

PNW DIVER

March/April 2015

M A G A Z I N E

Featuring:

Ron Caswell

Adam Kent

Dale McKee

and more...



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2015 March/April PNWDiver



Cover photo by Ron Caswell

Canon Powershot S90, 6mm, f6.3, 1.60

The Pacific NorthWest Diver Magazine is published bi-monthly and is a publication of the Pacific Northwest Underwater Photographic Society (PNWUPS), which is an organization formed to encourage interest and participation in underwater photography. The organization's central goals are: to provide an environment where photographers can help other photographers improve their skill; to promote Pacific Northwest underwater photographers; and to share the beauty of our underwater environment with the non-diving public. If you have an idea for a story or would like to present an article for consideration, please contact the editor/publisher.



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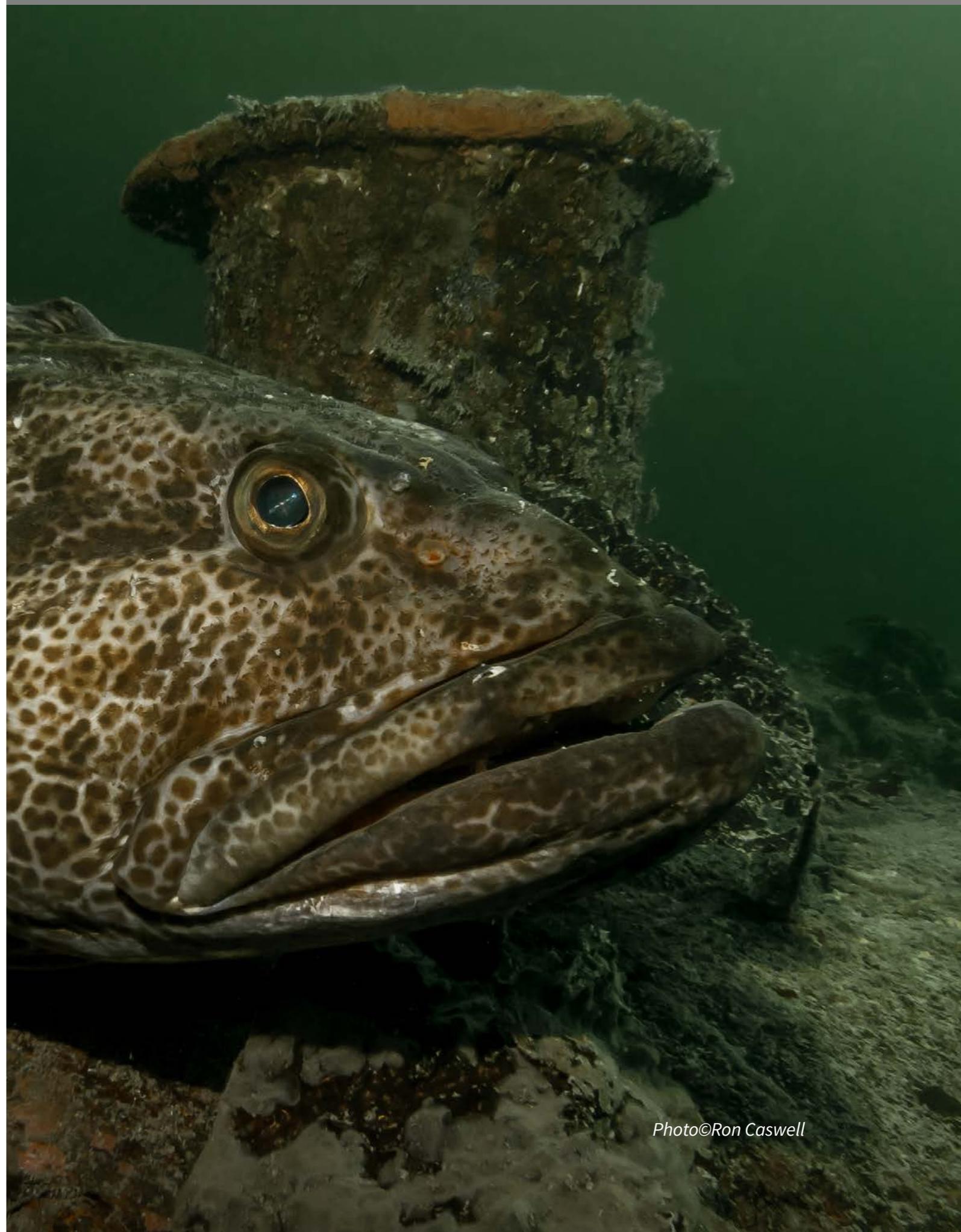
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What a fascinating group of people we divers are!

Once again, as I put another edition of the magazine together, the scope of my learning is growing. This time, Dale introduces us to three amazing women: Lotte Hass, Eugenie Clark and Betty Pratt-Johnson. These women, who were not bound to cultural norms, paved the way for women like me, not only to explore the underwater world but to participate in the photography of it.

*“Do not go where the path may lead, go instead
where there is no path and leave a trail.”*

— Ralph Waldo Emerson, Poet

They left a trail for me, and I very much appreciate it!

I think, though, that my favorite section is becoming the short stories that you readers are sending in. Folks love stories, and in “Your Lens. Your Story.” we have stories that will make you laugh. We have an angry octo, a mean lingcod and a gift-giving wolf-eel. Maybe these will help you recall your own crazy stories and be inspired to share them!

Finally, because video completely overwhelms me, I am excited to welcome aboard Mike Meagher who will provide us with a series specifically catering to our video-loving readers. But photographers, don’t despair, there is some stuff in there for us, too!

I hope you enjoy reading this edition as much as I did. Once again, if you have any leads on artists, news, ideas for articles or simply want to tell us how we are doing, do not hesitate to send me an email.

~Kerry Enns

editor@pnwups.com

Into The Archives

Three Legends of Diving: Lotte Hass, Eugenie Clark, Betty Pratt-Johnson

Written by Dale Carlisle

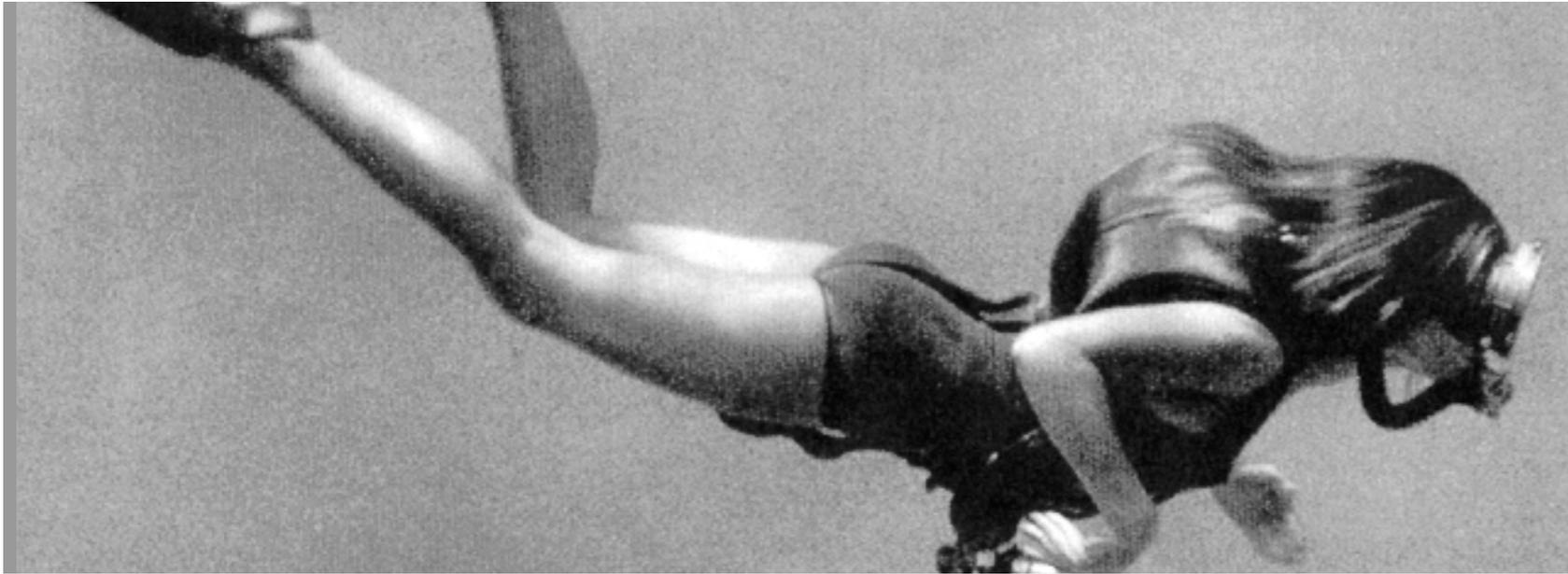
In the last several months we have lost three amazing women whom, in their own unique ways, created an indelible place for themselves in diving's collective consciousness. Internationally known are Lotte Hass and Eugenie Clark while on the local scene, Betty Pratt-Johnson. They were exceptional people, with skills, determination and passions that guided and propelled them forward, not only through the many challenges of diving but also through the barriers of what was once considered, a male dominated activity.

Lotte Hass

Lotte (nee Charlotte Baierl) was born in Vienna in 1928. At the age of 19 she became the personal secretary for a young photographer - adventurer named Hans Hass. There was no doubt that Hans had a love for the sea but it was not so immediately apparent that Lotte also yearned for the same sort of underwater experiences. Nor was it known the lengths she would go to in order to attain the opportunity. When she stated that she should like to join his newest expedition Hans met her with the pervasive male-centric viewpoint of the day:

“At a distance it all seems very fine and romantic, but if you had to face heat and vermin, the coral skinning you and everything festering – I’m not sure whether you’d like that too.”

Lotte's answer was matter of fact:



Lotte Hass (Source: <http://www.genart.eu/hass/hass.html>)

“I should be quite indifferent to that... you ought to take my proposal into serious consideration. A woman can be as tough as a man, if not more so.” [1.]

Not content with Hans’ rebuff, Lotte “borrowed” one of his waterproof cameras and set off secretly for the Danube River to take a series of images that would soon be featured in an Austrian magazine. When she showed this to Hans he was impressed but still doubted a woman’s ability to meet the challenges of expedition work. Finally, faced with the public popularity that a young woman could bring to his endeavour, he relented and agreed to let her join in. By doing so, Lotte became the first woman to explore the coral reefs of the Red Sea and to swim with many unique forms of sea life.

Soon married to each other, Lotte proved to be Hans’ equal in the underwater realm and a natural in front and behind the camera. She both captured beautiful images of her own and was seen, by the world, swimming with large

animals such as Mantas, Whales and Sharks. Fearlessness, combined with her diving and photographic skills, she also had a natural tolerance for the use of oxygen rebreathers, the diving devices used by the Hass’.

Possessed with a new found fame of her own, Lotte turned down offers to becoming a movie actress in order to remain with Hans and continue their expedition and oceanographic work. They went on to several other expeditions and international cinematic success creating underwater film.

Lotte eventually retired from public life when their daughter Meta was born but wrote an autobiography “Girl on the Ocean Floor”. She was inducted into both the Women Divers Hall of Fame and the International Scuba Diving Hall of Fame in 2000.

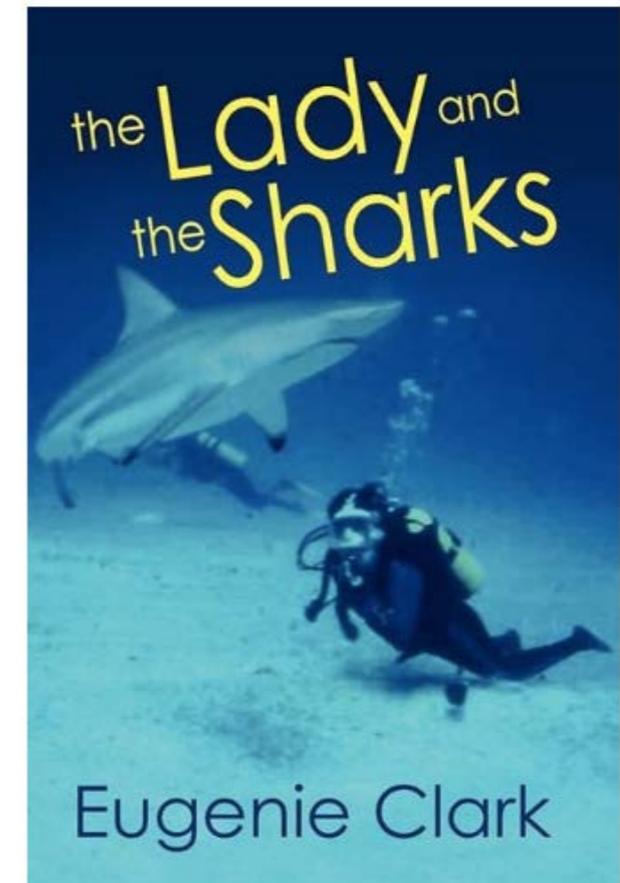
Hans Hass passed away in 2013. After more than 60 years of marriage together, Lotte joined him in January 2015 at the age of 86.

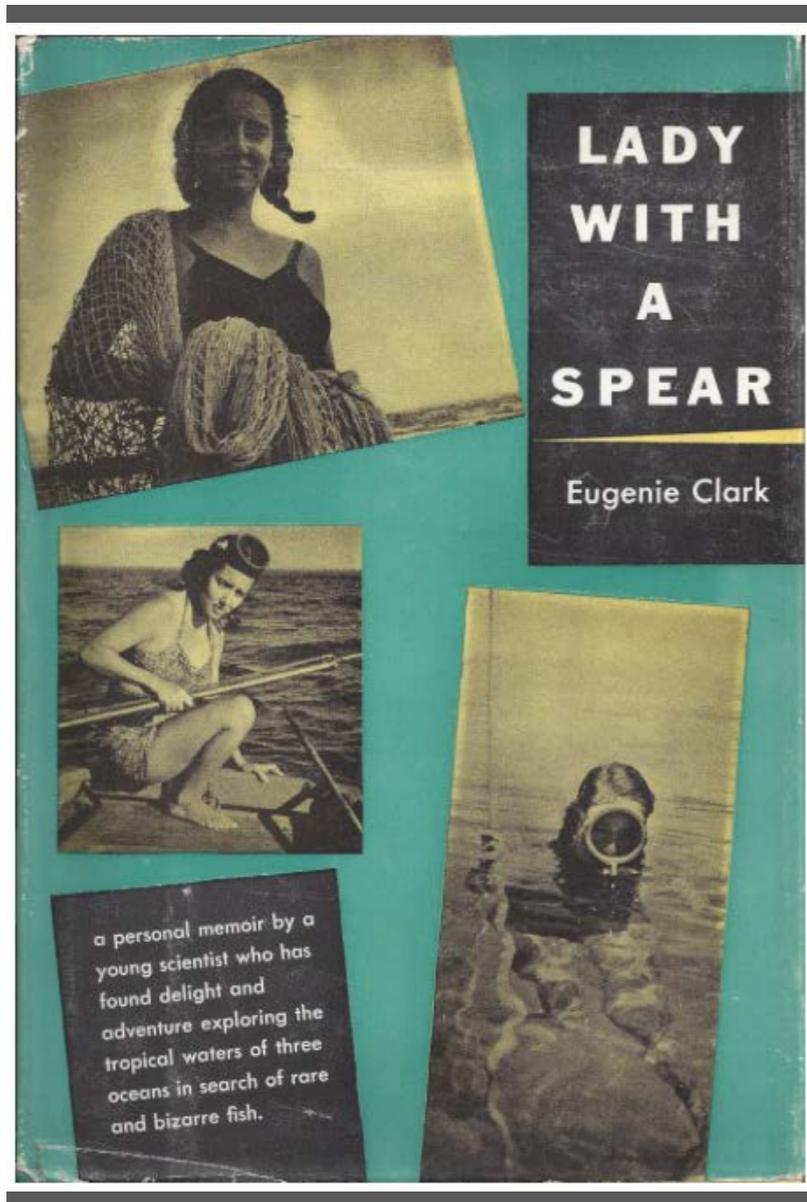
Eugenie Clark

I took several fast deep breaths, adjusted my face mask, checked the safety lock on my spear-gun, and dived back down again into the Red Sea. That may read like science fiction, or a dream. It isn’t fiction, but it is a dream - a dream come true. I had dreamed it first one autumn morning in New York, when I was nine years old. [2.]

Thus Eugenie Clark describes her experience as a young Ichthyologist in her early autobiography: “Lady with a Spear”.

Born in New York in 1922, Eugenie became fascinated by the aquatic realm at an early age and attended Hunter





College where she studied Zoology, later achieving a Doctorate from NYU. She also studied at the Scripps Institute of Oceanography, Woods Hole Marine Biological Laboratory and the American Museum of Natural History. At the Scripps Institute in California she met an early mentor, Dr. Carl Hubbs, who introduced her to both Skin and helmeted diving:

“I grabbed the rope hanging beside the ladder and let myself slide down it into the heart of

the kelp forest. I started walking along the sandy bottom of the sea among the waving kelp fronds that now stretched high above my head. The ships keel looked far overhead...”

During this, her first helmeted dive, Eugenie was nearly incapacitated by a shortage of air, caused by a faulty repair to the supplying hose. She recalled:

“It’s an awful thing to have happen on your first dive,” Dr. Hubbs said sympathetically. There’s only one way to help erase such an experience.” And so, when the helmet was fixed and after a short rest which didn’t allow my fears to become too deeply rooted, I went down again...” [3.]

The cure must have worked because Dr. Clark went on to international renown as a scientist, lecturer, ecologist and diver. She became the founding director of the Mote Marine Laboratory and Professor Emeritus at the University of Maryland, writing three books and many academic papers.

Her work spanned early expeditions to Micronesia (where she was taught to spearfish by Palau natives) and the Red Sea. She also spent decades studying various aspects of shark behavior. Eugenie Clark continued to dive and advocate for aquatic conservation late into life and celebrated her 88 birthday by descending 900 feet in Lake Tahoe in a submersible. After a long struggle against lung cancer she passed away this February at the age of 92.

Betty Pratt-Johnson

“One thing about diving that has not changed for me is that whether I walk quietly into the shallows or roll off a boat, I know that something new will soon come into my life... The newness of each dive is the magic experienced by all divers and snorkelers. It’s what keeps us diving.” [4.]

And so author Betty Pratt-Johnson begins one of her seminal Dive Guides to the Pacific Northwest: “151 Dives”.



Betty Pratt-Johnson (Photo by Barb Roy)

Born in Illinois in 1930, Betty received a bachelor degree from Purdue University before settling to live in British Columbia in the early 1960's. An avid adventurer, she loved to dive, kayak, ski, cave, sail, hike and hang glide.

Certified at the YMCA in 1967 (#55 BC Safety Council), she took to diving with a passion and began writing/editing for "Pacific Diver" and "Diver" Magazines, contributing regularly for over six years. She related her experiences in the Red Sea, Mediterranean, Galapagos, GBR, Fiji and numerous other tropical destinations while at the same time retaining her love for the local waters of the PNW.

In 1976 she wrote her comprehensive diving guide: "141 Dives" which was later to become four works including the guide most modern divers are aware of "151 Dives". An exhaustive work with a high degree of information and accuracy, Betty claimed she wanted to write the sort of guidebook she would want to use and saw it as a great excuse to go diving:

"I wanted to dive during the week when clubs don't ordinarily plan dives. Boat trips were on the weekend too. I discovered no guide to follow, no book about local diving. Yet nothing could keep me from diving at this point. I'd been bitten. I therefore decided to write the very book I wanted to buy..." [5.]

Those descriptions, through both her books and magazine articles would be part of the pioneering efforts that would later develop British Columbia's dive tourism industry. She was also involved in conservation causes locally and overseas, working to promote marine protected

areas. As well as writing extensively about diving, she also authored books about Kayaking and hiking.

Betty continued to dive into her late 70's and continued to hike and write after that. In October of 2014 she died peacefully at the age of 84.

NOTE: Orca Oceanic Diving and Photography, in Bellingham, has several new signed copies of Betty's book "151 Dives" for sale.

Dive related books by Lotte Hass:

Girl on the Ocean Floor. George G. Harrap and Co. 1972 (Original German Ed. 1970).

Dive related books By Eugenie Clark:

Lady with a Spear. Harper and Brother Ltd. 1953.

The Lady and the Sharks. Harper and Row Ltd. 1969

The Desert beneath the Sea. (Co Author Ann McGovern). Scholastic. 1991

Dive related books By Betty Pratt-Johnson:

141 Dives: in the protected waters of Washington and British Columbia. Gordon Soules Publishers Ltd. 1976.

99 Dives: from the San Juan Islands in Washington to the Gulf Islands and Vancouver Island in British Columbia. Heritage House Publishing 1994.

101 Dives: from the mainland of Washington and British Columbia. Heritage House Publishing Ltd. 1995.

151 Dives: in the protected waters of Washington State and British Columbia. The Mountaineers Books, Seattle / Betty Pratt-Johnson/Adventure Publishing. 2007.

Quoted material:

[1.] Under the Red Sea. Hans Hass.

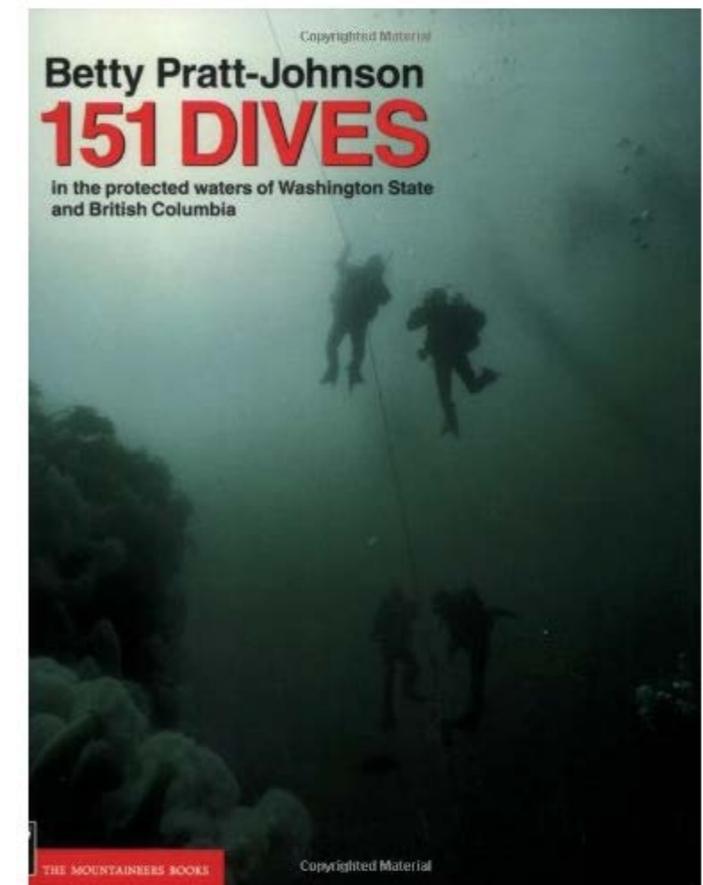
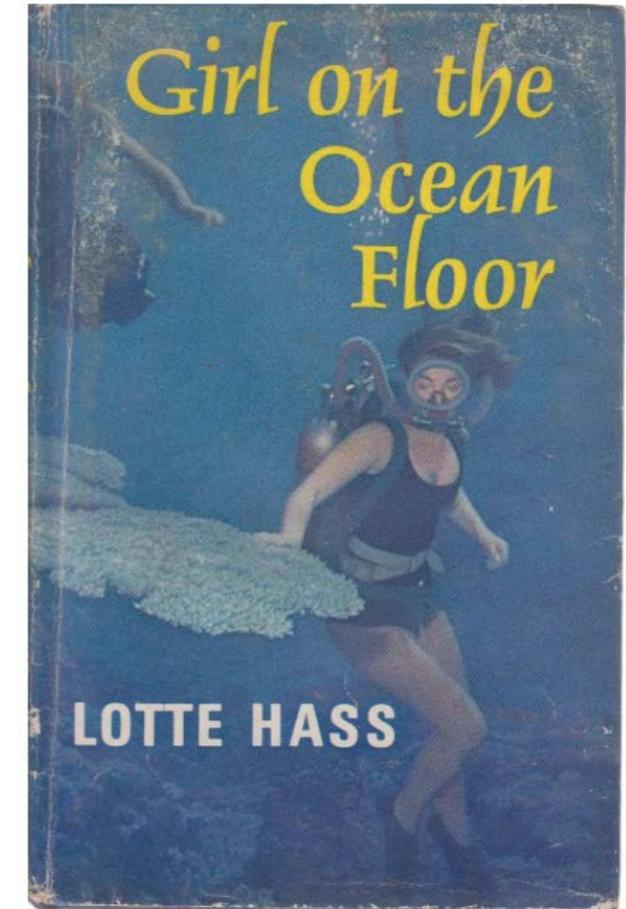
[2.] [3.] Lady with a Spear. Eugenie Clark.

[4.] 151 Dives. Betty Pratt-Johnson.

[5.] 141 Dives. Betty Pratt Johnson.

References:

Above mentioned books and various Internet sources. Book images are interactive and will connect to Amazon.ca where books can be purchased.



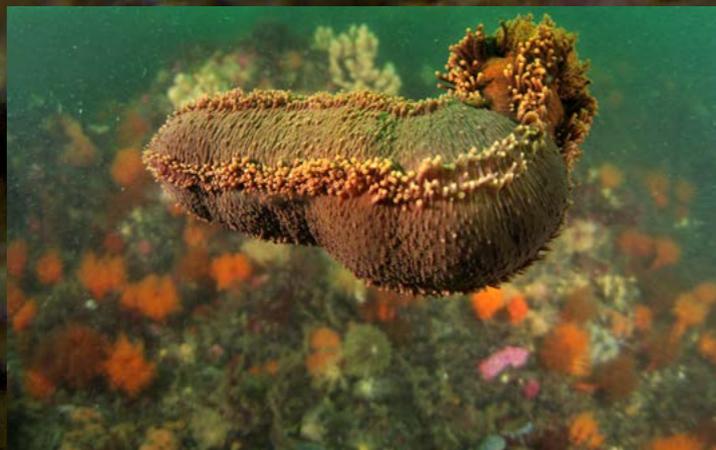
Mystery Blisters Found on Red Sea Cucumbers

In the aftermath of the Sea Star Wasting disease, a new mystery is developing.

By Kerry Enns, Photography by Jan Kocian

In early January of this year Jan Kocian presented some disturbing images of the Red Sea Cucumbers with odd looking blisters. Jan has been keeping his eye open for more occurrences of this phenomena, but happily they seem to be concentrated in Deception Pass. Another trek later in the month revealed that there were only a dozen or so cucumbers affected and specimens only 60' away were not affected. Experts have been notified and are equally stumped.

Interestingly, as Jan was sifting through his images to this article, he came across one that exhibited the same blisters as well as the wasting away disease that had so severely affected the sea stars. This image was taken at Penn Cove in September 2014. If you should come across any Red Sea Cucumbers being affected, please make note of where and when and contact the [Vancouver Aquarium](#). This could be a situation where divers are hyper-aware due to the recent sea star wasting disease, but it doesn't hurt to follow this trend.



News: Baby Orcas Spotted

At a period in history when human marine activities seem to be affecting cetaceans more than ever, it is important to remind oneself that good things are also always happening for this order. In light of this need, Ben Normand, of Pacific Northwest Diver, has opted to bring to you, beloved reader, two positively cetaceous stories.

Written by Ben Normand



A New Arrival Celebrated in the Endangered Southern Resident Population

The U.S. Center for Whale research is confirming sightings of a new member within the J Pod, a small family group within the endangered southern resident Orca population (CBC). At the time of the writing of this article (February 25), the calf is believed to be approximately 1 week old (CBC).

Typically in the wild, the rate of infant mortality

amongst Orca calves is high. This means researchers are being conservative in their approaches, so as not to startle the calf and mother (CBC).

After spending some time around the strait of Juan De Fuca, the pod moved into the Salish Sea, where the calf was first spotted (5Star).

This birth was preceded by the birth of a calf in

December, also to J-pod (CBC).

The total population of J-pod is now 26 Orcas, while K-pod has 19, and L-pod has 34 (5 Star).

Editors Note: Since the Writing of this article, a third calf has been born to L-pod.



The new calf with its mother. (Dave Ellifrit, Center for Whale Research)

World Cetacean Alliance Receives Charitable Status

The World Cetacean Alliance is a global partnership of marine conservationists, scientists and wild cetacean watchers which works to protect cetaceans (World Cetacean Alliance). Their aims are to see an end to the practice of keeping cetaceans in captivity, to develop and implement the best possible whale watching policies and practices, and to foster overall growth in the world's love for cetaceans (WCA).

As of February 13, the World Cetacean Alliance has achieved charitable status, said Roy Mulder, Chair (interim) of the World Cetacean Alliance Global

Council. When asked about the development, he said that the, "World Cetacean Alliance is very happy to have received charitable status in the UK." (Mulder). The main reason for their happiness?

The W.C.A. requests that those readers who wish to donate do so via their geographically pertinent member society/organization. For example, Canadian readers can donate via the [Canadian Marine Protection Society](#). A full list of the member societies/organizations can be found on the [World Cetacean Alliance Website](#) (Graphic: World Cetacean Alliance)



The new calf, J-51, is seen here flanked by its mother, 36 year-old J-19, and its sister, 10 year-old J-41.

(Dave Ellifrit, Center for Whale Research)

Featured Photographer: Ron Caswell

By Ron Caswell



I've had a love of photography for as long as I can remember. Growing up in small town Saskatchewan, I took my first photograph with a Brownie camera at the age of 10. After moving to North Vancouver in 1975, I bought my first SLR: a Pentax Spotmatic. It was a great manual camera that required an understanding of the relationship between shutter speed, aperture and ISO, and how these variables affected exposure and focal length. I read a few books on photography to try to learn how to take good photographs. What started off as a technical exercise on how to use my camera evolved into the ongoing pursuit of learning about photography.

Tube dwelling anemone in the current at Whytecliff Park

Photo © Ron Caswell EXIF: Canon S90, 6mm, f/3.2, 1/60

I began diving in 2009 when I took my Open Water course in the chilly waters of Whytecliff Park in West Vancouver. Over the next year I did some local diving. After retiring I went to Cozumel for three weeks. It was then that I realized I wanted to capture images of the amazing underwater world. Over the next few months I took a few Advanced Open Water courses to improve my photography, navigation and buoyancy skills. I researched affordable underwater camera options and bought my trusty Canon S90, Ikelite housing and single AF35 strobe. This compact setup is small enough to travel easily with and gives me the ability to shoot RAW format with manual settings. Since then I have taken my camera on over 350 consecutive dives.

I do most of my local diving in Howe Sound from Whytecliff to Britannia Beach, along with the odd day trip to Tuwanek (one of my favourite local places). I've also done trips to Port Hardy, Barkley Sound, Egmont and Hornby Island. I've travelled to a fair number of warm water destinations such as Sea of Cortez, Cozumel, Roatan, Hawaii, Cook Islands, Thailand and Indonesia, but always look forward to returning home to dive in the "Emerald Sea".



Decorated warbonnet in a boot sponge at Furry Creek, BC

© Ron Caswell EXIF: Canon S90, 6mm, f/7.1, 1/60



Advances in digital technology have made photography accessible to the masses. Cameras are so easy to use these days that almost anyone can take a decent photograph. There is little incentive for most people to learn about photography and how to manually adjust settings. Underwater photography has a unique set of challenges that the auto mode on a camera just can't handle. I shoot either in 'Aperture Priority' or in 'Manual' mode when I dive, and always in RAW format. For post processing of images on my PC, I use Lightroom 5 and occasionally Photoshop Elements 12.

When composing a photo, I always look for elements that might provide context for the image that could be a co-existing species, a food source, something to give scale or a willing dive buddy. Sometimes I'm just as happy to shoot a portrait of a cooperative marine subject, getting down to their eye level. Being familiar with the principles of design and the "rule of thirds" is valuable when composing a photo and cropping during post processing.

What I love about underwater photography is the adventure of finding sea life and seascapes, and trying to capture those moments. It's like a treasure hunt. It's also a very useful tool for identifying fish, invertebrates and other life. There is nothing more satisfying than sitting back after a day of diving, sifting through images and finding a few that are worth saving. I regularly upload dive photos to my Flickr account, organizing them in albums. <https://www.flickr.com/photos/roncasual/sets>

Steller sea lion at Hornby Island, BC

© Ron Caswell EXIF: Canon S90, 6mm, f/4, 1/60



Flabellina trophina munching on hydroids in the kelp at Barkley Sound, BC

© Ron Caswell EXIF: Canon S90, 6mm, f/8, 1/60



Wolf eel at Tuwanek, BC

© Ron Caswell EXIF: Canon S90, 6mm, f/6.3, 1/60



Sculpin and barnacle at Browning Pass, BC
© Ron Caswell EXIF: Canon S90, 6mm, f/5, 1/60



White and orange tipped nudibranch at Egmont, BC

© Ron Caswell EXIF: Canon S90, 6mm, f/5, 1/60

21 Feature Photographer

Featured Photographer: Adam Kent

by Adam Kent

2015 March/April PNWDiver



© Adam Kent Mukeltio T-Dock 42mm, F5.6, 1/60, ISO250,
with +5 diopter, E-PL7 with Olympus Housing



I currently live in Northgate Seattle, but grew up in Lake Stevens, Washington. I have been diving for 11 years now and have been doing underwater photography for 8 years. My love of diving has brought me from an Open Water Certified Diver to an Assistant Instructor for PADI, with the intentions of becoming an Instructor at some point in the future.

My photography began with using the cheap disposable underwater film cameras during my family vacation. Now I'm using the Olympus E-M1 system with two YS-D1 strobes. Recently I have shot with the E-PL7, E-M1, E-M5 camera using Olympus housing and the Sony A-7 with a Nauticam housing. With these set ups I shot with 2 Sea & Sea YS-D1's, or the Olympus ULF-3 with the Fix Neo 1200, and a Light and Motion 800 for my lighting set ups. For post-processing, I currently use Adobe CS5 on my Windows machine. I have been thinking about upgrading to a newer system but I'm still weighing the pros and cons of each.

Some of my favorite local dive sites would be Mulkiteo T-dock, Keystone Jetty, Edmonds Underwater State Park, and the Edmonds Oil Dock when it was still around. There are so many dive sites in the Seattle area that I would love to dive if only I had enough time.

I have learned over the years is to persevere with your photography no matter what. When you first start out don't be afraid to ask for help from others, and keep taking photos no matter how critical your inner voice is. Another thing that I have learned is that when you first start out diving, get used to your gear before adding another factor like a camera or a scooter onto your task load. It took me two years to get used to my gear before I even contemplated adding something extra.

Some of the best and worst decisions that I have seen others make with their set ups have been related to their lighting choices. At Optical Ocean Sales we have never had someone come back to us saying that we have sold them too much light power. We figure out what people are planning on shooting, whether still or video, and then recommend the best lighting setup for their needs. Ranging from setting up a beginner with the TG-3 camera and housing with a YS-03 Universal lighting Package to a pro/amateur videographer with the Gates Housing for the Sony AX100 with two Kelden 8X Video lights.



© Adam Kent Mukeltieo T-Dock, 42mm, F5.6, 1/160, ISO 250,
with +5 diopter, E-PL7 with Olympus Housing





© Adam Kent Mukeltieo T-Dock, 42mm, F5.6, 1/250, ISO 250,
E-PL7 with Olympus Housing





Featured Photographer: Dale McKee

Author Dan Clements & Dale McKee



Dale is a newer diver and quickly getting sucked into underwater photography. He resides in Westbank, central British Columbia.

Diving Background

Dale started diving about two and a half years ago at age 57. His niece was going to Mexico for some dental work done, and wanted him to accompany her in case anything went wrong. He said sure, and then opened the page to where they were going: Cancun. Not only did the booking company arrange for dental care, they also booked dive trips. Talk about a full service operation! Dale had always wanted to try diving, so . . .

With three weeks before departure, Dale started his Open Water certification. Two weeks later he completed his Open Water in Okanagan Lake. By the time the dental/SCUBA trip was over, he was hooked. Dale says: "Just over two years and 165 dives later, I may be addicted. I got my Master Diver certification last May, and took another specialty last trip."

Photography Development

In Dale's words: "I had done a lot of photography before I dove, my first good camera being a Canon AE1. Anybody remember them? The great thing about that camera was I learned a lot about F stops, speeds, and what I could do with it. With the addition of a 200 zoom lenses with a macro setting I had a lot of fun for years. Good old film.





“When I started diving, I bought a Black Hero, and got some good stuff on my second dive trip to Cabo San Lucas, but I wasn’t happy with the lack of zoom or macro. I also didn’t like having to load upgrades and files onto cards. I’m not a computer guy. (The difference between a file and folder escaped me for a while). I still bring it with me on trips as a backup. You’re talking to a guy that wears two computers all the time. I have moved on to an Intova 14, added a base and two lights: an iTorch video, and iTorch video Pro 4 that has the red lights.

“I use a Mac and iPhoto for processing and storing photos. I have definitely learned that underwater photography is a whole new ball game. But what a gas! This last trip, when I maneuvered to get a shot down the gullet of a giant grouper from a foot in front of him, I had about six divers videoing me and I’m sure thinking ‘he’s nuts’ but I got the shot. You can see that video on my Facebook page. The grouper circled me twice.

“I also had the privilege of diving for about 5 minutes with a six gill shark in Barkley Sound last year. My video didn’t turn out well (hence the two lights now) but my friend and dive buddy, Barb Gow, got a five minute video of the six gill that really shows the power and grace of this magnificent animal.

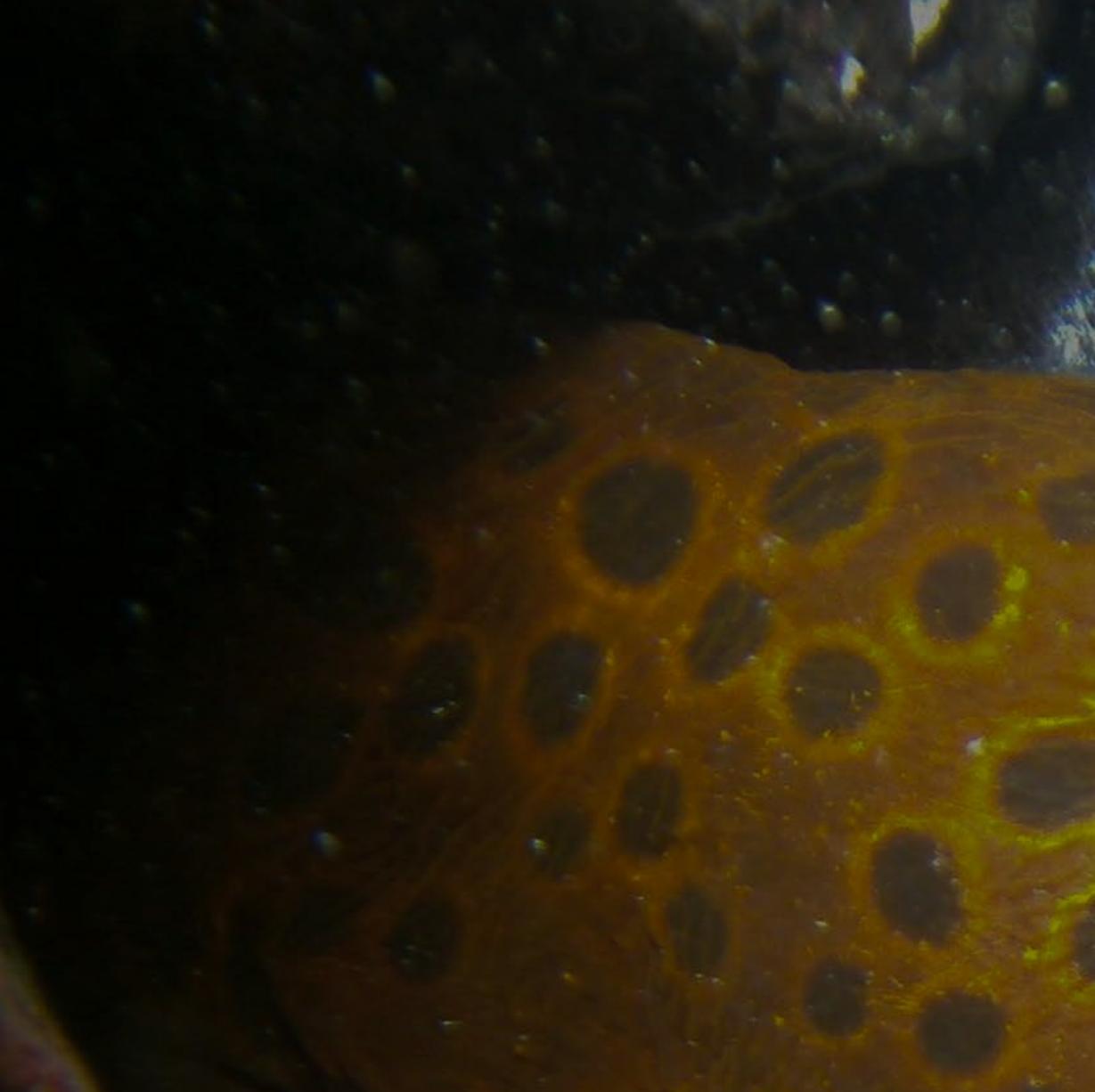
“I recently made a dive in the Skookumchuck Narrows, and the brilliant colors dazzled me. My goal is to work on capturing the beauty and being able to share it with others. On this dive I used the two iTorch lights and an Intova 14 camera. I hope my photos show something of how beautiful it is down there.



Words for New Divers &
Underwater Photographers

“I have a ton to learn, but my buoyancy control and getting my weight just right for my dive equipment so that I can float into a subject without budging I would have to say are the keys to getting that focused shot.”

dalem@shaw.ca



©Dale Mckee

©Dale Mckee

Technical: Aperture Phase Out

Now is the Time to Move to Lightroom

Author Dan Clements

If you are an Apple user who processes your photos with Aperture, get ready for a big change. Apple is in the process of phasing out Aperture for its new Apple Photo product.

So where does this leave Aperture users? Pretty much up the creek, as you will shortly read. Now is an excellent time to convert to Adobe Lightroom (See Kerry's Lightroom work-flow article in this issue). To quote The Verge:

“. . . if you were one of the people who loved Aperture because you like adjusting every possible little setting, and having things like a loupe for pixel-peeping, adjustment brushes for fixing dust spots or blown highlights, and plug-ins to add extra features, here's some bad news: none of these things are present in Photos.”

So say goodbye to getting rid of backscatter and other blemishes. Bye-bye to darkening that over-exposed white coral or oyster shell in the foreground.

And, worst of all, Apple Photo cannot process RAW images. Any editing is done to the jpg picture embedded in the RAW file.

Apple Photo has many features and improvements over iPhoto, which is also being phased out, but it is too dumbed-down to be of any real value to DSLR and higher end photographers. Especially underwater photographers where backscatter, white balance, and color balancing are extremely important. And the inability to process RAW images is a definite nail in the coffin.

What to do? Now is the time to move to Lightroom. Adobe Lightroom is the image processor of choice for most higher end photographers. And if you edit RAW images in Lightroom, it is a very easy transition to Photoshop's Camera RAW function or filter. As Kerry noted, the same program drives all three of these RAW editors.

The full Verge article may be found at: <http://www.theverge.com/2015/2/5/7979925/apple-photos-app-new-iphoto-hands-on-video>

Technical: Using Lightroom For Post-Processing

Written by Kerry Enns



I started out using Aperture (Mac product) for my post-processing, but quite a while I made the switch to allow easier access to Adobe Photoshop. Later I signed up for Creative Cloud which gave me access to the latest updates.

Apertures replacement, called “Photos”, is due to be release this spring sometime. This new app doesn’t seem to be designed with the professional photographer in mind since RAW images will be supported. For this reason, I thought I would give an overview of Lightroom or starting point for those new to this powerful software.

In the November 2014 issue I discussed how Lightroom can be an excellent organization tool. The use of flags and stars allows the user to prioritize which photos to toss and which to work on first and which to move into Photoshop for more detailed edits. This time I want to discuss the

basic work-flow of underwater images, although similar processes can be used for above water images with some adjustments.

Camera RAW filter in Photoshop and Lightroom Develop menu are the same program. This is good news; once you are familiar with Lightroom, making the transition to RAW will be a piece of cake. The procedure I use is a starting point. In time, you will develop what works best for you. Lightroom will process JPEG images using the same methods, but since some information is lost when converting to JPEG, whether in-camera or later, the Lightroom adjustments will be limited.

In the Develop module, the menus are listed on the right side of the image. When all the menus are collapsed, you will see the panel appear on the right of this text (Fig. 1).

The ‘Basic’ tools cover WB, exposure, highlights, blacks and clarity. This is the first adjustment phase. Using the eyedropper tool, hover over a white or grey area. While doing so, you will see the thumbnail version on the left of your image change colors. When you find the white balance that seems right, click on the image. Fine tune the White Balance using the Temp/Tint sliders (Fig. 2).

Since water removes contrast and clarity, use the sliders to increase those areas. Fine tune those with the Highlight/ Shadows/Whites/Blacks slider (Fig. 3) or use the ‘Tone Curve’ (Fig. 4) menu to do the same. When adjusting the Whites/Blacks, hold down the Option/Alt key to show blown out areas. This is really handy. Finally, because the water desaturates color, carefully adjust the Saturation and Vibrance sliders.

If the colors need fine tuning, proceed down to the HSL/Color/B&W menu. These adjustments can be made using either the slider or the radio button in the left corner (Fig. 5). Click on the radio button to select a color that needs adjusting. The mouse will turn into a small circle with arrows up and down. While holding the mouse down, move it up or down to increase/decrease the color saturation. Be sure to play with the Luminance and Hue to see what they do.

Converting to Black and White can be done in either Basic or in the HSL/Color/B&W menu. In the Basic menu, select the 'Black & White' then simply adjust the temperature and tint slider until the desired effect is reached. Notice that when using this conversion the Vibrance and Saturation sliders are disabled. The B&W conversion in the HSL/Color/B&W menu that allows each color range to be adjusted, but also allows each specific color to be adjusted using the radio button. This is a great way to increase contrast within the black and white image. Remembering, of course, to try to have the full range of tones represented in the image from the very light to the very dark.

Sharpening and Noise Reduction is the next step in preparing this images for printing (Fig. 6). If the image had low light then likely there is color noise to reduce. Making

Figure 1



Figure 2

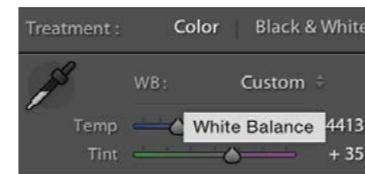
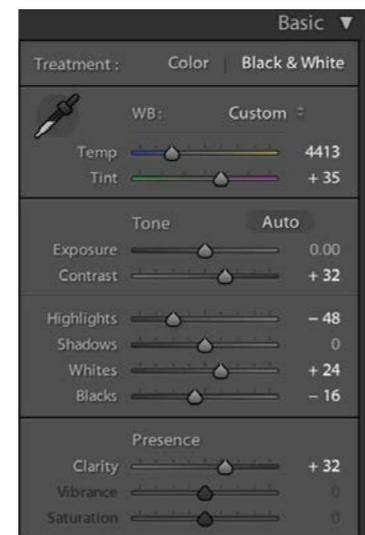


Figure 3



sure the image is at 1:1 (zoom in), first adjust the Luminance slider. From there play with the detail and the color slider. Next step is to make the adjustments in Sharpening, trying not to exceed a radius of 1.3. A wonderful trick is to use the Masking slider, while holding down the Option/Alt to limit the areas that are sharpened. This gives the image a softer look while keeping the important areas crisp.

If you own a copy of Photoshop, you will notice that these tools are laid out in a similar manner in the RAW filter. If your camera is capable, I would encourage you to shoot RAW. Even though the file is large, it allow far more flexibility than the compressed JPEG file.

Now it's time to play.

Both Lightroom and Photoshop are available on a 30-day trial and can be purchased using Creative Cloud for \$9.99US/month. Using the Creative Cloud version allows two computers and requires and INTERNET connection about once/month to make sure the subscription is paid. The software is actually downloaded to your computer. If you own a PC and a MAC, you can download one of each. A standalone version of Lightroom can still be purchased for roughly \$150 at Amazon or B&H Photo.

Figure 4

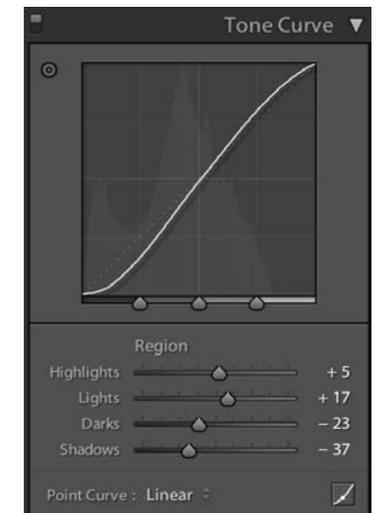
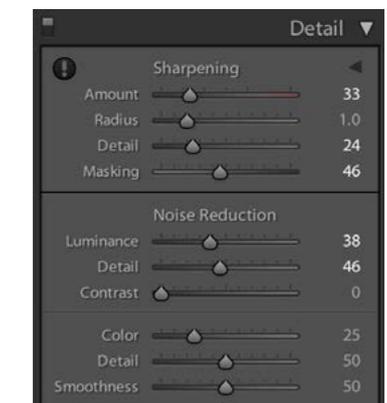


Figure 5



Figure 6



Technical: Creating Great Underwater Video – Part 1

Part one of a series of articles on video, from technique, equipment, software and more.

This article gets us started but has tidbits for photography, too.

Written by Michael Meagher, Images by Talia Cohen

About six years ago I had a rude awakening. I decided to make the switch from taking underwater stills to video. I wanted to become a filmmaker. 32 years of underwater photography had not prepared me for this. Was I in for a rude awakening!

I quickly discovered that there was so much to making a watchable, entertaining video. I sure don't mean to belittle the difficulties that the still photographer experiences. After all, that was my background. But I soon realized that I was in over my head.

I begin this series of articles to share my journey into the art and science of underwater film-making. I'll try to share what I have learned over the past six years so that if you are considering taking this same "plunge" into video, you'll have an idea of the areas to master.

As a perfectionist, I always strive to make my video shorts look professional even if they are produced on a shoestring budget. My goal is to create video shorts that keep the viewer's attention – the kind you'd be proud to submit to a film festival. I will point out my experience regarding the skills and techniques that I think you will need to master, plus the equipment you'll need to gather in order to capture specific shots.

The GoPro system, and How to Film Underwater Like a Pro

There are so many different cameras, housings and equipment choices, as well as many editing systems – there is no way we can cover them all here. I have filmed with video housings the size of a Chevy block, medium-sized camcorder systems, and during the past couple of years, the GoPro system. Today camera manufacturers have given us an amazing choice of inexpensive, better quality video platforms that a few years ago were unheard of. However, for most of the examples in this series, I will focus on the GoPro platform. At times I may discuss other systems (i.e. Reds, GH4 or Camcorders).

The sections on diver skills, lighting, backscatter control, and composition apply to any camera system as well as still photography.

I live in Bellingham, Washington and dive here locally. Our cold, green waters are challenging, but if you can perfect your filmmaker skills locally, then you will have amazing results when you splash into the warm stuff. So let's get started...

The Underwater Filmmaker Mix

Let's begin with breaking down the main areas of study that a world class underwater filmmaker needs to master. Think of the Filmmaker mix as a pie, with several slices. Each slice is vital to make a complete pie. The slices of the pie are as follows:

- The Right Equipment for the Job
- Techniques for Underwater Cinematography
- Story, Planning, and Luck
- Core Diver Watermanship Skills

Still, each slice has many sub-sections and when we get there we will explore each in more detail.

The Right Equipment for the Job.

Filming underwater is quite different than filming above water. There are some important hardware considerations to understand if you desire to capture a certain shot or look. Much as a carpenter uses a specific tool for a specific task, the same is true with cameras, lenses, and lighting, and codecs. Not one tool is best for all situations. Frankly, new filmmakers too often



get “hung up” on their choice of equipment or editing software. There's much more to making a watchable film than an expensive camera or editing system.

For example, last year I attended the prestigious San Diego Undersea Film Exposition. It is held each year with entrants from around the world showing their five minute underwater films. A select few are shown on the big screen in front of a live audience. One film in particular, that I recall, was from a very nice and likeable guy. He had been diving for only a few years, and this diver used a top-of-the-line, high-end, expensive “Red” camera, the type used in major films and TV production. Frankly, I was disappointed. The film was uninspiring, boring and flat. Two minutes into his film I was wishing it were over. That is not the type of audience response you want.

Other films, made with less expensive, older and obsolete camera platforms were received well with applause. These featured a story, good solid techniques, and kept your interest by using some of the filmmakers tricks that we will discuss later. When the five minutes were over, it left the audience wanting more. That is the goal – no amount of expensive equipment will make up for a lack in story and technique.

Techniques for the Underwater Filmmaker

Many years ago, when I was younger, I worked in a dive shop in California. On Sunday mornings I would fill tanks and do chores while the boss was out teaching Open Water SCUBA classes. While working there, I met a wise, elderly customer, named Swede. He would visit the shop on Sunday mornings while business was slow. We would review and critique my Kodachrome slides shots. Swede was my mentor, and he taught me how to look at my images critically. He taught me the basics of composition, and “eye control”.

Swede was also a member of a land-based group of still photographers. They met monthly and critiqued each other's work with the scorn of a movie critic. He invited me to one of their meetings and I learned that what works topside is not the same for underwater. What works for gin clear tropical waters is not the same for our local PNW green, silty stuff either. We will cover these areas in a future article.

Story, Planning and Luck

This is where the difference between a filmmaker and a still photographer comes in play. Everything that a still

underwater photographer must know, the filmmaker must also know, and more. Not only does the filmmaker contend with composition, lighting, exposure, focus, but also needs to manage the element of time.

Video or film is simply a series of still images spread over time, but the subject composition no longer is a static image, but a series of images over a scene. We have to work with moving subjects, a moving or static camera, the flow and timing and pace of cuts, color and moods, editing techniques, transitions, music, organic sounds, continuity, eye flow, and so much more. The end result is a video short or a feature film that must have a flow over time that takes the viewer on a journey in order to work.

This area of story, planning and luck is the second most important piece of our pie. We will spend much time later on this vital area.

Diver Watermanship Skills

Let us dive into this section and immerse ourselves with this this topic in the remainder of this article. Forgive my use of this insensitive, politically incorrect term “Watermanship” use to describe this section. I am a diver, not a politician and I am sure there is a better “PC” term to use. What I am trying to convey, though, is that in order to become a great underwater filmmaker, you need to be a great diver. In my opinion this skill-set is key to being a “world class” underwater film maker. Everything else is secondary.

The Greats Were Divers First

Ever heard of Jacques-Yves Cousteau? He was a great story teller and pioneer underwater filmmaker. How about Howard Hall? Howard is the current “de facto” top dog on the small pyramid of underwater filmmakers. How about Chuck Nicklin, or names like Stan Waterman, or some other pioneer underwater filmmakers like Al



Giddings, or the late Jack McKenney, and many others. All of these “pros” had one thing in common: they were good, competent divers before they picked up a camera. Many were scuba instructors, or dive shop employees, or dive shop owners. Most spent many hours in the water with students, or perhaps were avid spear fishermen in their early diving careers. What is key here is that they were all competent, water-comfortable divers. They knew how to kick their fins and had amazing buoyancy

skills – the mechanics of a scuba diving was second nature to them.

As an underwater filmmaker sitting on the bottom, blowing bubbles, you will need to concentrate on the art and techniques of capturing the images. You should not be burdened with the mechanics of the dive itself. You need to be comfortable in your gear, with the depth, with the narcosis, with the remaining amount of air, the current, the cold, the surge, the silt, the dark, the wreck, whatever it is, so that you can focus on the camera.

For me, what helped me to become a better underwater photographer was the fact that I was an instructor for a period of time. The sheer discipline of being in the pool and ocean over and over built up my comfort level, my conditioning, reduced my gas consumption and improved my buoyancy control.

Seriously, I recommend that if you are not a Divemaster or Instructor, become one. Or at least begin assisting a local instructor every week at the pool and

the ocean. Soon you will soon become a much stronger, comfortable diver. You become comfortable solving problems underwater and such comfort will pay dividends when you take a camera into the water.

Many divers experience the “pre dive jitters”. It’s that natural anxiety that occurs when getting ready for a dive. I experienced that for a while when I was a new diver. It happens to everyone and is natural. But, let’s

face reality. If you still experience the butterflies in your stomach prior to a dive, that means that you are not fully comfortable yet. You simply need more time in the water and more experience. Your goal is to gain sufficient diving time to the point that you are no longer worried about the dive. Instead, you worry about if your housing will flood or not, or if your light batteries will hold out, or if you will find the subject you are looking for. The number of dives is up to you.

Besides comfort, you need to stop shivering from the cold. Get a good dry suit. Invest in dry gloves. You need to keep your core and hands warm to work the camera rig. The cold numbs your mind from its ability to concentrate. You need to be able to concentrate when working the camera, composing, and capturing the image. If you are diving in temperate waters such as California, or even warm waters, good exposure suits are still important. If you are wearing a wet suit, layer it up. The more layers the better, which helps slow down water movement through the suit. That single piece suit won't cut it. Anytime your body is placed in water cooler than 96 degrees, you lose heat and you will chill eventually.



A good exposure suit is one of the most important pieces of diving gear you can invest in. Spend top dollars on this area.

If diving locally in the PNW, consider diving with Argon. Yep, that's right. Tech divers know the benefits of filling their drysuit with argon from a separate tiny tank and regulator. The gas is more dense than air and keeps you warmer. I didn't believe it until I tried it, but it helps. I fill my drysuit with Argon when

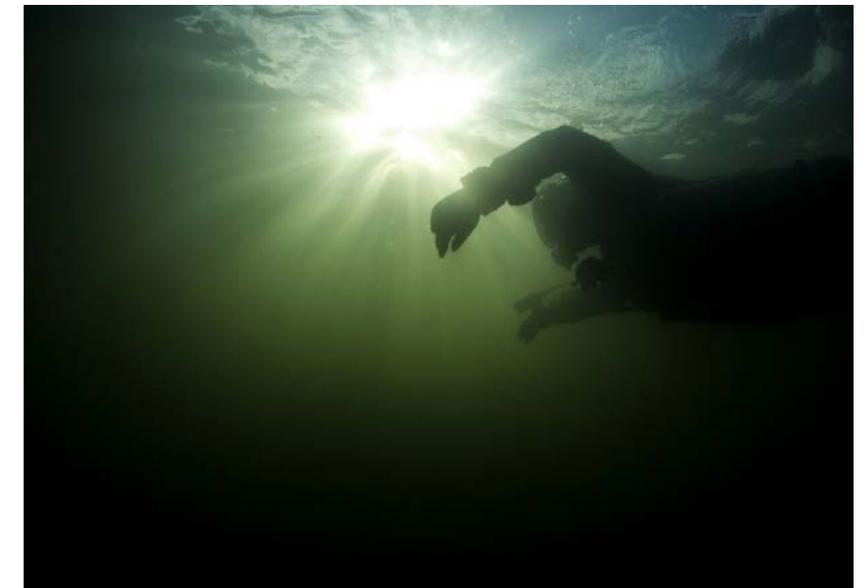
making those long chilly dives. Because I often will set up a studio on the bottom and may never move more than 50 feet, the immobility causes me to get cold fast. Argon helps take that edge away for a while longer. You don't have to be a tech diver to rig up an Argon tank and regulator. As an alternative, invest in the new Blue Heat system. It's basically an electric drysuit undergarment with heating elements built in. It works great although not cheap.

I wear two hoods. A thicker one and one of those 2mm "beanie" warm water caps over the top. It actually makes a difference. Or buy a LavaCore hood, trim it, and wear it under your neoprene hood. It will help too.

Also, get some real fins. Not those squishy split fins or force fins that are very comfortable and easy to kick. Try some full blade, stiff, large fins. Workout with them in a pool. If they feel too stiff and too difficult to work, then your legs and ankles have some room for improvement in the conditioning department. You need to have a strong kick and be able to swim against a current, and to move a camera rig underwater. Traditional full bladed fins also allow you to skull the water with the fins, allowing you to move backwards, a vital skill when hovering along a wall of delicate Cloud Sponges or corals.

Consider using a snorkel. I know. They are no longer in style with many dive instructors. I can't figure out why. Sure, if you are penetrating a wreck or a cave, take the snorkel off. But for normal dives, learn to dive with one and remember to breathe through it at the surface. Whether shore or boat diving, there is always some surface swimming. The snorkel makes swimming on

the surface easier. I use it to take below/above shots on the surface without wasting my tank's gas. One time we came across a pod of feeding White Sided Porpoises. I was the only one in the boat with a snorkel. I jumped in and got some amazing surface shots with my face and camcorder in the water. I know, I am a dinosaur still using a snorkel. It's an amazing tool – consider having it in your tool kit and knowing how to use it.



Buoyancy control is a no brainer. You must be in total control. There is a small pinnacle we dive in Howe Sound near Vancouver, BC. It's called "Sponge Bob" and is basically a small seamount composed of dead sponge matter. The bottom is a soft, silty muck. To film here, we had to set up underwater tripods for the camera on a very silty bottom. Let's just say that delicate, slow, easy descent and movements were required on these dives. If I didn't have good control of my body on this dive, I would have kicked up the silt in minutes.

Still photographers are lucky, they can approach a subject, "snap" an image, then float or fall away out of control. Then they repeat the cycle. The filmmaker

needs to hold the camera still for a minimum of 10 seconds for every take. That involves turning your camera, arms and body into a single tool for holding the camera steady and smooth. Or for gentle, fluid movement like you see topside from a dolly or boom arm. I weight myself so that I am neutral or slightly negative with no camera rig. Then the slight added weight of the camera allows me just the right amount of stability. I often make use of my arms and they act as a small crane arm, or dolly. I use my whole body as a tripod in order to stabilize the camera. Over time you need to learn to swim smooth, slow, and combined with your arms you can move the video camera in gliding motions. It takes time and practice, and diver skills.

Also, find and cultivate a good dive buddy that wants to help you make your videos become successful. A good match is someone that does not want to take photos of video while you dive. Such a person is difficult to find, but a non filmmaker buddy will not be absorbed on their own video and they will become an asset. They can become an assistant, help with locating subjects, holding lights, acting as a model. They can be your backup for watching depth and managing time and gas. My current buddy, Jim, and I are now well synced and in-tune. We know each others' air consumption, and look out for each other. Often Jim will remind me of the impending time to ascend while I am absorbed in a subject. My videos are better because I have a buddy that works with me in all these areas.

Finally, and I hate to say this, but generally, don't dive with strangers. You'll find that all too often you end up having to spend too much time watching over them rather than focusing on the task at hand. They may not

know the importance of managing silt. I've had a well meaning diver point his "narrow" and intense dive light at my subject. He meant well, but did not realize that I had the subject properly lit with my color balanced, soft and wide, diffused video lights. His out of balance light, moving about rapidly, ruined the video.

I know this all sounds shallow, but your time is very limited underwater so make good use of it. If you are on a dive boat as a paying passenger, simply take your own "trained" buddy along. If the Divemaster asks you if you wouldn't mind having a diver team up with you, remember you paid for this time and that you are under no obligation to be a dive guide for a stranger. Politely tell them no. It's the Divemaster's problem and their job to dive with someone who needs a buddy, not yours. Your job is to capture the video.

In the next article in our series of Creating Great Underwater Videos, we will go over some video equipment considerations and fundamentals.

We will talk about some of the unique challenges that we face underwater and some "topside" equipment choices that don't work underwater. We will discuss equipment options that work underwater. We will focus on some considerations for dealing with dirty, green, silty waters, and discuss some wide angle and macro considerations as well as lighting concepts. We will focus on the GoPro platform, but will also cover others in general, as well.

Until next time.



Hermit Crabs

During the months of March and April we suggest looking for Hermit Crabs of various sorts.

Written by Kerry Enns

© Kerry Enns

EIXF: Sony NEX5N, 30mm macro, ISO200, f/14, 1/160

In an effort to learn more about the creatures that we enjoy photographing, this section “Where The Wild Things Are” will showcase 5 or 6 different plants or animals. In conjunction with Donna Gibbs from the Vancouver Aquarium, we will analyze charts of different animal categories found in the Strait of Georgia to determine what has been the most plentiful, historically. It is the magazine’s hope that you will draw inspiration from this information and find your own sample images. I will try to be as accurate as possible with the information found for each, and apologize in advance for any conflicting information.

This edition I am focusing on Hermit Crabs. We see them frequently and snap a photo of them occasionally, but often neglect the amazing diversity of species we have. They are shy, but not impossibly shy. On approaching them, they will tuck into their shell, but wait a few seconds and they will slowly reveal themselves to resume their activity before you so rudely interrupted them. Given the size, they are probably best shooting with a close up lens. For a variety, try using a longer lens, like a 60-105mm macro to capture the intricate details of their amazing eyes. If you’ve successfully captured an image of a Hermit crab doing something really fun or amazing, consider submitting it to ‘Your Lens. Your Story.’ Don’t forget the story part and the camera details so that we can learn from you.



©Kerry Enns

EXIF: Sony NEX5N; 30mm macro, ISO100, f/10, 1/160

Blackeyed Hermit (*Pagurus armatus*)

Description: The Blackeyed Hermit crab has unique elongated black eyes. Like the Bering Hermit, it is a large crab (carapace length up to 5.0 cm). It has red, orange and white bands on its legs along with spines on the top surface of the claws.

Habitat: It is most frequently found on sandy bottoms and tends to prefer Lewis' moonsnail shells.



©Kerry Enns

EXIF: Sony NEX5N; 30mm macro, ISO100, f/14, 1/80

Greenmark Hermit (*Pagurus caurinus*)

Description: This is a very tiny crab and can be mistaken for a juvenile. The chelipeds are a greenish-brown and gray color with orange tips. The walking legs are red-brown with an irregular yellowish-white band. The eyestalk is light colored with greenish-brown bands and the cornea is black and yellow. The antennae are orange. The carapace length is up to 1.0cm.

Habitat: Rock or sandy, exposed or sheltered. Mostly in the subtidal zone in cold waters.

Some general information about Hermit Crabs:

Hermit crabs have a larger right claw than the left; these are their first set of legs. The next two sets of legs are their walking legs. The last two sets of legs are greatly reduced and are used for moving within the shell itself. The carapace is the body-shell and is measured from the head spike (rostrum) to the posterior of the trunk (thorax). It can be seen when the crab extends itself outside the shell. When a crab begins to outgrow its shell, it will fight for its new shell. The main predator on hermits are larger crabs, seastars, and sea anemones.



Grainyhand Hermit Crab

(*Pagurus granosimanus*)

Description: Easily identified by the light blue raised dots on the cheliped and walking legs and unbanded orange or red antennae. The legs of young individuals are yellow. Carapace to 1.9 cm.

Habitat: Intertidal zone among rocky ledges and among algae. It is most active in the afternoon and night.



Orange Hermit

(*Elassochirus gilli*)

Description: As its name describes, the claws and legs are vibrant orange. They are smooth with no spines or hairs. Its eyestalks are short. They will grow up to roughly 3.8 cm in length.

Habitat: It prefers rocky areas, but this one was found on a cloud sponge. The range is low intertidal to very deep.



©Kerry Enns

EXIF: Sony NEX5N, 30mm macro, ISO200, f/16, 1/125

Widehand Hermit

(*Elassochirus tenuimanus*)

Description: This crab has a very wide 'hand' with spines on the top. It will use this claw to block the entrance of the shell when protecting itself. The walking legs have a purplish blue color on the top with rows of red spots on the bottom. The antennae are orange-brown. They can grow up to 5.0cm in length.

Habitat: Subtidal zone usually around rocks but can be found in mud, shell or sand bottoms. It often lives in the large hairy Oregon triton shells.

Sources:

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Lamb, Andy and Bernard P. Hanby. 2005. *Marine Life of the Pacific Northwest: A photographic Encyclopedia of Invertebrates, Seaweeds and Selected Fishes*. Madeira Park, BC: Harbour Publishing.

Sept, Duane J. 2008. *Common Seashore Creatures of the Pacific Northwest*. Sechelt, BC: Calypso Publishing.



©Kerry Enns

EXIF: Sony NEX5N, 30mm macro, ISO100, f/9, 1/100

Bering Hermit

(*Pagurus beringanus*)

Description: The Bering Hermit Crab has pale blue or greenish legs with red bands around the joints and red spines. They can reach up to 2.6 cm long. They like heavy shells that they can completely withdraw into.

Habitat: They prefer calm subtidal waters in rocky areas.

Your Lens. Your Story.

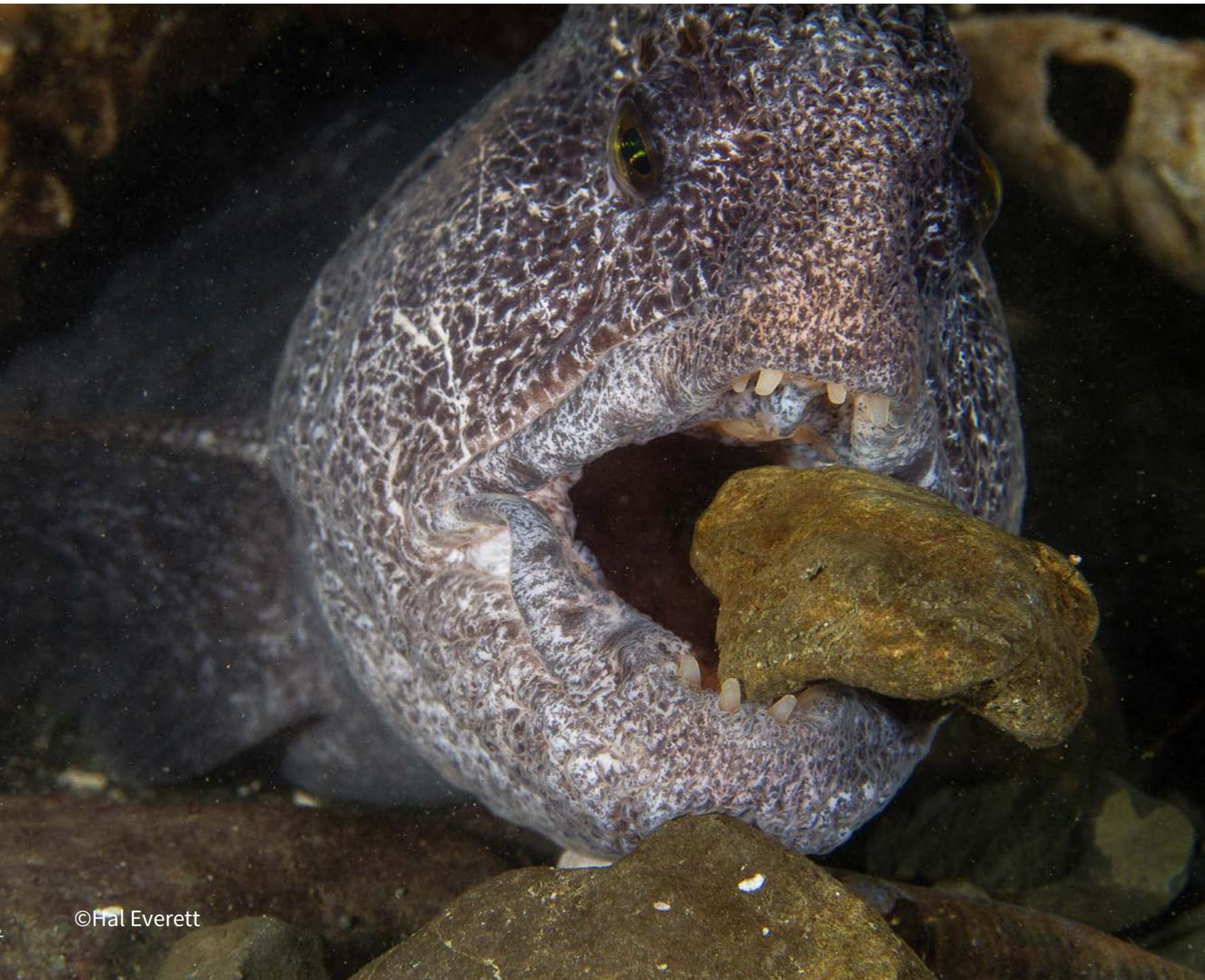
Your turn to shine. We challenge you to submit your photo & story in the next issue.

This is our readers' turn to shine and to show what they have learned or experienced. In this issue ...

Last issue we asked readers to submit images based on the featured critters from "Where The Wild Things Are". A good idea, we think, but we didn't get any submissions. So we broaden the scope and sent out a request. This time we got some bites. Thanks to Hal Everett, Andrea Petersen, Michel Joseph, Mike Meagher and Mary Bess Johnson for submitting their stories. I think you will enjoy them.

Take a moment to share with us your image, then tell us the story behind the image in 150-200 words in length. Include the EXIF data from your image so we can learn from your settings. If you don't know how to find this, don't let that stop you! Just contact one of us and we will gladly walk you through how to find it.

You may submit them to the [editor](#) or if you are too shy to post it to the magazine, you can share it on our [Facebook page](#). We are super excited to see what you've got!



©Hal Everett

Hal Everett

Washington

During the holidays several of us drove down to Sund Rock near Hoodspout on Hood Canal for a day of diving. We encountered a young Wolf Eel at the beginning of the dive, and I spent about 70 minutes interacting and photographing him. Like many Wolf Eels, he liked having his chin scratched, but then emerged from his den for a back and belly rub. After about 30 minutes of this, he began picking up rocks near his den and carried them to me from up to three feet away. This went on repeatedly, evolving into a fairly complex series of interactions: a very gentle pretend bite on my wrist, chin scratching, back rub, then bringing me a rock, over and over again. No food was involved.

This image is important to me because it documents what is apparently unreported behavior and the most significant interaction I have had with any wild creature.

Equipment:

Canon 7D, Canon 60mm f2.8 lens

Nauticam housing, 2 Inon 240-Z strobes with optical synch

EXIF Data: 1/100, f11, ISO 160

Andrea Petersen

Washington

My usual “Wednesday Group” of dive buddies decided we should dive Sund Rock in Hoodspport, WA. I had been there on New Year’s Day and visited two pairs of wolf eels on eggs, and thought it would be a good opportunity to see them again and possibly get a decent photograph of mama wolf eel with her brood.

I heard there were also stubby squid eggs around; and never having seen them before (or I may have, just not paying any particular attention to them), put them on my bucket list for photo ops for the day. I got an OK shot of the wolf eel family, and shortly after finishing with them we found not one, but three different sets of stubby squid eggs, glued to the underside of some boulders at about 70 fsw. I remember them being described as “little pearl onions” or “upside-down white Hershey Kisses”-and they do!

EXIF Data: Canon G16/Fantasea Housing and diffuser for internal flash (no other strobes or lighting, Manual, F2.2, 1/250, SO 125





Michel Joseph

British Columbia

I was diving Clark Rock in Nanaimo when I descended a few minutes before my group. While adjusting my camera, from the corner of my eye I notice something settling next to me – a fairly large octopus right in the open! I maneuvered my camera for the first shot and it lunged forward, turned bright red.

Now only 6 inches away from my dome I managed a second shot before it lunged at my camera, and before I knew it, my entire rig was fully enveloped. It covered my entire rig except for one strobe for several minutes. However, I became concerned about it damaging my dome so I began to shake it off.

What happened next was the greatest surprise of all: the octopus shot up the rock face directly to a den of two wolf eels, where a battle unfolded right before my eyes. It happened so quickly that I did not have time to snap any photos. 23 years of diving the Pacific North West and this was a first! Nature at its finest.

EXIF Data: Canon T3i, 20mm, ISO 100, F11



Mary Bess Johnson

Washington

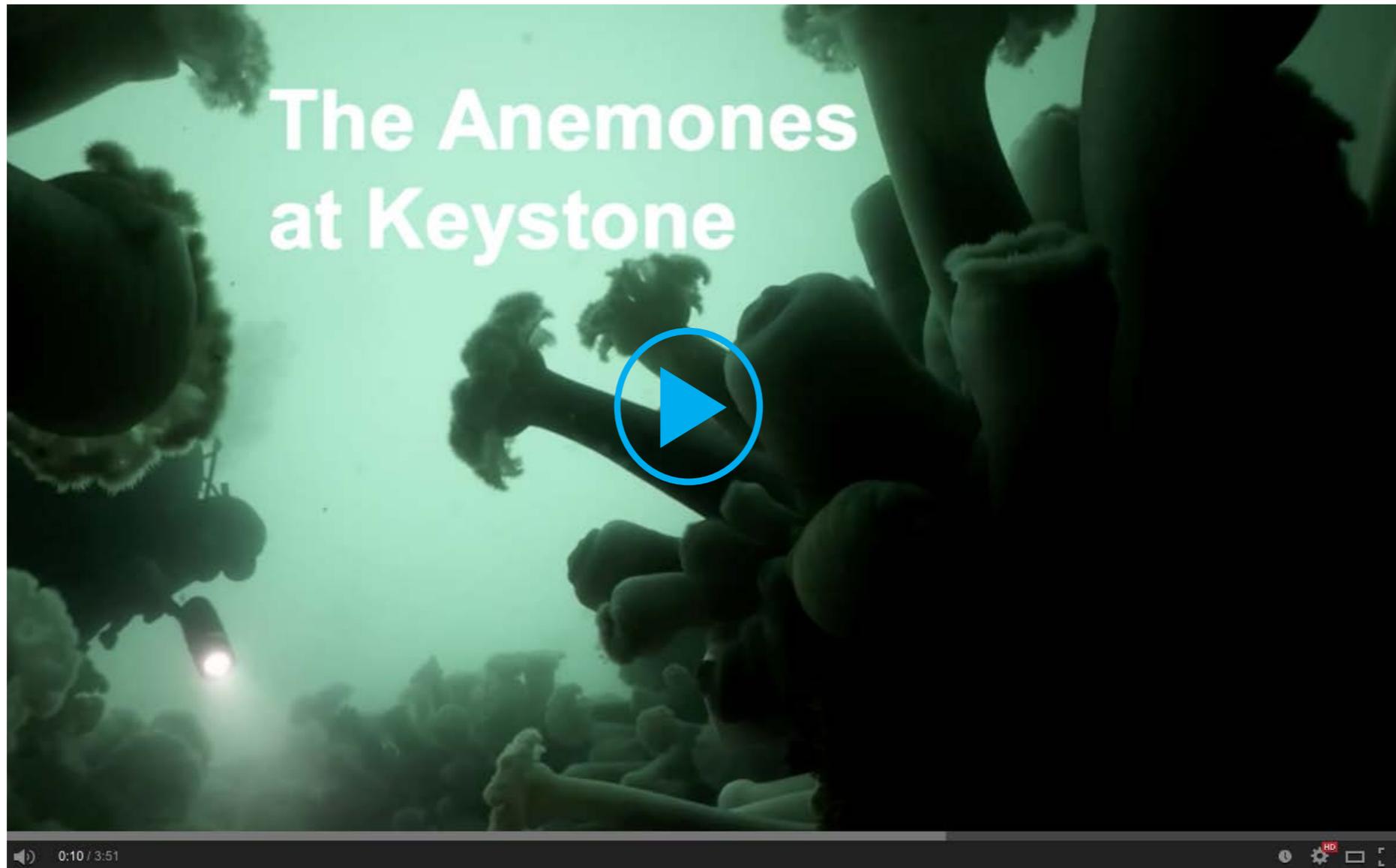
With my husband, Roger, on the first dive following certification, a large indistinct lump gradually took shape through the murky water. A huge lingcod faced away from us on the sandy bottom, trailing a fishing line from its mouth. Poor thing. I thought I should take the hook out of his mouth.

As I reached for the fishing line, the monster turned to face me; mouth open, fins flaring. Startled, I froze. In a déjà vu moment, I recalled my brother lying on a dock posing with his head inside the mouth of a lingcod. My quick-thinking husband grabbed me by the fins and pulled me back. The fish receded into obscurity.

Mesmerized twenty-five years later by a lush patch of red seaweed gently swaying back and forth, it took a moment to realize that a face was peering out from between the fronds; the face of a big lingcod. It was much closer than the one I had seen on my first dive. This time, Roger was not available for a rescue.

There was nothing but a Nikonos V film camera between us. Another déjà vu moment: momentary blindness after a flash photograph. I could take his picture then be gone by the time he finished blinking away the spots before his eyes. It worked. Here is the picture.

EXIF Data: Nikonos V, Kodachrome 400, 35mm Lens, 1/125, f/11



Mike Meagher

Washington

My dive buddy, Jim Copher, and I dove the Keystone Jetty on January 25th. It was a perfect day for diving at Keystone – no waves and we timed the slack perfectly. On this dive our goal was to test the slow motion video capabilities of the GoPro Hero4. The Hero4 when shot at 1920x1080 supports higher frame rates which allow a smooth slow motion effect if done properly. It had been raining for a few days prior and we were surprised to have 15 ft visibility. We prepped our gear on the benches and waded into the water at

2:30PM just prior to the current subsiding. There were several nice sized Lingcods hanging around but we concentrated on Jim lighting the white Plumose Anemones.

Filming was done with a Hero4 Black and LCD back housed in a DeepPro Systems domed water corrected GoPro housing. A pair of BigBlue VL5800P 5800 lumen video lights were used on the camera and Jim held a BigBlue 2500 lumen light for accent. We added custom warming filter gels to the lights to slightly warm the color. I experimented during the dive with different frame rates of 120, 60 and 30 fps. Camera settings were FOV Wide, Protune ON, Native White Balance, Color FLAT, Sharpness Medium. I switched between

Spot Meter and Average Metering during the dive depending on the subject. Color balance was calibrated by filming a few frames of a custom color calibration slate underwater and later color corrected in post using Davinci Resolve Lite. No filters were used on the camera. I always shoot my GoPros underwater this manner and color balance the image in post. It's more work this way but I am in more control of the final look.

Check out my youtube channel and Underwater videos at:

<http://www.youtube.com/wolfeeldiver>

Travel Corner

Five amazing trips to consider.



Monterey Shootout

August 2015

Trip estimate \$800US/person

Want to improve your underwater photography, be inspired by some of the top marine videographers and photographers, and party with a great group of folks? If so, then join us for the NCUPS 2014 Monterey Shootout. Lots of diving, photographing, seminars, and socializing. The exact dates have yet to be finalized, but the event is normally held in early August. This year we are looking to charter a boat for our group.

Objectives:

Improve photo skills, harbor seals, sea otter, sea lion, rock fish, macro subjects. Contact [Dan Clements](#) for details.



Socorro Aboard the Nautilus “Belle Amie”

February 1-9, 2016

Trip estimate \$3200-4300US/person

Are you interested in a world class dive excursion on the Nautilus family’s newest addition to their fleet, “the Belle Amie”? What about up close interaction with giant mantas and dolphins which occurs consistently year-round at Socorro?

The unique interaction with giant mantas is what Socorro is famous for! As mentioned, the sharking is world-class as the 10 different species of sharks are resident in the Islas (where else do experience 5-6 reef sharks stacked high on the rock ledges of Roca Partida). The water temperatures: 73 – 74 degrees in February, which is when 1200 humpback whales from Alaska migrate down to Socorro for mating. You will see loads of whales and you will hear them singing underwater, maybe one or two may even pass by. You may even hear



them singing through the hull of the ship at night What a great way to fall asleep after a tough day in the office.

8 Spots available.

Objectives:

Improve photo skills, humpbacks, 12 different shark species, giant mantas, dolphins, schooling tuna, liveaboard delux ship

Contact [Michel Joseph](#) for details.



Campbell River Area Salmon River and Salt Water Diving

September 6-12, 2015

Trip estimate \$1,400US/Person

This year we will return to Vancouver Island in September. Spend several days in the Gold, Nimkish, and Campbell Rivers photographing salmon and wide angle with Eiko Jones. Then spend the next few days diving around Quadra Island . The exact itinerary will depend on reiver water levels and fish migration. We will stay at Taku Lodge on Quadra Island. Costs include lodging, two days river diving with lunch, four days of two tank diving with Abyssal.

Objectives:

Salmon, wide-angle river canyon, sea lion, Salish Sea marine life.

Contact [Dan Clements](#) for details.



Barkley Sound Shark Week

August 17-21, 2015

August 21-25, 2015

Trip estimate is \$980CAN/person

This will be the fifth year for Shark Week at Rendezvous Lodge on Barkley Sound. Four days of diving. Prices include pick up/drop off in Port Alberni (for 6-10 people), accommodation, 2-3 dives/day, air, cylinders and weights, meals (except pick up day), coffee/tea, and use of the facilities (kayaks/hot tub/etc). Dr. Chris Harvey Clark will return as the shark biologist. Price includes transportation to and from Port Alberni, meals, lodging, and air fills. An excellent video describing Shark Week may be viewed by following [this link](#). Get more info [here](#).

Objectives: Six gill sharks, rays and dogfish.

Contact: Peter Mieras at 877.777.9994, or [email info@rendezvousdiving.com](mailto:info@rendezvousdiving.com)



Eastern Mediterranean

Dates/Cost: TBA

After a business class flight from Seattle, we rendezvous in Amman, Jordan, for a visit to Jerash and Petra. We then board our charter in Aqaba, with planned stops in Egypt, Cyprus, Antalya and Kusadasi in Turkey, Rhodes, Delos, Mykenos, Santorini, and Athens, Greece. We finish up in Istanbul with a quick trip to Cappadocia before flying home. This is a combined visit to sites of historical interest with exploring the Eastern Mediterranean's underwater world. This trip is currently sold out, but there is a wait list in the event of cancellations.

Objectives: Antiquities photography, Eastern Mediterranean marine life.

Contact [Dan Clements](#) for details.





Dan Clements

*Washington, USA
Founder/Columnist*

Dan is an adventurer who has a deep appreciation and respect for the world's natural wonders and life in its many varied forms. He has climbed, skied, sailed, SCUBA dived, and traveled throughout the world. He has made first ascents in North and South America, and run major white water rapids in Africa and the Western Hemisphere. He wrote the now sold out Critters, Creatures, and Kelp in 2009.

He was fortunate to have parents who exposed him to Hopi, Navajo, Seri, and Lacandon First Nations populations. Later in life he was privileged to be able to spend time among the Bushmen (San) of southern Africa, and Qechua and Aymara in the Andes. He is working to try and increase knowledge and appreciation of Pacific Northwest indigenous populations.

He holds an MBA in international finance and has sat on boards for United Way, Housing Hope, Cayenta Systems, Eden Systems, Snohomish County Public Facilities District, and Ibis Publishing.

When he is not underwater photographing he enjoys cooking, back country skiing, distance running, mountain biking, and opera. Everett, Washington is home base and where he and his wife Karen raised two sons.



Kerry Enns

*British Columbia, Canada
Editor/Publisher*

Kerry grew up in Brazil as a missionary's child and moved to Wisconsin at the age of 10. While her father worked on his studies, she entertained herself by cycling, swimming and fishing and earned spending money by delivering papers and babysitting. When her family moved to Winnipeg, she found herself heading to British Columbia to go to Trinity Western University. She married and stayed in BC raising 2 children.

She holds a degree in Geography and is certified to teach elementary and middle school students. She currently works part-time as a Teacher on Call in order to fund her diving, photography and travel.

She enjoys travelling and has had recent visits to the UK and India visiting her daughter. She hopes to continue to travel as much as her finances allow it and would like to someday dives the beautiful tropical water world wide. She particularly wants to visit Brazil not only to dive but to work on her fluency of the portuguese language.

She is very excited about this magazine and looks forward to the opportunities it will bring.



Talia Cohen

*British Columbia, Canada
Creative Consultant*

Talia grew up in South Africa, and has lived in the Missouri, Rhode Island, New York, and now calls Vancouver her home with her husband and 2 dogs.

She is a Creative Director, and has attended the Rhode Island School of Design, Brown University, MIT and Babson. Talia has produced work for some of the world's leading companies and organizations including Unilever, General Mills, SportChek, and The BC Dairy Foundation.

Since a young age she has been enchanted with the world below the surface. And, when not at the studio, she takes every opportunity to explore the underwater world, camera in hand.



Ben Normand

*Ontario, Canada
Columnist*

Ben Normand is a keen explorer of the aquatic realm. He is constantly striving to expand his knowledge and experience. While all facets of oceanography, biology and geography interest him, his true passion lies with the study of, and interaction with, marine mammals. Notable marine achievements include diving the Great Barrier Reef and swimming with the Hector's dolphins in Akaroa.

He currently holds a B.A. With honours from the University of Toronto where he studied environmental policy and religion. He is currently taking steps towards obtaining a Masters degree on one of the coasts. He is hoping to study the impact of various fishing methods on the health of regional populations of the rorquals.

His personal interests include sailing, skin and SCUBA diving, hiking, reading and movies. He resides in beautiful Port Hope, Ontario with his wife, daughter and dog.



Dale Carlisle

British Columbia, Canada
Columnist

Certified in 2007, Dale is interested in several facets of diving. As a long time fishkeeper and naturalist, he loves being able to access the aquatic realm in order to better observe fish habitat and behavior. In 2010 he began a long term study of a local lake (The Cultus Lake Project) in order to learn more about an endangered species of fish that resides there.

Out of that interest he began learning how to capture images of his subjects and continues to develop his underwater videography as both a vehicle of communication and art form.

Dale also enjoys researching the historical aspect of diving and often uses vintage era gear and techniques himself, which he shares with others at www.manfish.ca.



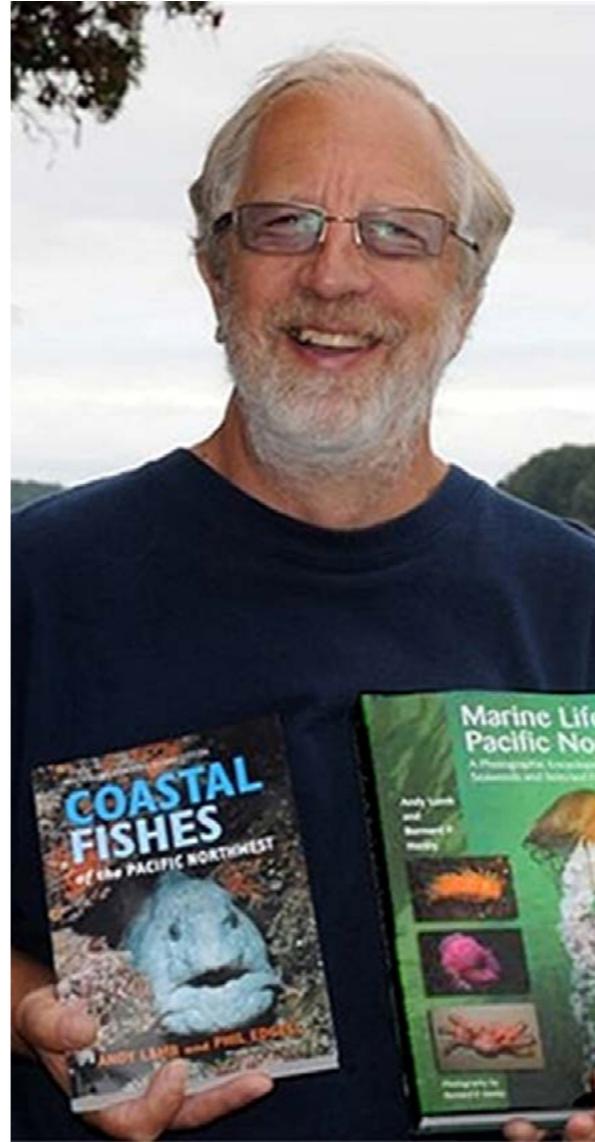
Donna Gibbs

British Columbia, Canada
Scientific Consultant

Research Diver/Taxonomist, Howe Sound Research Program, Vancouver Aquarium Donna Gibbs has been working at the Vancouver Aquarium since 1992 and is an expert in local marine taxonomy. She has over 2300 logged cold water research dives and has been diving for the Howe Sound Research Program for 20 years.

She has contributed to 7 scientific journal articles, and also played an integral role in producing Andy Lamb's Marine Life of the Pacific Northwest. Her work directly contributed to the discovery of the cleaner lebbeid (*Lebbeus mundus*), a previously unknown cold water shrimp.

Her recent work focuses on photo documentation of organisms in Howe Sound, and on training less experienced divers in marine taxonomy. Donna manages the Pacific Marine Life Surveys database.



Andy Lamb

British Columbia, Canada
Scientific Consultant

Andy Lamb is a marine naturalist and educator who has worked as Chief Collector at the Vancouver Aquarium and as a fish culturist with Fisheries and Oceans Canada. He is the co-author of *Coastal Fishes of the Pacific Northwest* and *Marine Life of the Pacific Northwest: A Photographic Encyclopedia of Invertebrates, Seaweeds and Selected Fishes*, both are found in almost every diver's library of the region.

Andy has served as the team for PNWDiver since the beginning and helps members identify marine life and keeps us abreast of news in the scientific community. <http://www.cedar-beach.com/about.shtml>
andy@cedar-beach.com



Michael Meagher

Washington, USA
Guest Columnist

Mike began diving in 1976 in Southern California and hasn't stopped diving since. In 1977 he purchased his first underwater camera, the Nikonos III and began learning how to take photos underwater. He worked in a dive shop in So. Cal for a few years, became a PADI instructor and learned the trade in the mid 80s. During that time Mike read extensively on underwater photography, purchased more equipment as well as a small dive boat named the "Shark Bait" in order to explore the shipwrecks and reefs. It was also during those years that Mike was an active member of the Los Angeles chapter of the Underwater Photographic Society, and won several awards and international competitions. Graduating from Cal State Fullerton, Mike relocated to Washington in the early 90s, and began exploring local dive sites. In 2008 he took up videography using Sony camcorders. Mike enjoys custom modifying his underwater photography and video equipment. He is a regular contributor to the San Diego Underseas Film Exposition and his short underwater films can be seen on-line at youtube/wolfeeldiver. Recently mike founded DeepPro systems, a niche manufacturer of underwater video equipment, and resides in Bellingham, Washington.