



UPY 2018

The following six pages are extracted from the UPY 2018 Yearbook and are a selection on my particular favourites from this year's competition.

You can download all 110 images to savour at your leisure:

www.underwaterphotographeroftheyear.com

Peter Rowlands
Chairman 2018

Judges notes:

This is a great behavioural shot from the main feeding shark to the circling one below while the tail in the distance and the foreground teeth leave us in no doubt what is happening here.

Peter Rowlands

4) Behaviour

HIGHLY COMMENDED

'Tiger sharks feeding on sperm whale carcass'

Chris Burville (Bermuda)

A fisherman called. My friends and I mobilised. 28km offshore, drawn in by the stench, we found the Sperm Whale's remains. Unable to resist, we slipped into the endless blue, 2000m above the ocean floor, to witness this natural wonder. Tiger and Blue Sharks casually paraded in and out of sight, occasionally feeding as the great carcass bobbed at the surface. The scene felt eerily calm, save for the excitement in our eyes. One Blue delightfully clung to our group like a curious puppy. I had to remind myself to stay vigilant, avoid photographer tunnel vision. Half an hour later, when a large Tiger became too curious and received a nose bump from my camera, we took our leave. Back on board with the camera on a pole I composed these close up images of the action. To me this photo naturally personifies the sharks as no feeding shot could.

28km offshore, Bermuda

Nikon, D700, Aquatica, Nikon 16-35mm, iso 800, f/7.1, 1/500, None



5) Portrait

RUNNER UP

'The nose'

Mike Korostelev (Russian Federation)

The picture was taken in Kuril Lake - the place with the highest concentration of bears on our planet. The bears here are not hungry (due to the annual mass spawning of sockeye salmon) so they get used to people and do not feel danger from them. I used a remote control system with a 10 meter cable. I left the camera in the shallow water in the river next to the path that bears regularly pass and hid 8 meters from the camera. This day my camera was spotted by four cubs, which were walking along the path with their mother. The mother stopped and began to look out for the fish in the river, and the cubs saw the camera, they were very curious and began to play with it.

Ozernaya river, Kamchatka, Russia

Canon, 5D Mark IV, SeaCam, 8-15, iso 640, f/22, 1/250, Inon Z240

Judges notes:

I have to admit that I chickened out with this image. It is without doubt heart stopping but I could already hear the whining it would generate that there wasn't sufficient of the frame underwater. As a result, and in hindsight I agree, it would definitely have won with just slightly more underwater.

Peter Rowlands



1) Wide Angle

THIRD

'Evening Snorkel'

Brook Peterson (United States)

I was practicing sunset split shots in the calm waters around Ras Um Sid when I noticed several people walking down the pier with snorkel gear. My first thought was to wait until they were out of the way, but then I realized that THEY were the story. I wanted to preserve how the colors in the sunset seemed to mimick the colors of the corals so I decided a silhouette shot would meet my needs best.

Ras Um Sid, Red Sea, Egypt

Nikon, D810, Sea & Sea, Sigma 15mm Fisheye, iso 400, f/22, 1/160, Sea & Sea YS-D2

Judges notes:

This lovely sunset split shot is enhanced with the other snorkelers on the pier. Most of us would have avoided them but Brook had other intentions which made for a dynamic different image.

Martin Edge



6) Black & White

HIGHLY COMMENDED

'Nohoch Na Chich'

Herbert Meyrl (Germany)

Nohoch Na Chich is the name of a cenote which is the entrance to one of my favourite caves in Mexico. I knew this spot from previous dives and wanted to take a picture of a diver in the background, dwarfed by the huge decorated column on the left side. I placed 3 strobes to light the column and model. Another diver, hidden behind the model is helping out in the background with more light, pointing a strobe towards the camera. My two on camera strobes bring only some additional light to the foreground, their main purpose is to trigger all the slave strobes.

Cenote Nohoch Na Chich, Sistema Sac Actun, Yucatan, Mexico

Canon, Canon EOS 5D Mark III, Seacam, EF16-35mm f/2.8L II USM, iso 400, f/8.0, 1/50, 2 Seacam, 3 Nikonos, 1 Subtronic

Judges notes:

I can't help but think of Ansel Adams and his sublimely toned black and white images of Yosemite National Park. This is up there for me.

Peter Rowlands



5) Portrait

COMMENDED

'Australian Sea Lion'

Greg Lecoeur (France)

Interacting with sea lions is a great experience, they are curious and playful with divers. In this picture we can see an endemic sea lion from Australia who was having fun standing on the sand posing in front of my camera. The conditions that day were excellent for making the image with the sun's rays piercing the surface.

Julien Bay, Australia

Nikon, D7200, Nauticam NA D7200,
Tokina 10-17mm, iso 100, f/16, 1/250, x2
Ikelite DS160

Judges notes:

Such a beautiful portrait. The composition of the sea lion and the balance of all the other elements within the image. The space beneath the feet and the bottom frame, the angle on the facial features with superb and direct eye contact and to top it all the radial sunbeams which seem to wrap around each and every feature of the subject. Great shot!

Martin Edge

3) Wrecks

RUNNER UP

'Safe Navigation'

Gianni Pecchiar (Italy)

The concept of the picture has been developed on two halves/layers. A half below - radial inside lightening with four flashes wired together. The difficulty was in the upper half, that is, to give the correct position of the three tec-divers with scooters, and to expire the bubbles approximately at the same time. Not to disturb the sediment, there was only one chance to get this shot. As for me, a great team work!

Rijeka - House reef of Diving Marco Polo ,
Croatia

Nikon, D7200, Seacam Silver Prelude, AFS
10,5 mm F2,8 fish eye, iso 200, f/13, 1/100, 4
x Seacam seafish 150 wired with cables

Judges notes:

This shot left out from the screen right from the start and stayed as a favourite whilst other images were exiting the judging in their hundreds. A strong image must withstand scrutiny throughout the judging process and this image was always pushing us to choose it.

Peter Rowlands



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