

Our World Underwater 2014 Winners

The winners of the Our World Underwater 2014 Photography Competition have been announced. Best in Show and Wide-Angle Unrestricted Gold was awarded to Sumer Verma with a stunning images of a turtle hatchling.

Winners were announced live on stage during the Our World Underwater film festival in Chicago (February 14 & 15, 2014), and will be published by supporting media partners worldwide. \$50,000 in prizes were

awarded to the winners, who represented more than 15 countries. Congratulations to all the winners and, as always, it is great to see so many members of the Wetpixel community in the placings.

As with all UnderwaterCompetition.com events, 15% of entry proceeds will be donated to marine conservation efforts. The judges and staff at DivePhotoGuide.com and Wetpixel.com congratulate all the participants - the level of imagery was outstanding.



Wide-angle traditional.

“jellyfish” by Hani Bader from Bahrain. Shot in the Kingdom of Bahrain.

Commercial, conceptual and fashion.

“Temple of the Sun” by Shawn Heinrichs of the United States. Shot in Tonga.



Best of Show and Wide-Angle Unrestricted.

“A journey begins” by Sumer Verma from India. Shot in the Lakshadeep Islands.





(Above) Macro Traditional.

“I love Sonia!” by Michele Davino from Italy. Shot at Elba Island, Italy.

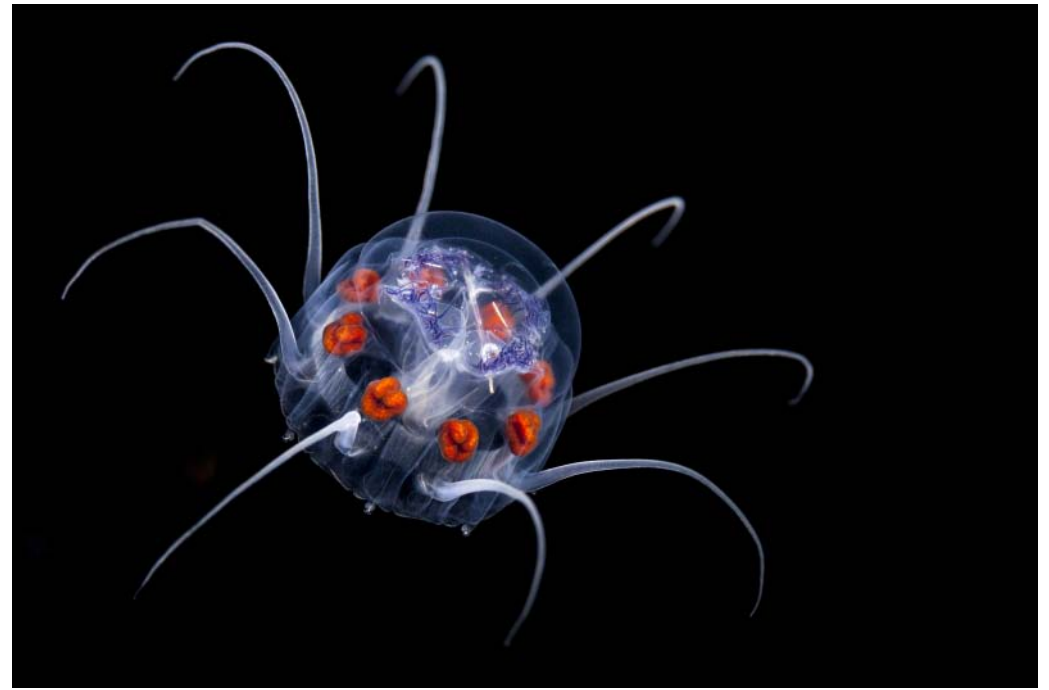
(Top right) Macro Unrestricted.

“Jellyfish Nausithoe punctata” by Fabien Michenet from French Polynesia. Shot 3 miles off the coast of Tahiti Island by night.

(Right) Compact.

“tadpoles” by Bert Willaert from Belgium. Shot in Lovendegem, Belgium.

The judges were Abi Smigel Mullens, Keri Wilk, Matt Weiss and Tony Wu.



www.underwatercompetition.com/Competitions/our-world-underwater-2014

Don't settle for 2nd best



Film - No Filter
No White Balance



Digital - No Filter
Manual WB



Magic Filter
Manual WB

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.

www.magic-filters.com