

Competitions

Wildlife Photographer of the Year 2017 Underwater Winner

The jellyfish jockey Anthony Berberian, France

Late at night, in the open ocean, Anthony dives in water more than 2,000 metres deep. His aim is to photograph tiny deep sea creatures that migrate to the surface under the cover of darkness to feed. Coming across this pair one night, it took many shots to get the right composition – a rare glimpse of these creatures in their natural surroundings.

This phyllosoma, a lobster larva, is just 1.2 centimetres across. With a flattened body and eyes on stalks, its spindly legs grip the empty bell of a small dead jellyfish, a mauve stinger. When alive, this jellyfish glows in the dark and has a nasty sting. The little hitchhiker probably ate the jellyfish's tentacles and now gets a free ride in the ocean current.

Technical specification
Nikon D810; 60mm f2.8 lens; 1/250 sec at f22 (-0.3 e/v); ISO 64; Nauticam housing and Nauticam SMC-1 super-macro converter; Inon Z-240 strobes.

Anthony is a medical doctor working in Tahiti. He is also a professional diver who specialises in scientific diving. He has taken part in several international biodiversity-focused expeditions, as a doctor and diver, to discover and document new species.

www.anthonyberberian.photoshelter.com

www.nhm.ac.uk/visit/wpy/gallery/2017/adult.html



Issue 99/51



© Anthony Berberian

www.uwpmag.com

Wildlife Photographer of the Year 2017

Behaviour: Mammals Winner

Giant gathering Tony Wu, USA

Dozens of sperm whales mingled noisily off the coast, stacked as far as Tony could see. Immediately, he realised that this was something special – like a gathering of clans, these whales were part of a multi-day congregation. For Tony, the sight filled him with hope that ‘the recovery of sperm whale populations may be going well’.

The marble-like appearance of these whales is a sign of skin-sloughing. Large aggregations like this one will rub and roll against each other to exfoliate their neighbour’s dead skin, helping them to maintain hydrodynamic performance. The tactile contact also helps to reinforce social bonds.

Technical specification

Canon EOS 5D Mark III; 15mm f2.8 lens; 1/250 sec at f6.3; ISO 800; Zillion housing and Pro-One optical dome port.

Since 1995, Tony has combined his love of visual art with his interest in the marine world through underwater photography. He has recently focused on photographing cetaceans and documenting spawning aggregations of fish. Tony uses his photographs and writing to encourage others to appreciate and protect the beauty of the oceans. He is also a frequent public speaker.



www.tonywublog.com

www.nhm.ac.uk/visit/wpy/gallery/2017/adult.html

2017 SoCal Shootout Winner

Thanks to everyone who participated in the 7th annual SoCal Shootout as well all a big congratulations to all of our winners!

This year gave us a bit of south swell, making some locations more challenging to shoot than others. Wind kept boats from some of the further islands, and low visibility on the rigs created unique challenges, but overall we saw a wide variety of great shots that showcase the unique diving here in Southern California.

The 2017 SoCal Shootout was judged by professional photographers Andy Sallmon and Scott Gietler.



Andy Sallmon is a freelance commercial underwater photographer specializing in images for diving publications, marine wildlife, natural history books, and corporate advertising.

Thousands of his images have been published to date, some gracing the walls of notables such as the Smithsonian Institute and the Monterey Bay Aquarium.

Besides his work as a photographer, Andy stays busy topside as a sales representative for Sea and Sea, Light & Motion and Beneath

the Surface Products. He is also the U.S. Navy's underwater photography instructor for their Combat Camera units, Fleet Pacific and Atlantic and for the newly formed U.S. Coast Guard dive team.



Scott Gietler is the founder of Bluewater Photo, Bluewater Travel and the Underwater Photography Guide, and one of the world's leading experts in underwater photography education and camera / lens reviews.

An avid marine naturalist, Scott is the author of the Field Guide to Southern California Marine Life. He was the LAUPS photographer of the year for 2009, and his photos have appeared in magazines, coffee table & marine life books, museums, galleries and aquariums throughout California. Scott teaches underwater photography frequently on international workshops to destinations like Galapagos, Indonesia, Philippines and French Polynesia.

We hope everyone had a good time during the SoCal Shootout and we look forward to next year! The 8th annual SoCal Shootout is September 14-16th 2018.

www.bluewaterphotostore.com



I was diving in the Catalina Dive Park for the SoCal Shootout. There were hundreds of blue-banded gobies, and most don't want you to get close. I was lucky to find one that wasn't shy, he held his ground and did not instantly flee like the others. I had already seen it dart out and eat something, so maybe it thought it had a good feeding spot.

I took 35 shots of this particular goby. At one point it opened its mouth wide for a couple of seconds and I got 2 or 3 shots off before the mouth closed. My strobes were pointed slightly in. Photo was uncropped. I used the "creep in" approach, getting a little closer with every shot. I started without the diopter, and when I realized he wasn't scared at all, I flipped the diopter down. His yawn lasted just long enough for me to get 3 very quick shots off.

Nikon D500, Nauticam D500 Housing, flash trigger, Nikon 105mm VR lens, two YS-D1 strobes and the Subsee +5 diopter. 1/200th, F18, ISO 200. That enabled me to have my flash reasonably low powered to recycle fast and F18 meant I could blur the background as I got in close, though it made the focus a bit more picky of course. Most of what I then altered as I moved in closer was the composition, focus and strobe position.

Helen Brierley

www.uwpmag.com

Manta Fest 2017

By Tim Rock

The Tenth Annual Manta Fest Photo Festival in Yap, Micronesia, took place from August 26th until September 10th. Hosted by the dive boutique spa Manta Ray Bay Resort and Yap Divers, more than two dozen people participated for part or all of the two weeks on the event. People travelled from as far as Canada, the USA, Singapore, Germany, Switzerland and the Caribbean to dive and photograph the diverse creatures and habitat underwater.

The contest is more than just a contest. A number of internationally published print and video professionals attend to give afternoon seminars, join the guests daily on the dive boats and give both presentations and critiques every night using the big outdoor screen of the Mnuw pub. Editing with Lightroom and Photoshop, drone photography and self-publishing were among the many topics covered by this year's group of pros.

Subjects from both sea and land were photographed in three divisions and five categories each for DSLR cameras and non-DSLR. There was also a video division. This year those included wild spinner dolphins, manta rays, sunken shipwrecks and WWII planes sitting on land, undersea cleaning stations with tiny shrimp and fish, schooling sharks and sunset shark photography, cultural dancers and banks of Yap's famous stone money.

Over the years the judges noted that the level of entries seems to have greatly improved. Fantastic prizes including full sets of scuba gear, free weeks of diving at resorts and on liveaboards and many other great diving swag and gear was take home by happy winners.



Judy Bennet won the overall grand prize with a photo of reef sharks at sunset with sun rays beaming through a clear wave. Shiela Ott took Best of Class in DSLR with her images of a cleaner wrasse inside the mouth of a sweetlips. And Ann Donahue won the compact camera division with her shots of sharks in a sunburst. Brad Peebles took the video division with clips from above and below Yap.

Divers from around the world are already signing up for the 11th Annual Manta Fest August 25 thru September 9, 2018. For more information see:

www.mantafest.com



https://www.youtube.com/watch?v=6N2hmEpk_rY

2017 BIUPC Shootout Winner

The British and Irish Underwater Photographic Championship (BIUPC) shootout competition was held in August 2017 and is now in its third year in its revised format. The event is an on-the-day shootout with competitors restricted to a 24-hour time slot to both take their images and upload them to the BIUPC organisers. Images may be from anywhere in the British Isles and Ireland but there are rules restricting competitors to a specific time frame and the type of photo editing allowed. With photographers now able to dive in an unlimited range of dive sites compared to previously, the variety and standard of entries had dramatically increased. As a result, the event is steadily increasing in both the number of entries being received and in overall status.

Judging for BIUPC 2017 was chaired by Paul Colley (Chairman of the British Society of Underwater Photographers) together with experienced photographers Joss Woolf and Nick Pfeiffer.

Trevor Rees was crowned Champion of BIUPC 2017 with the judging team deciding that his jewel anemone shot, that also won the Close-Up category, was their favourite image overall.

Trevor describes his winning image:

I was diving in Plymouth in Devon for the BIUPC Shootout. I joined my local club diving from a RIB to enable me to get off shore to some good sites. A loose plan, if circumstances allowed, was to attempt an in-camera double exposure which is accepted within the rules.

My first dive was on the wreck of the HMS Scylla where I knew there to be numerous attractive jewel anemones to go at with a macro lens. Visibility was challenging. With appropriate camera settings, I achieved a suitably framed anemone with a black background. Olympus EPL7, Olympus PT-EP12 housing, Panasonic 45mm lens, Zen flat port, one Sea & Sea YS-110 strobes with a home-made snoot. 1/250th, F22, ISO 320.

Later, I dived near the Mewstone reef, having switched lenses and ports for a fisheye lens. I stayed in the shallows and took a series of sunburst shots. I positioned my sunburst diagonally opposite in the frame to the anemone. Olympus EPL7, Olympus PT-EP12 housing, Olympus 8mm lens, Inon EP01 dome port, available light. 1/500th, F22, ISO 200.

When diving was completed for the day I then reviewed my shots on my



cameras LCD and selected two shots that I wanted to merge. A simple process of using the cameras image overlay feature in the edit menu gave me a new RAW image.

A low-resolution jpeg was uploaded to the competition admin Dropbox server on the same day as the competition. I had little idea at the time if I had a winner or not. When the original RAW file was requested for verification my hopes were raised. Later I was thrilled to find I'd won. My prize, a Maldives live-aboard.

Trevor Rees

www.trevorreessphotography.co.uk



www.biupc.org

www.uwpmag.com

Don't settle for 2nd best



Film - No Filter No
White Balance



Digital - No Filter Manual
White Balance



Magic Filter Manual
White Balance

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

www.magic-filters.com