtle' Shane Gross (Canada)

A fellow dive guide told me the sad story of a sea turtle hooked and tangled in fishing line and drowned. The turtle was long dead when they found it. I went back the next day to remove the hook and line so it didn't claim any more victims. I also brought my camera to document the situation and help raise awareness about our selfish behaviour towards the ocean and her animals. Perhaps this turtle's death can help save others.

Harbour Island, The Bahamas

Nikon, D500, Aquatica AD500, Tokina 10-17mm, iso 100, f/14, 1/250, Sea&Sea YS-250

Judges notes:

Such a haunting image but it is only by showing it that people's perception might slowly change. Peter Rowlands



HIGHLY COMMENDED 'Switch' Ping Sun (China)

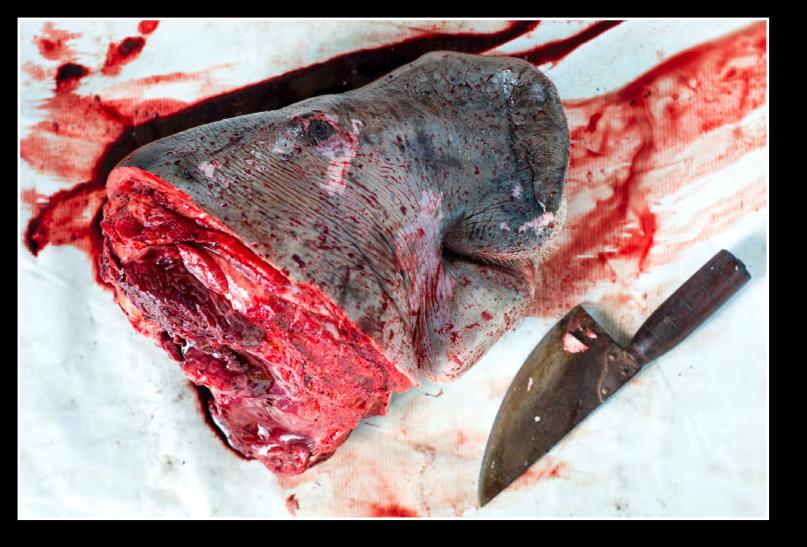
Marine mammals need to breathe like us. How would we feel if we are the one who is trapped and entangled in fishing nets under the sea? I had had this idea for a long time, but as this shot involves nets and the real danger of entanglement, finding safety divers and especially the right model who can hold her breath for long enough and not panicking with nets all over her is not easy. Dry runs had to be done on land and in water without the nets to ensure safety, and finally after much effort, the shot is finally created.

Beijing, China

Canon, 5D MK IV, Sea & Sea, canon 11-24mm, iso 1600, f/6.3, 1/125

Judges notes:

This is an excellent concept image which stood out from the others as well thought out and executed. It would make a great campaign cover. Peter Rowlands



HIGHLY COMMENDED 'Bloodied Head of a Baby Dugong at Necropsy' Sirachai Arunrugstichai (Thailand)

During an assignment to cover a story about the threats of the Andaman Sea, I was informed by biologists at Phuket Marine Biological Centre that they will be performing necropsy on a juvenile dugong that was killed in illegal fishing gear in a marine protected area, so I went there to document the necropsy process. Despite its status as protected species in Thai waters, these vulnerable sirenians are still regularly killed as bycatch in artisanal fisheries in seagrass habitat, while also occasionally poached for illegal bushmeat and body parts as magical charms. According to the recent assessment from the Department of Marine and Coastal Resources, the population of dugongs in the Andaman sea of Thailand is estimated to be at around only 250 individuals. The deep red blood was running over the clean white vinyl sheet, so I just shoot straight down at the head for simplified composition.

Phuket Marine Biological Centre, Thailand Nikon, D800E, -, 50 1.8 G, iso 250, F/4.5, 100

#### Judges notes:

Whilst gut wrenching to see some of these examples it's a a fact of life and images such as this one must come to light to before it's all too late.



## COMMENDED 'Plastic bag eating turtle ' Saeed Rashid (UK)

I came upon this hawksbill turtle feeding on what looked like a jellyfish which I happily photographed. I then I realised it was in fact a plastic bag and wasn't able to eat. I had to try and help so I put away my camera and tried to pull the bag from its mouth. The bag was not only in her mouth but also down her throat. I had to hold onto her shell and try to wrestle from her. The turtle was surprisingly calm and let me help her.

Almost as soon as I removed the bag she tried to eat yet another bag that floated by, I quickly pulled that bag away and she went on to eat a few of the many jellyfish around us, she seemed very hungry. The sad thing is that this story must play out throughout the oceans and without anyone to help.

## Red Sea, Egypt

Canon, 7D mk2, Nauticam, Tokina 10-17, iso 200, f9, 1/125, Inon z240

### Judges notes:

An arresting image that has already underpinned several conservation campaigns. This turtle was lucky, but sadly the few that get helped by a friendly diver are the tiny minority. Alex Mustard



## COMMENDED 'Prawns and Bycatch' Aaron Gekoski (UK)

For every 1kg of prawns we eat, up to 9kg of fish, other crustaceans, coral, cephalopods, and more may have been killed. Bycatch is one of the greatest threats facing our oceans. In fact, it's thought that 40% of all global catch is bycatch.

The prawn trawling industry is traditionally one of the worst offenders, with some fleets producing as much as 90% bycatch to 10% target catch. Something to consider next time you tuck into a tasty plate of prawns...

I took this image whilst on assignment for Discovery Channel, shooting a film for Shark Week on bycatch. It was an image I'd envisaged before getting on the boat, as a strong visual way of illustrating a complex issue that doesn't receive nearly enough exposure.

Florida, USA

Canon , 5D mark ii, None, Cannon 16-35mm t22mm, iso 320, f/13, 1/200, None

#### Judges notes:

By showing these images to all and often is the way forward. As quoted above... 'A complex issue that doesn't receive nearly enough exposure.

Martin Edge



COMMENDED 'The Big Groupers of the Medes Archipelago' Damien Mauric (UK)

The seven islets just one kilometre away from the town of L'Estartit on the Costa Brava form the Medes Archipelago, one of the most popular diving areas in Europe. Almost thirty years of protection as a natural marine park have permitted a complete sea-bed recovery, which hosts sea life like no other with hundreds of species such as groupers, lobsters or even red coral. Thanks to the Medes Islands and the Marine Park, L'Estartit has evolved from a little fishing village to an international diving town where tourists from all around the world are regular visitors of the marine park and can enjoy a pristine Mediterranean sea.

### El Carall Bernat, Medes Islands, Spain

Nikon, D7200, Aquatica, 10.5 mm, iso 200, f10, 1/80, Ikelite DS160

#### Judges notes:

We must never forget that positive images are needed to show what can be achieved in a comparatively short period of time. Peter Rowlands



# SEA SAFARI CRUISES



diving and leisure expeditions in the Indonesian archipelago









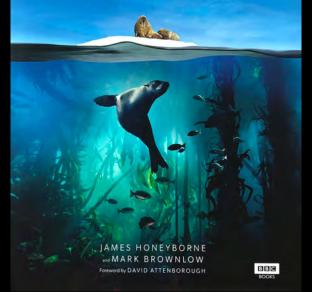






## BLUE PLANET II

A New World of Hidden Depths



WINNER Uber Wasser, Unter Wasser By Tobias Friedrich

Tobias Friedrich is an underwater photographer who loves to travel. Uber Wasser, Unter Wasser, 130 page richly illustrated book, shares his passion, taking readers on a bucketlst trip around his favourite destinations: Raja Ampta, Papua New Guinea, South Africa, Norway, Greenland, French Polynesia, Egypt and more.

#### Judges Comment

Tobias was named Underwater Photographer of the Year 2018, so there is little doubt that his individual images are special. But gathered together in this lavish book, they become even more, as he demonstrates his original photographic visions across so many genres of underwater photography and in such a wide variety of underwater conditions: cold and warm, blue and green, clear and turbid water. A mightily impressive collection.

Alex Mustard

## SPECIAL RECOGNITION Blue Planet II By James Honeyborne and <u>Mark Brownlow</u>

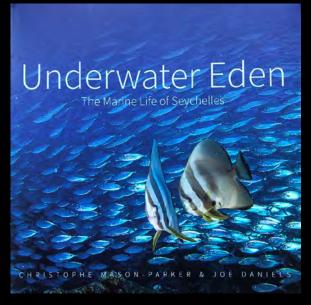
Take a deep breath and dive into the mysteries of the ocean. Blue Planet II, which accompanies the epic 7-part BBC TV series, is a ground-breaking new look at the richness and variety of underwater life across our planet.

## Judge's Comment

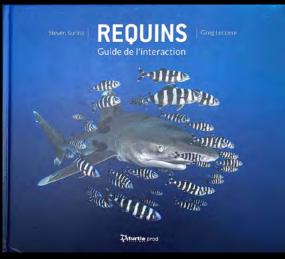
Blue Planet II was a watershed moment in underwater imagery and the book that compliments the TV series is filled with spectacular images from many leading photographers (including one of the judges - AM). The BBC intended for the book to be entered in last year's contest, but it arrived after the judging. However, the quality and diversity of the underwater photography in this volume meant we wanted to award it a retrospective Special Recognition in the category.

UPY Judges

UPY 2019 proved a vintage year for underwater photography books. Here are some of the other stunning books that we recommend seeking out.



Underwater Eden. The Marine Life of Seychelles By Christophe Mason & Joe Daniels



Requins. Guide de l'interaction By Steven Surina & Greg Lecoeur

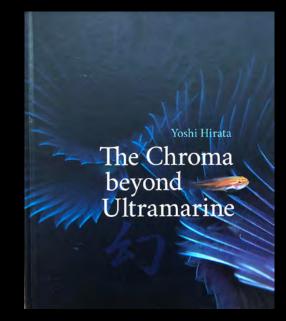


A GUIDE TO SOUTHEAST FLORIDA BLACKWATER DIVING LINDA IANNIELLO \* SUSAN MEARS

Blackwater Creatures By Linda Ianniello & Susan Mears



Sometimes In Galapagos By Multiple Authors



The Chroma Beyond Ultramarine By Yoshi Hirata



Fresh Waters By Mirko Zanni

## FINALISTS

#### Wide Angle

Eduardo Acevedo. François Baelen. Geo Cloete. Marco Colombo. Jacob Degee. Jessica Farrer. Oleg Gaponyuk. Grégory Grégory Lecoeur. Thomas Heckmann. Edwar Herreño. Konstantin Killer. Hannes Klostermann. Mikhail Korostelev. Noam Kortler. Thomas Lueken. Mathieu Macias. Rémi Masson. Egor Nikiforov. Luc Rooman. Becky Schott. Greg Sherman. Jenny Stock. Grant Thomas. Nur Tucker. Francesco Visintin. Mario Vitalini. Lars Von Ritter Zahony. Ron Watkins. Yung-Sen Wu.

#### Macro

Eduardo Acevedo. Man Bd. Songda Cai. Marcello Di Francesco. Fabio Fabio Iardino. Pietro Formis. Shane Gross. Martyn Guess. Jade Hoksbergen. Lilian Koh. Davide Lopresti. Suzan Meldonian. Nicholas More. Adriano Morettin. Cédric Péneau. Greg Sherman. Richard Smith. Henley Spiers. Laura Storm. Matthew Sullivan. Chun Ho Tam. Alex Tyrrell. Flavio Vailati. Els Van Den Borre. Bruno Van Saen. Ming Wen. Jinggong Zhang.

#### Wrecks

Bob Anderson. Rick Ayrton. René B. Andersen. Marcus Blatchford. Renee Capozzola. Fabrice Dudenhofer. Fabio Fabio Iardino. Tobias Friedrich. Kieran Hatton. Ken Kiefer. Noam Kortler. André Musgrove. Giorgos Rigoutsos. Becky Schott. Pekka Tuuri. Flavio Vitiello.

#### Behaviour

Eduardo Acevedo. Richard Barnden. Songda Cai. Mark Drayton. Liang Fu. Grégory Grégory Lecoeur. Jason Isley. Wayne Jones. Mikhail Korostelev. Qing Lin. Jack Perks. Scott Portelli. Jorgen Rasmussen. David Salvatori. Virginia Salzedo. Pekka Tuuri. Flavio Vailati. Pasquale Vassallo. Yury Velikanau. Yung-Sen Wu. Mirko Zanni. Jinggong Zhang.

#### Portrait

Eduardo Arribada. Filippo Borghi. Jacob Degee. Fabrice Dudenhofer. James Ferrara. Pietro Formis. Liang Fu. Michael Gallagher. Marco Gargiulo. Grégory Grégory Lecoeur. Martyn Guess. Mikhail Korostelev. Noam Kortler. Wayne Lai. Nicholas More. Giorgos Rigoutsos. David Salvatori. Virginia Salzedo. Nicholas Samaras. Bruce Sudweeks. Matthew Sullivan. Sander Van Der Heijden.

#### Black & White

Kirsty Andrews. Sean Chinn. Rafael Fernandez. James Ferrara. Marco Gargiulo. Kimberly Jeffries. Ken Kiefer. Wayne Lai. Nicholas More. Anders Nyberg. Gianni Pecchiar. Junqi Peng. Becky Schott. Enrico Somogyi. Henley Spiers. Domenico Tripodi. Pekka Tuuri. Aurélie Vigouroux.

#### Compact

Jon Anderson. Man Bd. Jack Berthomier. Alfonso Exposito. Andrea Falcomatà. Marcus Greatwood. Ferenc Ifj. Lorincz . Taeyup Kim. Jin Woo Lee. Andrea Michelutti. Andreas Schmid. Enrico Somogyi. Ipah Uid. Weiwei Zeng. Weijun Wu.

### Up And Coming

Jesse Alpert. Michal Bazala. Adam Beard. Remuna Beca. Matej Begoc. Igor Bogachenko. Pavlos Evangelidis. Martin Gerard. Emily Irving-Swift. David Keep. Taeyup Kim. Martin Machwitz. Junqi Peng. Andreas Schmid. Zarina Staller. Nur Tucker.

### British Waters Wide Angle

Rick Ayrton. Robert Bailey. David Baker. Spencer Burrows. Will Clark. Robert Cuss. Grégory Grégory Lecoeur. Steve Jones. Mark Kirkland. Nicholas More. Malcolm Nimmo. Daryl Parker. Dave Peake. Jack Perks. Trevor Rees. Henley Spiers. Victoria Walker.

#### British Waters Macro

Kirsty Andrews. Billy Arthur. Rick Ayrton. Dan Bolt. Arthur Kingdon. Mark Kirkland. Cathy Lewis. Paul Pettitt. Trevor Rees. Henley Spiers. Laura Storm.

#### British Waters Compact

Andrew Ball. William Coghill. Martin Edser. Marcus Greatwood. James Lynott. Guy Mitchell. Tony Reed. Elizabeth Sanderson. Ian Wade.

#### British Waters Living Together

Kirsty Andrews. Robert Bailey. Arthur Kingdon. Andrew Pearson. Paul Pettitt. Simon Rogerson. Victoria Walker.

#### Marine Conservation

Octavio Aburto. Eduardo Acevedo. Sirachai Arunrugstichai. Romain Barats. Joerg Blessing. Aaron Gekoski. Grégory Grégory Lecoeur. Shane Gross. Jason Isley. Noam Kortler. Damien Mauric. Saeed Rashid. João Rodrigues. Ping Sun. Ron Watkins.

## Prizes & Sponsors

We at the Underwater Photographer of the Year competition believe that, while prizes are an important part of any serious photography contest, it is the prize that money cannot buy which makes our awards uniquely attractive to underwater photographers. This comes from the worldwide media exposure that we generate for our winners and their photography.

That said, we are very proud that many of the leading companies in the diving and underwater photography world choose to sponsor UPY and we hope all entrants will consider using their products in the future. If your company wants to sponsor a prize in a future UPY, please get in touch.

Placings in UPY get you points and points get you prizes. Each photographer can only claim one prize and the photographers with the most points get first pick.

•Note full terms and conditions of each prize is not listed here.

Prize: Agulhas House 2 x 7 nights full board

#### http://www.agulhashouse.com

Winner: Richard Barnden For: Overall Underwater Photographer of the Year

Prize: Atmosphere Resorts \$500 voucher

https://atmosphereresorts.com/

Winner: Lilian Koh For: Macro. 4th place.

### Prize: Backscatter \$500 USD Voucher -

#### https://www.backscatter.com/

Winner: Enrico Somogyi For: Compacts. Category Winner

Prize: Backscatter \$500 USD voucher

#### https://www.backscatter.com/

Winner: Becky Schott For: Three Awarded images in the Wrecks Catgeory.

#### Prize: Crown Estate Cash Prize £200 GBP

www.thecrownesta

Winner: Paul Pettitt For: British Waters Living Seas 3rd place

Prize: Crown Estate Cash Prize £300 GBP www.thecrowne Winner: Arthur Kingdon

For: British Waters Living Seas Runner Up

Prize: Crown Estate Cash Prize £500 GBP www.thecrownesta Winner: Victoria Walker

For: British Waters Living Seas Category Winner

Prize: Crystal Blue Resort 7 Nights full board http://www.divecbr

Winner: Henley Spiers For: Black and White category Winner

Prize: Dive Into Lembeh 6 Nights 10 dives https://diveintolembeh.com/ Winner: Pekka Tuuri For: 3rd Place Wreck Category + others

Prize: Fourth Element £250 Voucher https://fourthele

Winner: Jack Perks For: British Waters Wide Angle. Runner up

Prize: Magic Filters £100 GBP Voucher http://www.magic-filters

Winner: Enrico Somogyi For: Compacts. Category Third Place

Prize: Magic Filters £50 GBP Voucher http://www.magic-filters.co

Winner: Fabrice Dudenhofer For: Portraits. Third Place Prize: Magic Filters £75 GBP Voucher http://www.magic-filters.co

Winner: Konstantin Killer For: Wide Angle. Third Place

Prize: Master Liveaboards \$1500 USD

Winner: Ken Kiefer For: Black and White. Runner Up

Prize: MV Halton liveaboard trip for two people http://www.mvhalton.co.u

Winner: Robert Bailey For: British Waters. Wide Angle. Category Winner.

Prize: Nauticam CMC-1 Lens

Winner: Flavio Vailati For: Macro. Runner Up

Prize: Nauticam MWL-1 Wet Lens https://www.nauticam.c

Winner: Arthur Kingdon For: British Waters Macro. Category Winner.

Prize: Nauticam SMC-1 Lens

https://www.nauticam.com/

Winner: Tobias Friedrich For: Wrecks. Runner Up.

Prize: Red Sea Divng Safari 7 night http://www.redsea-divingsafari.com Winner: Fabio Iardino For: Macro. Category Winner

Prize: Scuba Travel £100 GBP Voucher https://www.scubatravel.com

Winner: Nick More For: Winners in Portraits Category, Black and White.

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Prize: Scuba Travel £100 GBP Voucher

https://www.scubatravel.com

Winner: Andrew Ball For: British Waters. Compacts. Third Place

Prize: Scuba Travel £100 GBP Voucher

https://www.scubatravel.com

Winner: Mark Kirkland For: British Waters. Macro. Third Place

Prize: Scuba Travel £100 GBP Voucher https://www.scubatrav

Winner: Rick Ayrton For: British Waters. Wide Angle. Third Place.

Prize: Scuba Travel £200 GBP Voucher https://www.scubatrave

Winner: Ian Wade For: British Waters. Compact. Runner Up

Prize: Scuba Travel £200 GBP Voucher

https://www.scubatravel.com

Winner: Paul Pettitt For: British Waters. Macro. Runner Up

Prize: Scuba Travel £500 GBP Voucher

Winner: Bruce Sudweeks For: Portraits. Runner Up.

Prize: Scuba Travel £750 GBP Voucher

Winner: Scott Portelly For: Behaviour Category. Runner Up.

Prize: Scubalamp \$100 USD Voucher

http://www.scubalamp.com/

Winner: Liang Fu For: Behaviour. Third Place Prize: Scubalamp \$300 USD Voucher

Winner: Man Bd For: Compacts. Runner Up

Prize: Scubalamp \$600 USD Voucher http://www.scubalamp.com

Winner: René B. Anderson For: Wrecks. Category Winner.

Prize: Sea Safari Cruises 1 person trip http://www.divingseasafari.com/

Winner: François Baelen For: Wide Angle. Category Winner

Prize: Seabreeze Dive Club Aqaba package https://www.goaqaba.com/

Winner: Taeyup Kim For: Up & Coming. Category Winner.

Prize: Siladen Resort 5 Nights, 10 air dives https://www.siladen.com

Winner: Greg Lecoeur For: Awarded images in Portrait and Behaviour Categories

Prize: Siren Fleet \$1500 USD voucher

http://www.sirenfleet.com

Winner: Nicholas Samaras For: Portraits. Category Winner

Prize: Suunto Eon Core dive Computer https://www.suunto.com/en-gb/

Winner: Martin Edser For: British Waters. Compacts. Category Winner

Prize: Thresher Shark Divers 10 dives

nttp://malapascua-diving.com/

Winner: Jessica Farrier For: Wide Angle. Runner Up. With thanks to the media outlets who showcased our 2018 winners, including:





# UPY 2019

See you all in 2020