

# *Pacific Northwest Diver*

Publication of the Pacific Northwest Underwater Photographic Society  
September, 2013



Wolf-eel with Diver by Ken Gatherum  
Agate Bay | Nikonos III | 15mm UW Nikkor

# Pacific Northwest Diver

BIMONTHLY MAGAZINE & WEB SITE PROMOTING UNDERWATER PHOTOGRAPHY, EDUCATION, & TRAVEL IN THE PACIFIC NORTHWEST | SEPTEMBER, 2013

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# Pacific Northwest Diver: In This Issue

This month's Technical Corner contains three in depth discussions of Adobe's Creative Cloud: transitioning from CS6, Lightroom's future, Photoshop Touch for Pads, pricing and licensing, and, for those who are totally frustrated by Adobe's changes, a discussion of GIMP as an alternative post processing tool. Featured photographers include Ken Gatherum, Jen Vanderhoof, and Bobby Berenson. The Archives Corner discusses the Calypso Camera (1960), later renamed the Nikonos. There are two interesting articles in the News Corner: the first sighting of a Northern Wright Whale off of BC in 62 years, and the Orcas Island based SeaDoc Society's contracting with UW scientists Ted Pietsch and Jay Orr to create a list of all fish in the Salish Sea. Enjoy this issue, and happy diving and photography!

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## Archives Corner: The Calypso Camera (1960-1963)

(Distributed as Nikonos from Nikon, 1963-1992)

The self-contained amphibious underwater Calypso 35 mm film camera was conceived by the marine explorer Jacques-Yves Cousteau, designed by Jean de Wouters.

It was manufactured by Atoms in France, and distributed by La Spirotechnique in Paris from 1960.

The camera operates down to 200 feet / 60 meter below sea level. The Calypso was sometimes advertised as the "CALYPSO-PHOT".

Nikon took over production and sold the unit from 1963 through 1992 as the Nikonos, which subsequently became a well-known series of underwater cameras, and was owned by many underwater photographers in the pre-digital camera age.

The most unusual feature is the combined wind-on and shutter release lever. It swings out forward 65 degrees and is operated by the index finger. In the stowed-away position, the shutter is cocked and the film wound on ready for the next picture. A small rocking lever in front of the accessory shoe serves as a shutter-release lock at this stage, it is disengaged by sliding it to the left-hand side. Depressing the lever releases the shutter and it relocates to the 65 degrees standoff position. Depressing the lever again cocks the shutter and winds on the film.

Think how digital underwater photography had changed marine photography: from a maximum of 36 photographs to a potential of several hundred. Think of the run Nikonos had: thirty years!



# Pacific Northwest Diver: Ken Gatherum

## Ken Gatherum



**K**en Gatherum started diving on Guam in 1965 while serving as a Photographer in the US Navy. The UW photography equipment of choice at that time was a Nikonos I with a 35mm f/ 3.5 lens and a flash gun. Although flash bulbs worked well on the first dive, they tended to explode on subsequent dives.

Ken later received a NAUI certification at Brooks Institute of Photography while attending their Undersea Program in 1972. After graduating from Brooks Institute of Photography with majors in Commercial and Industrial Photography, Ken returned to Tri-Cities, Washington where he was employed as a corporate photographer for Hanford Site contractors Battelle Northwest, Boeing Computer Services and Lockheed Martin.

During these early years, he obtained an Oceanic Hydro 35 housing with a Nikon F Motor Drive

equipped with 55mm Micro Nikkor, and a 24mm Nikkor lenses for close-ups and medium shots; and a Nikonos III with a 15mm UW Nikkor for wide angle. Lighting was provided by dual Ikelite 150 Strobes. He occasionally mounted the Nikonos camera to the top of the Oceanic housing so he had the option of shooting either close-ups or wide angle during the same dive. Since he was using EO connectors for flash sync, he had the ability to switch between camera systems during the dive.

Unfortunately, because of work commitments, Ken stopped diving 15 years ago. Ken has recently retired and is now pursuing items on his bucket list which includes underwater photography.

To that end, Ken has recently purchased a Canon EOS 5D Mark III and Nauticam UW housing with dual Sea & Sea YS-D1 strobes. The Sigma 15mm f/2.8 will be the lens of choice for wide angle images and the Canon EF 100mm f/2.8L Macro IS USM Lens will be used for close-up work.

While researching the purchase of an underwater camera and housing, Ken sought the advice of underwater photographers and equipment stores. Based on this information, the housing selection was narrowed down to Aquatica, Nauticam and Subal housings. The key to making the final selection was the ability to evaluate all housings at one time at an underwater equipment store.

Lighting is an integral aspect of underwater photography providing shape, definition and texture for our subjects. Strobe lights also help

to minimize camera and subject movement and add color to the monochromatic underwater world.

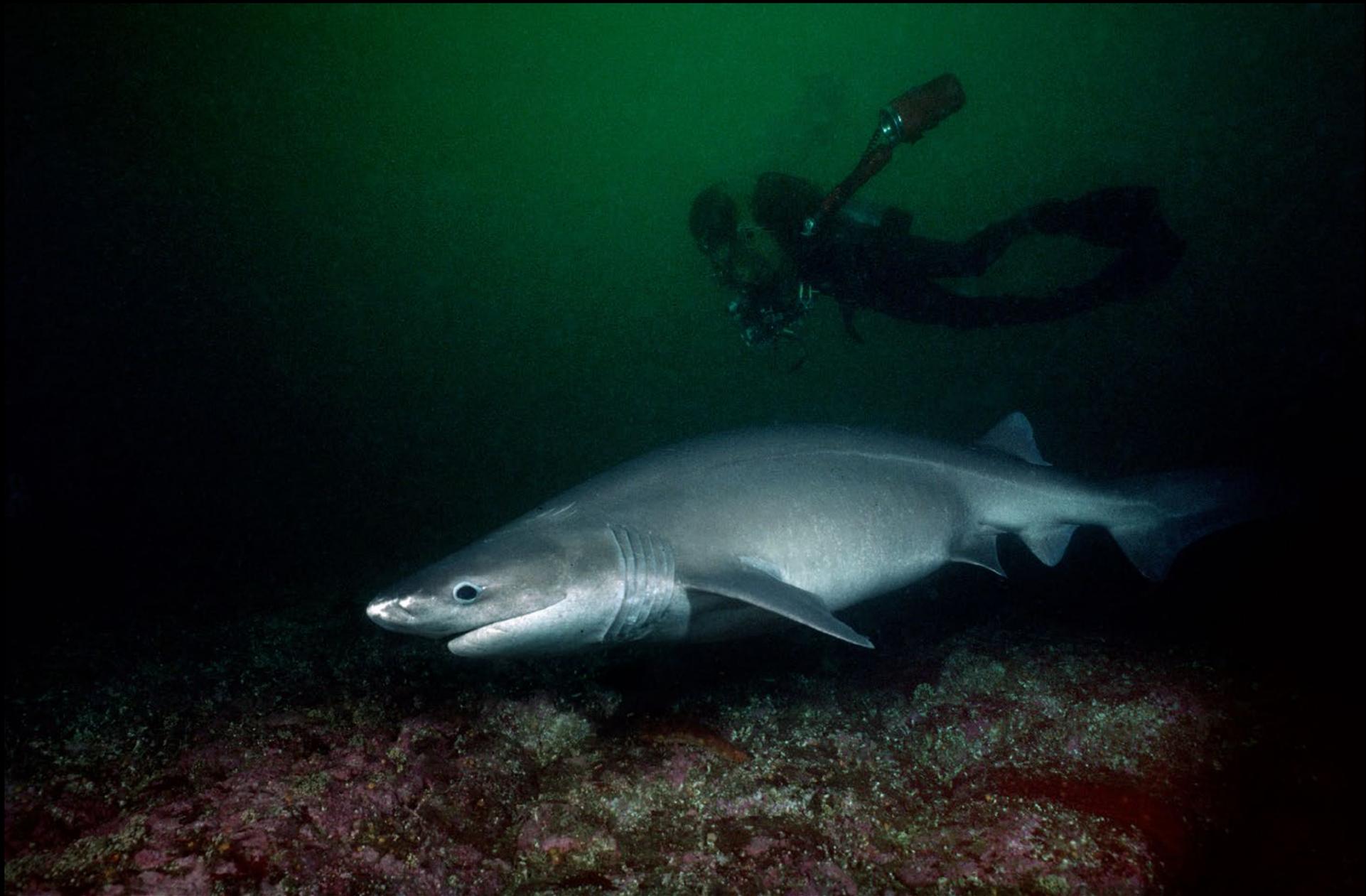
The key to improving your underwater photography is to dive as much as possible – practice make perfect! Participation in a dive clubs such as the “Marker Buoys” makes it easy for club members to share techniques and concepts to improve their underwater photography.

Ken is looking forward to the transition from film to digital underwater photography. He sees the key advantages being:

1. Instant feedback on lighting (backscatter) and exposure. (When shooting film, you had no feedback until your film was processed at the end of a dive trip.)
2. Ability to change ISO on the fly. (When shooting film, you had to select a given film/ASA prior to your dive).
3. Higher strobe sync speeds which minimize subject movement and produces sharper images. (Old film cameras had a flash sync speed of 1/60 while the new digital cameras have flash sync speeds of 1/200 and 1/250).
4. The ability to use shorter strobe arms for wide angle photography. (Based on instant image feedback and new lighting techniques the need for longer strobe arms has been reduced when shooting in turbid water to avoid backscatter).

Before Ken stopped diving, most of his diving was in the San Juan Islands and the Columbia River so he is looking forward to diving some warm water destinations in the future.

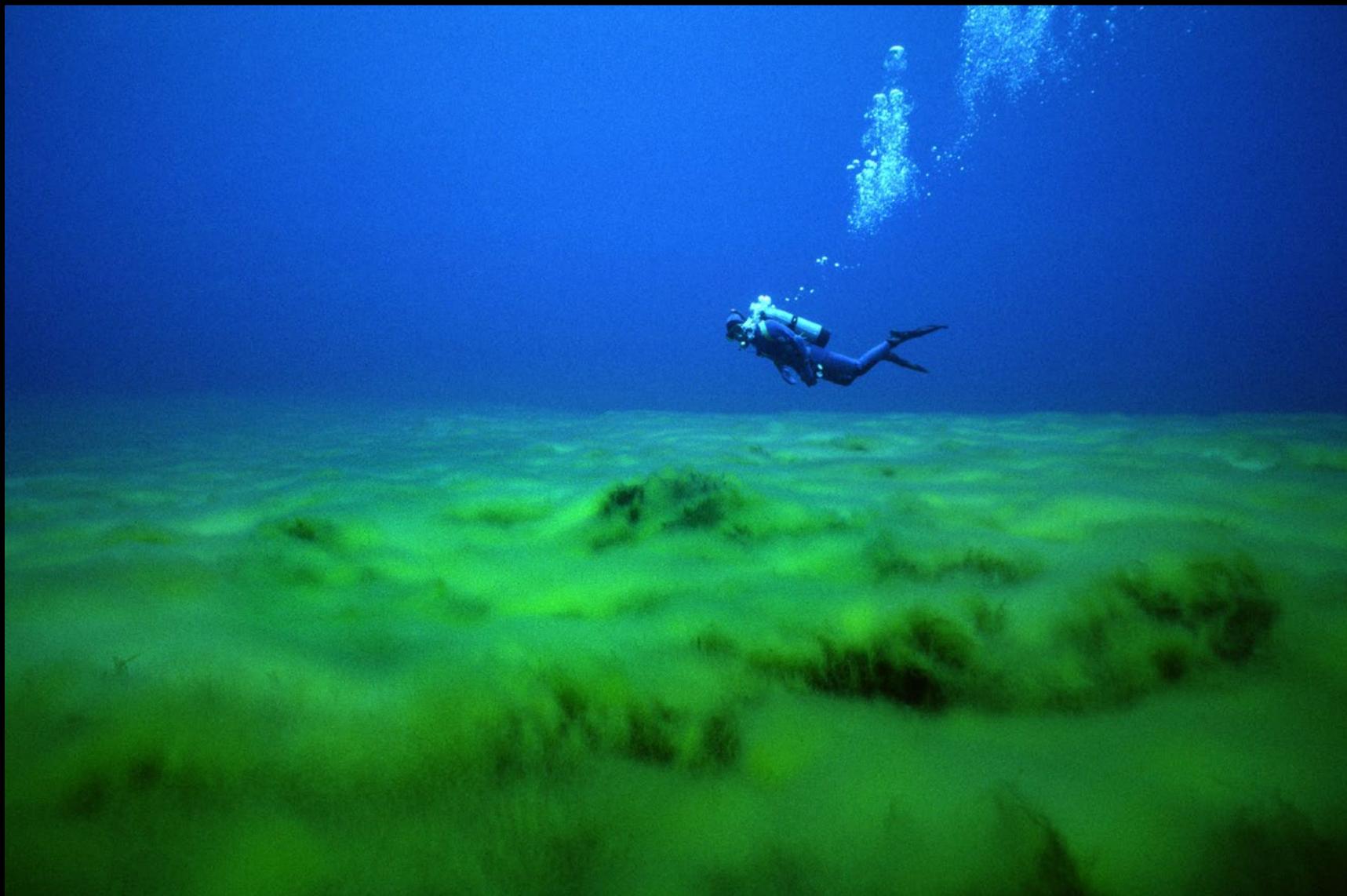
e-Mail: [ken.gatherum@gmail.com](mailto:ken.gatherum@gmail.com)



Bluntnose Sixgill Shark by Ken Gatherum  
Nikonos III | 15mm UW Nikkor



Orca with "God Rays" by Ken Gatherum  
Nikonos III | 15mm UW Nikkor



Diver in Clear Lake (Oregon) by Ken Gatherum  
Nikonos III | 15mm UW Nikkor

Wolf-Eel Portrait by Ken Gatherum  
Nikonos III | 15mm UW Nikkor



# Pacific Northwest Diver: Jen Vanderhoof

## Jen Vanderhoof



Jen Vanderhoof lives in Seattle and has been diving for nearly 16 years. She did not pick up an underwater camera until her 130th dive, because she wanted to be sure her buoyancy was excellent first.

She started with Sea & Sea film cameras, the first of which was a Sea & Sea MX10 with a YS-40 attached strobe. The dive was the wreck of the HMCS Columbia, near Campbell River, BC. The way it went, her dive buddy had issues with his rebreather and bailed during the descent. Jen went to the deck of the ship and just hung close to the ascent line snapping photos. And how did it feel? Pure fun!

Since then, Jen has gone through a lot of underwater cameras, but the latest one has stuck the longest. She currently shoots a Canon G10 and is transitioning from the standard Canon housing to an Ikelite housing. She uses Sea & Sea strobes, currently one YS-D1 and one YS-110a.

Not sure if she should be embarrassed or proud to admit that until she prepared photos for this article, Jen's only manner of post-processing was nothing more than cropping. She figured if people could produce beautiful images in the old days with film, it should be possible digitally without post-processing too.

Except that digital cameras, it turns out, make a few decisions for you. And there's no physical darkroom either. The photos in this article were treated ever so slightly with Microsoft Office Picture Manager and maybe Paint. So all photos prior to this article have gone untreated. Photoshop is on order.

Jen recently hit dive #600 while exploring new sites on the Olympic Peninsula with a buddy who is trying to do all the dives in the Fischnaller book. When she began

diving, she spent almost all her underwater time in British Columbia. Her favorite dive year (yes, she has a favorite dive year) was 2003, which she kicked off at 30 feet. Yes, it is in fact possible to sip from a champagne bottle at depth. Later that year she was on the Nautilus Explorer on its first circumnavigation trip around Vancouver Island. Also that year she visited the Queen Charlotte Islands. Since those days in the early 2000s, she's also visited some excellent warm places. But cold water diving is her first and big love. Other favorite cold-water locations are the Channel Islands as well as Monterey Bay. Next big adventure? The wreck of the Diamond Knot.

In April 2012, Jen started writing a weekly blog for DivEncounters Alliance, an alliance of independently owned luxury live-aboards and brainchild of Peter Hughes. Jen strives to make the weekly [Sea Pen](#) interesting for anyone from regular warm- and cold-water divers to non-divers alike. The articles tend to be light-hearted, fun, and feature interesting information on marine life as well as photos – both hers and other photographers.

The easiest way to find the blog [Sea Pen](#) is to go to either click on the hot links in this article, or go to <http://www.divencounters.com> and look on the left side of the page. Starting in June of this year, Jen started another blog, where she writes about interesting cold-water diving experiences and showcases some of her artwork. That site is a work in progress and can be found at [SeaJen.com](#).

Jen has some other related projects she is about to undertake, but they're not for public consumption yet. Stay tuned!

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Web: <http://seajen.com/>

<http://www.divencounters.com/>



Sailfin Sculpin by Jen Vanderhoof  
Canon G10 | 1/125th | *f* 8 mm | ISO 80



Decorated Warbonnet by Jen Vanderhoof  
Canon G10 | 1/125th | *f* 8 mm | ISO 80



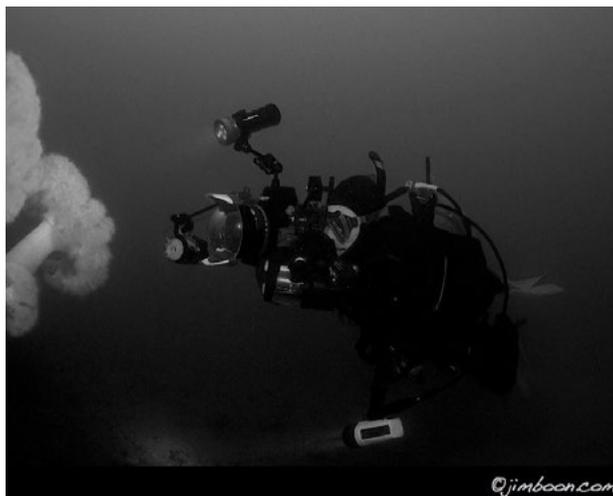
Stubby Squid by Jen Vanderhoof  
Canon G10 | 1/200th | f 2.8 mm | ISO 80



Giant Pacific Octopus by Jen Vanderhoof  
Canon G10 | 1/125th | f 2.8 mm | ISO 80

# Pacific Northwest Diver: Bobby Berenson

## Bobby Berenson



- Bobby Berenson at Cove 2

e-Mail: [divemaster01@frontier.com](mailto:divemaster01@frontier.com)

Web: <http://bobbyberenson.com/Bobby/Home.html>

**B**obby received his open water certification in 1997 after a snorkeling trip to Hawaii. He took his Open Water class with the Edmonds Underwater Sports, and later earned his Advanced Open Water and Rescue certifications.

In 2001, Bobby took the first step in becoming a professional diver by enrolling in the Divemaster program. In 2009, he became a PADI Assistant Instructor.

He has dived throughout the Pacific Northwest, Mexico, Hawaii, and Indonesia. Besides diving, Bobby enjoys running to stay in shape. In order to support his diving adventures, he works as a respiratory therapist.

In order to increase his knowledge of the marine environment and help with its environmental stewardship, Bobby volunteers at the Seattle Aquarium. Most of his time has been spent with the "Life On The Edge" exhibit, which simulates Puget Sound and Washington's coastal areas. He has assisted with sea otter rehabilitation, and is currently a volunteer diver in the aquarium's 400,000 gallon underwater dome.

He has been interested in underwater photography for over a decade. His initial underwater rig was a Sea and Sea Motor Marine film camera. That's right: film and the infamous 36 shot limit.

With the advent of digital photography, he migrated to an Olympus C-5050 camera, Light and Motion housing, and Sea and Sea strobes. He next gave video a try, and purchased a Sony HDR-HC7 camcorder housed in an Ocean Images case, with a 50 watt HID light source.

Bobby says he missed taking stills, so he next purchased a Nikon P5100 camera, Fantasea housing, and Sea and Sea strobes. As is the case with many photographers, he decided to upgrade from a point and shoot: next was an Olympus E-PL1 camera and 10 Bar housing.

When a friend upgraded his equipment, Bobby jumped at the chance to purchase a Nikon D-60 with a Sea and Sea housing. This, along with Sea and Sea YSD1 strobes and a Light in Motion Sola 800 focus light, round out his current underwater gear. His lenses of choice are a Sigma 17-70 mm, and a recently purchased Nikkor 60 mm.

So what words of wisdom does Bobby have for those wanting to get into underwater photography? First, get your basic diving skills, especially buoyancy, nailed before photographing underwater. Your pictures will be better, and there is less chance of you damaging the environment.

Second, get out and take photos. This doesn't mean taking 200-300 shots per dive, but it does mean diving regularly so you know how to use your equipment.

Third, respect our marine environment and the life it supports. We are diving in their environment: care for it as though it were your own home.

Lastly, have fun and enjoy taking underwater photos and videos. Most of us photograph to share what we see with family, friends, and the general public with the hopes of developing a greater appreciation for what lies below the water line. It should be fun: challenging, but at the same time enjoyable!



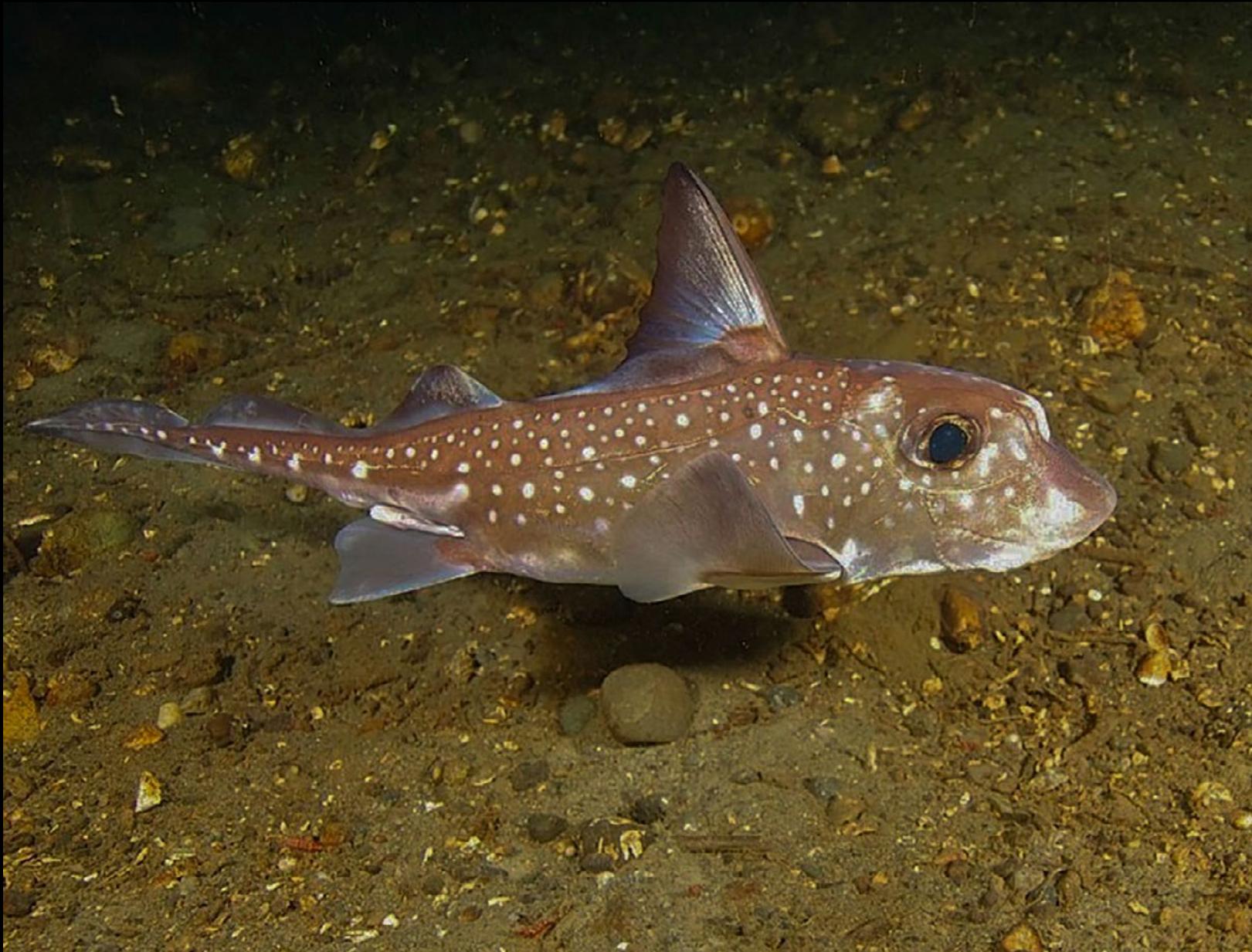
Kelp Greenling by Bobby Berenson  
Nikon D60 | 1/100th | f8 mm | ISO 200 | 32 mm



Painted Anemone by Bobby Berenson



Striped Seaperch by Bobby Berenson  
Olympus E-PL1 | 1/60th | *f* 5.6 | ISO 100 | 18 mm



Spotted Ratfish by Bobby Berenson  
Olympus E-PL1 | 1/60th | *f* 4.9 | ISO 100 | 14 mm

# Pacific Northwest Diver: News Corner

## [North Pacific Wright Whale Sighting off BC Coast](#)

First Sighting Since 1951



[Jackie Hilderling's July 9 Marine Detective blog](#) contained a fascinating discussion about Dr. John Ford, head of Fisheries and Oceans Canada cetacean research program spotting and filming a North Pacific Wright Whale. There are an estimated 30 of these animals surviving in the eastern North Pacific, and this was the first sighting off British Columbia in 62 years.

North Pacific Right whales are very large and can reach from 15 to 18.3 m (49 to 60.0 ft) in length as adults. Typical body mass is from 50,000–80,000 kg (110,000–180,000 lb). There is one reported instance of a 19.8 m (65 ft) whale. They are the only baleen whale species in the North Pacific that lack a dorsal fin. This size, plus the fact that they have very thick blubber, which provided whalers vast amounts of oil, desirable for lighting in that era. The large blubber layer also meant right whales float when killed, making them easier to harvest than other whale species.

In the single decade of 1840–49, between 21,000–30,000 right whales may have been killed in the North Pacific, Sea of Okhotsk and Bering Sea. This suggests that right whales may have been as abundant as the gray whale in the North Pacific.

## [Fish List for the Salish Sea](#)

SeaDoc Society



The Orcas' Island based SeaDoc Society, part of the University of California Davis Wildlife Health Center, has launched an ambitious program to create a list of all fish in the Salish Sea.



Ted Pietsch and Jay Orr, University of Washington Professors of Aquatic and Fishery Science, are collaborating on this list. They are also working on [Fishes of the Salish Sea](#) book that will contain illustrations for the species. Ted is also Fish Curator for the UW's Burke Museum.

So why is this important? Knowing the answers to questions as basic as this are fundamental to restoring an ecosystem. Currently there is no scientific list of the Salish Sea fish species.

Why is this so important? With this list, scientists will be able to document the occurrence of new species and the disappearance of existing ones. The list will be a key baseline for Salish Sea recovery. At the same time it will help scientists select particular species as indicators of ecosystem health, and it will provide a basis for identifying the mechanisms responsible for marine fish declines. Not too bad for a humble list.

Of interest to underwater photographers and videographers is the opportunity of creating a public database of Salish Sea fish accompanied by photos showing variations due to sex, age, and time of year. Stay tuned for more on this project!

# Pacific Northwest Diver: News Corner- Salish Sea Celebration

Get your cameras out and start working on entries for the Pacific Northwest underwater photo and video festival called the Salish Sea Celebration!

It will be a photo and video competition featuring Northwest subjects. That's correct: only photos and videos taken in the temperate waters of Alaska, British Columbia, Washington, and Oregon.

There are two main goals for the Salish Sea Celebration. The first is to provide a venue where Pacific Northwest underwater photographers and videographers can share their work.

The second is to help educate and inspire the non-diving public with the beauty and diversity below our waterlines. The event is being modeled after similar contests in San Diego and Monterey.

As part of showcasing our amazing marine environment, we also plan on honoring our First Nations people for whom the Salish Sea was named. Their language and traditions will be incorporated into the Celebration.

More contest and event information will be available this Fall, but the culminating event, presentation of photos and videos, is set for Saturday, October 4, 2014, at [Town Hall](#) in downtown Seattle.



Kwakwaka'wakw Sisiutl Orca Mask, Oscar Matilpi

## Salish Sea Celebration

łʷjuʔiltxʷ čəxʷ ti ʃʷəlččəl

Pacific Northwest Underwater Photo and Video Contest  
October 4, 2014 | Town Hall | Seattle, Washington



Contest & Event Details  
Available Fall, 2013

Showcase | Educate | Inspire

# Pacific Northwest Diver: Mike's Beach Resort



- Mike Schultz



The Schultz family has owned the resort since 1951. Mike took over the operation in May, 1988, and today runs it with Iliana, his Columbian born wife. It is one of the oldest resorts on Hood Canal with a rustic Northwest feel.

Located on the west side of the Canal, Mike's Beach Resort has long been a SCUBA diving destination. Shore diving is accessible almost directly from all rooms. Artificial and natural structures in the water support a wide variety of sea life.

Most of the structure is within a 40 foot depth. A canyon off the north end of the dock gives provides quick access to waters over 100 feet deep. Marine life in this area includes anemones, rock fish, perch, and giant pacific octopus on structures around 60 feet.

The two extensive south reefs offer interesting diving for photographers. Access is from shore, by boat, or by dive kayak. The reefs are stepped, with profuse life around 20 feet, at 40 to 50 feet, and cloud sponge gardens around 100 feet. Rockfish abound, as do lingcod and perch. Plumose anemones cover the rocks, and wolf-eel and giant Pacific octopus are plentiful.

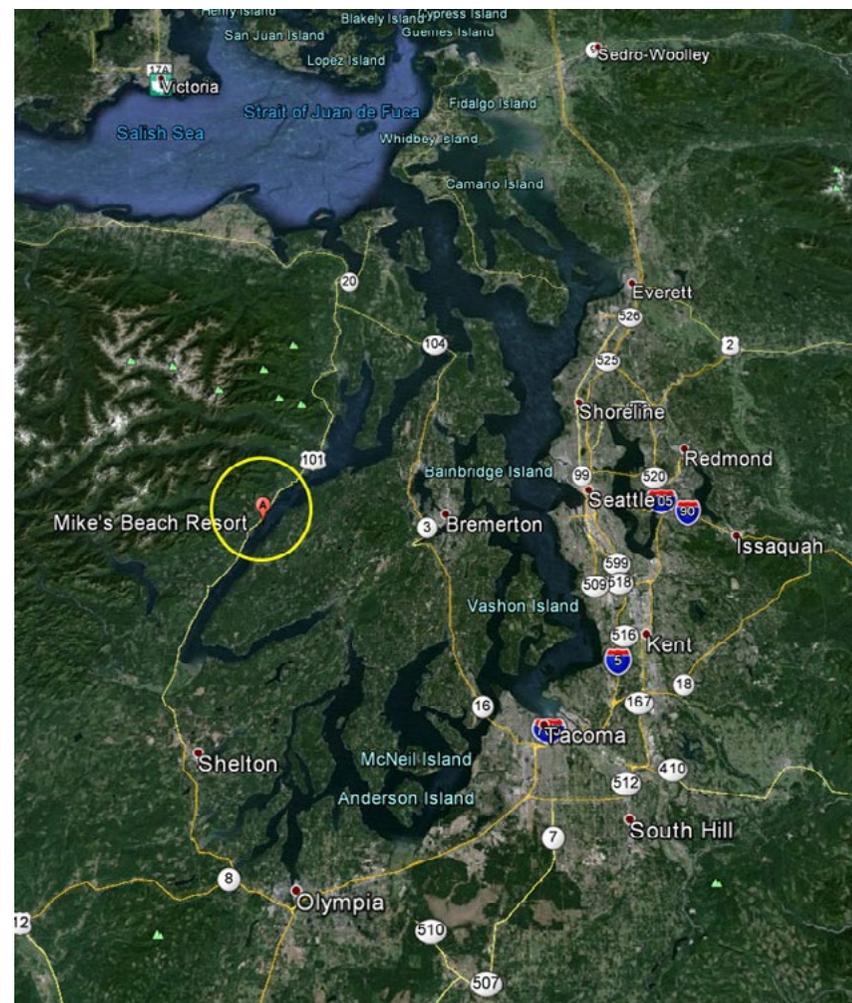
In addition to diving the resort, access to the nearby Flag Pole location is free to guests, while non-resort guests must pay \$15 per person for beach access to the site.

Further to the south is another great

dive locale: Sund Rock. And just north in Brinnon is Don Coleman's Pacific Adventure: an outstanding operator with superb dive locations.

The resort contains a waterfront air fill station. Another nice amenity for photographers is a large commons area and theater for post processing and viewing photos and videos.

So, if you are looking for some excellent diving on Hood Canal's west side, consider Mike's Beach Resort as an operations base.







# Flagpole

## 27 February 2011



# Pacific Northwest Diver: Travel Corner

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[LA PAZ WHALE SHARKS, SEA LIONS, & MARINE LIFE](#) | October 19 - 26, 2013 | Trip estimate is \$1,100

We head back to La Paz, Baja California to snorkel with whale sharks, dive with sea lion, and check out eel, blennies, jaw fish, and the other marine life the area has to offer. Lodging will be with Posada Luna Sol, diving with Club Cortez, and whale shark outings with Mar y Aventuras. Price includes lodging, park permits, 2 tank dives on SCUBA days, lunch on diving days, and snorkeling with whale sharks to 1:00 PM on whale shark days. Does not include transportation to La Paz.

Objectives: Whale sharks, sea lion, blennies, eel, jaw fish.

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[GREY WHALE MOMS & BABIES](#) | February/March, 2014 | Trip estimate is \$1,500

For the past three years we have spent time on Baja's west coast viewing mother and baby grey whales before they migrate north. Viewing will be from boats, but we have applied for permits from the Mexican government to snorkel with the whales as part of an article on their migration. This would be a seven day trip, and would include room, lodging, and transportation round trip from La Paz.

Objectives: Grey whales, mothers "nursing" babies.

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[FIJI WITH NATURALIST ANDY LAMB](#) | March 14 - 31, 2014 | Trip estimate \$5,500

Seven nights at Lalati Resort and Spa (Beqa Lagoon), followed by another seven nights at Volivoli Resort (Bligh Waters). Round trip air from LAX (fly to Fiji together but flexible return possible), accommodation (double occupancy), meals, transfers, ten days diving or resort credits for activities including snorkeling, tours and spas.

For more information contact Andy or Virginia Lamb at 250.246.9770 or via e-mail at [andylamb@telus.net](mailto:andylamb@telus.net).

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[MONTEREY/PT LOBOS KELP FOREST](#) | May 11 - 16, 2014 | Trip estimate \$800

Join the annual trip south to dive the kelp forests in Pt Lobos and Monterey. This year we are planning a meet-up and boat dive with the Northern California Underwater Photographic Society. Costs include Pt Lobos fees, lodging, and at least one day of boat diving. Remainder of dives will be shore based.

Objectives: Harbor seals, sea otter, sea lion, rock fish, macro subjects.

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[RAJA AMPAT ON THE DAMAI II](#) | January 11 - 22, 2015 | Trip estimate \$6,600-7,100

Join [Optical Ocean's](#) Jack Connick and Martin Heyn for 11 days as we dive and sail beautiful Indonesian waters onboard the Damaï II liveaboard, one of the most luxurious liveaboards catering to diving photographers. Either click on the link, or call the shop at 800.359.1295.

Objectives: Mantas to pygmy seahorses, and everything in between.

# Pacific Northwest Diver: CS6 to the Creative Cloud

Dan Clements



## Adobe® Creative Cloud™

With release of the Creative Cloud this past June, Adobe has fundamentally changed the rules for using Photoshop and related Creative Suite software. We thought it would be helpful to provide fairly in-depth information about:

- Converting from Photoshop CS6 to the Creative Cloud
- Review current discussions about the future of Lightroom
- Look at Photoshop Touch, a pad version for iOS and Android
- Discuss Adobe's new pricing policy
- Look at open source GIMP as a Photoshop replacement

We are extremely grateful to David Pogue, [New York Times](#) Technology Columnist for allowing us to share his column, and to friend Rick Bressler for his write-up on GIMP.

Moving along, how seamless is the transition from CS 6 to Creative Cloud Versions? And is it worth the change? Here is my experience.

What Adobe has done is changed the rules for using much of its software. Instead of the traditional model of purchasing a license to use the software, they have moves selected software, including Photoshop, Bridge, InDesign, and most of

the rest of the old Creative Suites to a subscription basis where software is rented month to month.

The next few articles will discuss some of the pro's, con's, and alternatives, but this is a major shift that has a lot of users quite uncomfortable, and as currently structured will have many Photoshop users paying substantially more to use the program.

This brings up another question: what is Lightroom's future: purchase or subscription? While the jury is still out, this is a very open question, as you will read later in this piece. And what about Photoshop Touch for Apple and Android pads? While not yet ready for prime time, I think this app should be carefully watched.

So off we go: my experience transitioning from CS6 to the Creative Cloud!

After purchasing Creative Cloud, the next step is to download and install whatever programs you will be using. During the initial download attempt I had an error caused by a conflict between the existing Adobe Installer and the Creative Cloud version. A dreaded call to Adobe Technical Support was necessary.

Unlike most of my previous dealings with Adobe's Technical Support, I actually spoke with a very competent staffer who was familiar with the bug, and able to resolve the issue in a fairly short period of time. One star for the Creative Cloud.

Plan on having a substantial amount of time to download Creative Cloud applications, especially if you are someone like me who uses Bridge, Photoshop, Illustrator, InDesign, After Effects, Dream-

# Pacific Northwest Diver: CS6 to the Creative Cloud

weaver, Premier, and Acrobat Pro. While it took a while, the install worked fine, and most pleasantly without errors. Another star for the Creative Cloud.

Creative Cloud applications do not over-write the CS6 suite, so be sure you have plenty of unused hard drive storage. Running both versions involves some 107,400 files totaling 11.5 gigabytes. Since my desktop hard drive for applications is 1.4 terabytes, no issue here.

If you plan on running the suite from a laptop, you might have to be a bit more careful about running both sets of suites. MacBook Pro's with Retina displays, for example, have 128 GB to 512 GB of flash storage. My Sony Vaio has 450 GB. If you are simply running Photoshop, no problem: if you are running multiple applications, watch disk utilization if you plan on keeping both versions. Take away a star for disk hogging.

If you make use of add-ons and plug-ins, get ready for a bit more time. The plug-ins I use did not transfer from CS6 to the Creative Cloud versions of Photoshop and InDesign. I had to manually go in and either reinstall, or repoint plug-ins to the updated programs. Also, presets such as converting to "Smart" PDF's, are not carried forward into the Creative Cloud version. There are fairly extensive discussions of this issue on the Internet.

Not so seamless a transition: take away one star for plug-in transitioning.

Bridge Creative Cloud is a distinct step backwards. The extremely powerful Export Panel, with its Save to Hard Drive feature has been removed. This is an amazing way of batch processing

RAW images to different formats for different uses. To date I have not been able to get anyone at Adobe to say why this was done. In any event, it removes one of Bridge's most powerful features.

Take away two stars: I will stay with Bridge CS6 either for as long as possible.

One of the really nice features of the Creative Cloud is the ability to use the programs on different operating systems: I no longer have to purchase separate Windows and Apple versions.

And, as you discuss on Android is into the line of Adobe support for multi-platform.



will see in the Photoshop Touch, starting to creep operating systems ports. Add a star

Last month I attended the Monterey Shoot-Out, a wonderful event for underwater photographers and videographers in Monterey, California. At one of the sessions the speaker announced without hesitation that, due to customer push back on Photoshop moving to the Creative Cloud, Adobe intended to keep Lightroom as a "boxed" product available for purchase for many years.

This was quite different from discussions I had seen, so when I returned home it was time to see what was happening. With all deference to the speaker, I believe she was in error, and Lightroom's future is very much up in the air. It appears that Adobe has made a commitment to keep Lightroom a purchased product through the recently released version 5, and that is it. Please note that Lightroom 5 is also available as part of the Creative Cloud.

[Adobe has been very ambiguous about Lightroom's future](#), because, I suspect, at this point they are not sure what their direction will be. From my perspective, shareholder value (i.e. how much money they can make), will trump customers' feelings.

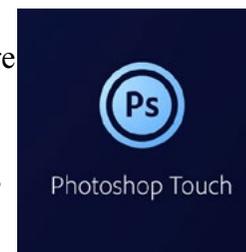
One encouraging note is that it appears Adobe is giving serious consideration to some type of Photographers' suite that would include Photoshop, Lightroom, and Bridge. Stay tuned, as there will be a lot more on this topic.

In closing this Adobe overview, I think I have had a glimpse of the future, and it is along the lines of Photoshop Touch for Apple and Android tablets. This is currently not a viable product for serious photographers: no RAW support, file size limited to 12 MB, for example.

In Adobe's defense, it appears that many of the limitations are due to the less than robust processing power tablets bring to the table. After all, tablets we designed for content viewing, not work horse processing.

However, as tablets increase in processing power, wouldn't it be nice to be able leave the laptop at home, and use a tablet to bring up a day's shots, correct white balance and color in the RAW images, and clean-up backscatter using a stylus like those already on the market?

I think this is where we are headed, and I can hardly wait: especially if we have the choice of Apple, Windows, and Android platforms!



# Pacific Northwest Diver: Photoshop Creative Cloud Pricing

David Pogue



David Pogue is the Technology Columnist for the New York Times, and graciously approved our using this article. It appeared in the NY Times on July 6, and the Seattle Times on July 7, 2013.



There's a new reason for Photoshop to be famous.

Yes, it's still the program that just about every photographer and designer on earth uses to retouch or even re-imagine photos. Yes, it's still the only program whose name is a verb.

But now, Photoshop is also the biggest-name software that you can't actually buy. You can only rent it, for a month or a year at a time. If you ever stop paying, you keep your files but lose the ability to edit them.

You have to pay \$30 a month, or \$240 a year, for the privilege of using the latest Photoshop version, called Photoshop CC. Or, if you want to use the full Adobe suite (Illustrator, InDesign, Premiere and so on), you'll pay \$600 a year.

The price list is stunningly complex. The fees may be higher or lower depending on how many programs you rent, whether you already own an existing version and which one, whether you commit to a full year or prefer to rent one month at a time. There are also discounted first-year teaser rates, student/teacher rates and a 30-day free trial.

# Pacific Northwest Diver: Creative Cloud Pricing

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But you get the point: the dawn of Software as a Subscription is now upon us.

Microsoft is conducting a similar experiment with the latest version of Office. An Office 365 subscription is \$100 a year. But there's a big difference: renting Office is optional. You can still buy it outright if you prefer.

It should be obvious why Adobe is enthusiastic about rental software. First, it's big money.

Not everybody will pay more than before under the new plan. If you use three or more Adobe programs and you upgrade to the latest versions every year, you'll save money by renting.

But if you use only one or two programs, you'll pay much more by renting — especially if you were in the habit of upgrading only every other year, for example. Here's the math: Photoshop CC alone will cost \$240 a year. In the old days, buying the annual upgrade cost \$200, and you didn't have to upgrade every year. In three years, you might have spent \$200 or \$400; now you'll pay \$720. And Adobe could raise the rental prices at any time. Every year, if it chooses.

Adobe also benefits because a rental plan helps it cut down on software piracy. Despite its name (CC stands for Creative Cloud), the new software versions are not, in fact, stored online. You still download Photoshop, Illustrator and the other programs and run them from your computer. But the downloaded software checks in with the mother ship every 30 days, over the Internet, to make sure the subscription is up to date. If not, you're locked out of using it.

Finally, Adobe benefits because it's no longer committed to a difficult, relentless annual release cycle. There will no longer be a big new version of each Adobe program each year. Instead, Adobe says that it will regularly slip in new features as soon as they're ready. The company hasn't decided whether it will ever use numbers again (Photoshop CS4, CS5, CS6), but for now, the name is simply Photoshop CC.

So far, the switch to a rental-only plan may sound like a rotten deal for many creative people, especially small operators on a budget. And, indeed, many of them are horrified by the switch. A touching but entirely hopeless petition has 35,000 signatures so far. ("We want you to restart development for Adobe Creative Suite 7 and all future Creative Suites," it says. "Do it for the freelancers. For the small businesses. For the average consumer.")

Adobe, however, points out that rental customers gain advantages over the old "you buy it" system. The big one, of course, is that refinement principle. You'll always be up to date with software that's constantly improving.

Adobe also points out that subscribing to Photoshop gets you more than just the right to download the software. The subscription comes with access to Behance, an online portfolio where you can display your Adobe-created documents and read admiring comments from fellow creative types. You also get 20 gigabytes of online storage for files, Dropbox style, so you can work on them wherever you happen to be.

Another perk: As before, you can use your rented

programs simultaneously on two computers — but now, one can be a Mac and one can be a Windows machine.

Finally, what you get by subscribing is a whole new version of Photoshop. And there's no doubt about it: Adobe is introducing CC with a powerful, well-designed, very polished suite.

Because Microsoft's rental program is optional the company has a steady incentive to sweeten the rental deal. And indeed, since it introduced Office 365 in March, Microsoft has added a flood of new goodies, features and software bits to its rental offering.

But Adobe isn't offering the rental plan — it's dictating it. The 800-pound gorilla of the creative world has become the 1,600-pound gorilla.

There are alternatives to Photoshop, of course. They include ACDSee, PaintShop Pro, Pixelmator and Adobe's own easier-to-use but less powerful Photoshop Elements. (Elements and Lightroom remain buyable, by the way.)

But let's face it: most professionals think they need Photoshop. So Adobe's incentive to keep improving these programs isn't exactly life or death. Nobody knows what improvements Adobe plans to add, how often, or what the subscription rates will be next year. Adobe is just saying, "Trust us."

Whether you do or not, there's no denying that the big picture has changed. From now on, you won't just cut monthly checks for your mortgage, your electric bill and your cable TV. Now, you'll be cutting one more — for your software.

# Pacific Northwest Diver: The Gimp Alternative

[Rick Bressler](#)



Rick started making contact prints in his darkroom in the late 60's, while still in Junior High School. He was open water certified in 1971. He made a few attempts to combine these two hobbies by borrowing what was then very expensive equipment, but at the time it was simply too rich for a high school and starving college student.

He flirted with professional photography and for a time in the late 70's worked in a camera store and earned much of his living as a wedding photographer. After that he more or less abandoned photography until he discovered digital photography in 2002. Rick says: "I developed a fascination with digital manipulation of images."

Between 2007 and 2010, as part of preparing for retirement, he decided to re-certify his diving skills, and also purchased an inexpensive underwater camera. After retirement in 2010 this was upgraded to a Canon G10. Rick sees one of the new 4/3 format cameras in his future!

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The GIMP or the GNU Image Manipulation Program, has very divergent roots when compared to commercial photo editing programs. The GIMP was started by two U.C. Berkeley students as a semester long college project and was originally intended to be used to help create images, icons and art for web pages.

Owing to the open source nature of the GIMP there is a core team of volunteers that manage the code base, and a large number of individuals have over the years contributed modules that "scratch their own itch" until the GIMP has become a very capable photo editor that runs on most any platform including UNIX, Linux, Apple's OS X and Microsoft's Windows. Many will claim it is comparable to Photoshop.

The GIMP is free in both common senses of the term. Free as in "free beer" or no money, and free as in "freedom of expression" in that anybody is free to use the code, modify it if they wish, and even distribute those modifications to others under the terms of the GPL (GNU Public License) version 3.

When compared with Photoshop the chief criticism is usually that the GIMP is not replicating the

Photoshop interface. Personally, I feel that this is somewhat unfair since the mission of the GIMP to fulfill its own product vision rather than provide a drop in replacement for Photoshop.

Since I am an inveterate open source advocate, I've never used Photoshop, but in discussions with serious Photoshop users have found myself generally able to duplicate the functionality, sometimes more easily, sometimes with a bit more difficulty. What needs to be stated up front, is that if you're considering converting from Photoshop, you will find that there is a substantial learning curve involved.

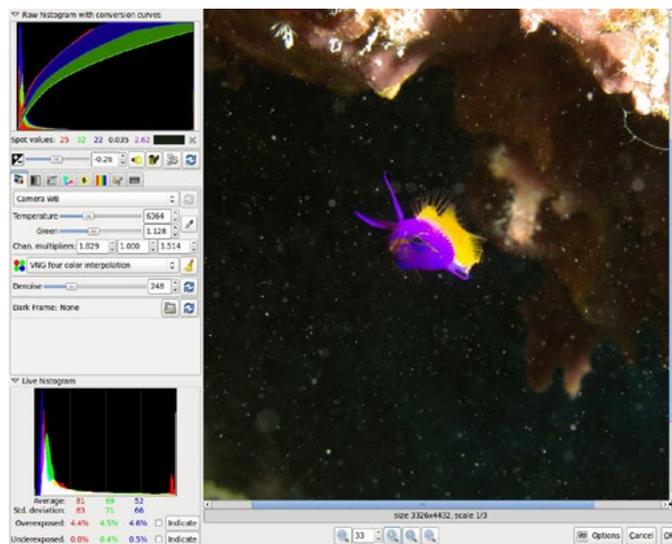
OK, enough history. For this introductory article I want to explore some of my normal work flow with the GIMP. Looking back through some of my older photos I found an image to work with as an example. I discovered a shot of Fairy Basslet that first glance didn't appear very promising.



There are elements of this shot that did catch my eye after a closer look. I've always found these

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little fish difficult to shoot. They tend to flit around all the time and because of this I have found it difficult to get reasonably sharp focus. While the angle of the shot is odd, the lighting is reasonable and I lucked out on the focus. I decided to see what I could salvage from this shot using the GIMP. The first order of business is to get the image imported. There are a variety of plug-ins that can import raw images into the GIMP. Most are based on an open source module called DCRAW.

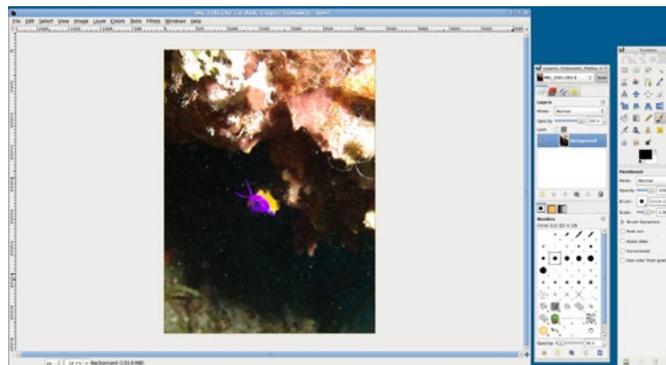


The stated goal of the author of this bit of software is to support the raw format of every digital camera made. While some of the newest cameras may take a little while to support, the author has done a fine job and the Canon G10 I used to take this shot has long since been well supported, along with hundreds of other models of digital cameras, including the high end Nikon, Canon and Olympus models.

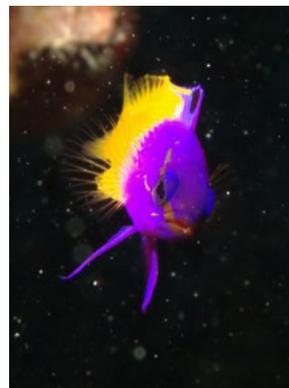
UFRAW which is based on DCRAW provides all the basic controls allowing a selection of white balance methods, exposure modification and de-noise algorithms. In this case I chose to accept the default

camera white balance, but I tweaked the exposure a bit since I really didn't care about the background coral, but instead wanted to optimize the exposure for the subject.

After setting things the way I wanted them and clicking OK, the image is opened in the GIMP. At this point the fundamental differences between the Photoshop and the GIMP interfaces becomes obvious. Instead of operating everything from menus in one window there are also a large number of controls in the two separate toolboxes shown at the right of this screen shot.



My first order of business is to rotate the image to a more interesting angle and crop the image a bit. This is easily accomplished using the rotation and cropping tools. After finding these tools in the toolbox, the actual use will likely make sense to users of most any editing software.

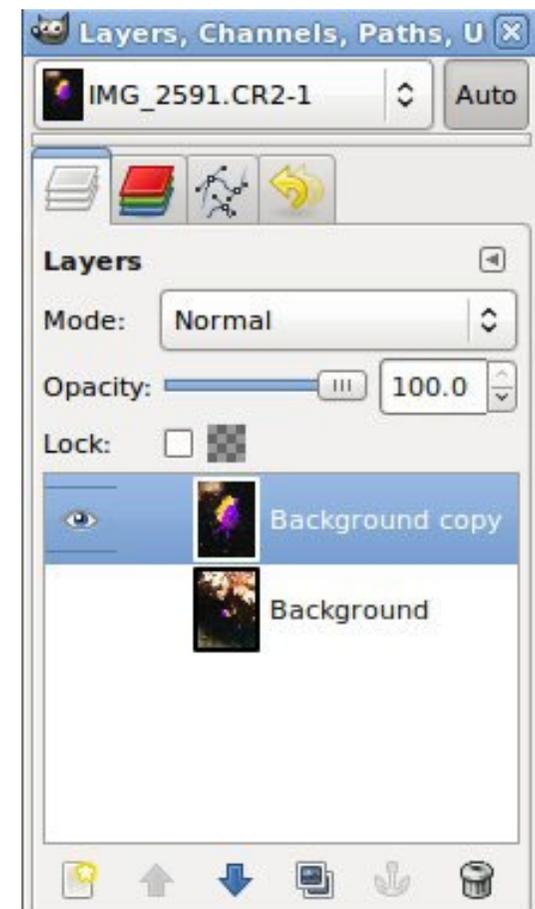


What I want to do now is create a more or less solid black background for the image. As with all editing software there are a number of ways of approaching this

problem. My desire is of course to let the software do as much of the work as possible, minimizing my own time and effort.

One possibility is simply to drop in a black background. I've found that even in very dark backgrounds such as this one there is still some subtle information that gives the image a more natural look than simply using a solid black background fill. What I want to do in this case is preserve as much of the natural background as possible.

In this case I've chosen to use layers to simplify the task. I believe layers are available in Photoshop, but



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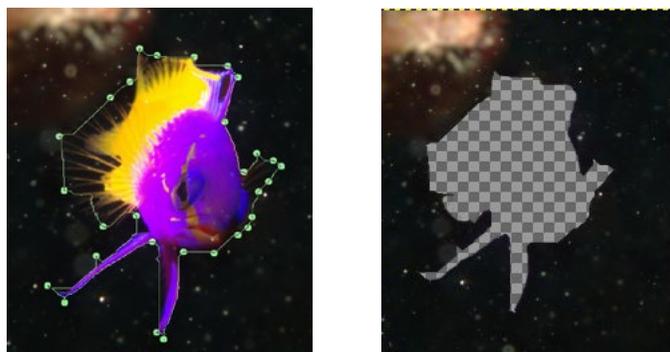
I seldom see folks using them. They are however a very powerful tool that should be explored by those who are interested in image manipulation.

While the original raw image is never modified by the GIMP, I'm going to create a duplicate layer to separate the fish from the background.

This is easily accomplished by using the duplicate layer button in the layers and paths pane.

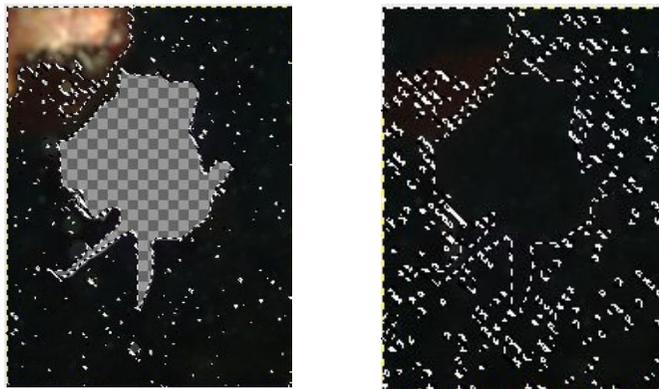
Once I've done this, I make sure that I've selected this new layer, and turned off the visibility of the main or background layer to avoid confusing myself with seeing both layers at once.

Next I'll use the "intelligent scissors" tool to roughly outline the subject. At this point I'm not too concerned about accuracy so I've selected rather generous limits. Then I'll delete the subject from the background.



The next step is to closely check the remaining image for remaining bits of the subject. Indeed, there are a couple of places where a bit of the fish remains in the image. These are easily taken care of the erase tool, using a fairly course brush. Once again, precision isn't required at this step.

Once I have the background layer the way I want it, I will once again duplicate it. I will want to have this available for use as use as a mask after I fix the background.



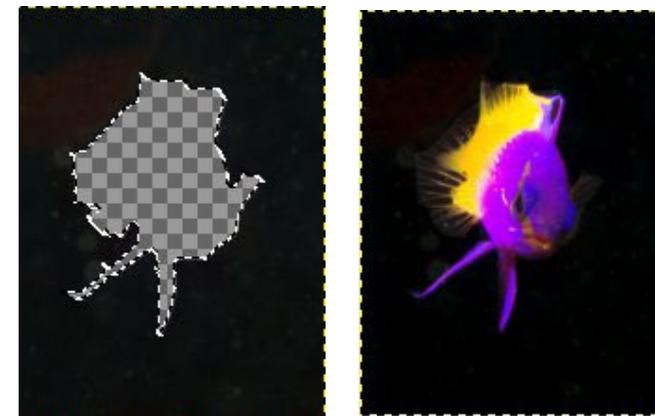
The next step is to get rid of the backscatter and the bit of coral visible in the background layer. This is very easily accomplished using the "select by color tool" and the smart remove selection filter.

First I select a dark area and adjust the sensitivity until I've got just the backscatter and the coral outlined. At this point, I actually have the black portion that I want to keep selected, so I will invert the selection to select everything but the dark background. Then I can use the "smart remove filter" and the backscatter and piece of coral are all removed in one step.

In the end I'm left with a mostly black background that unfortunately also has filled in the portion of the subject I'm interested in. This is why I saved that additional copy of that black layer earlier.

My next move is to select the mask layer and transfer the alpha layer to the selection tool. Essentially this step takes every place that wasn't

transparent and makes a selection out of it. Before applying this selection, I need to invert it to select the transparent portion, grow it slightly and feather the edges to make sure it smoothly blends with my subject layer. Combining these two layers yields something close to the desired result.



There is still a bit of backscatter in front of the subject. To take care of this I can turn on the "quick mask" function which allows "painting" selections. Once the quick mask is activated, I use a fairly course brush to just click on the remaining bits of backscatter to select them.

The smart remove selection tool then removes them all at once. This is fairly similar to the way I've seen people do this in Photoshop, except that in Photoshop the particles are removed one at a time as they are selected instead of all at once after you've selected them all and applied the filter as they are in the GIMP.

The final steps are likely familiar to most readers. I want to slightly adjust the black level using the color levels tool and finally apply a bit of "smart sharpening" to the image. Here is a comparison of

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the before and after images.

In the past the GIMP has been criticized for lacking color management. This hasn't been true for some time as the GIMP has supported color management and ICC color profiles since version 2.4.

Perhaps the one existing failing is that 16 bit color has yet to be fully supported. This probably doesn't matter for many applications since most display devices and printers don't have the dynamic range that 16 bit color requires either. On the other hand there are undeniably applications for 16 bit color. The next version of the GIMP, 3.0 will fully support 16 bit color.

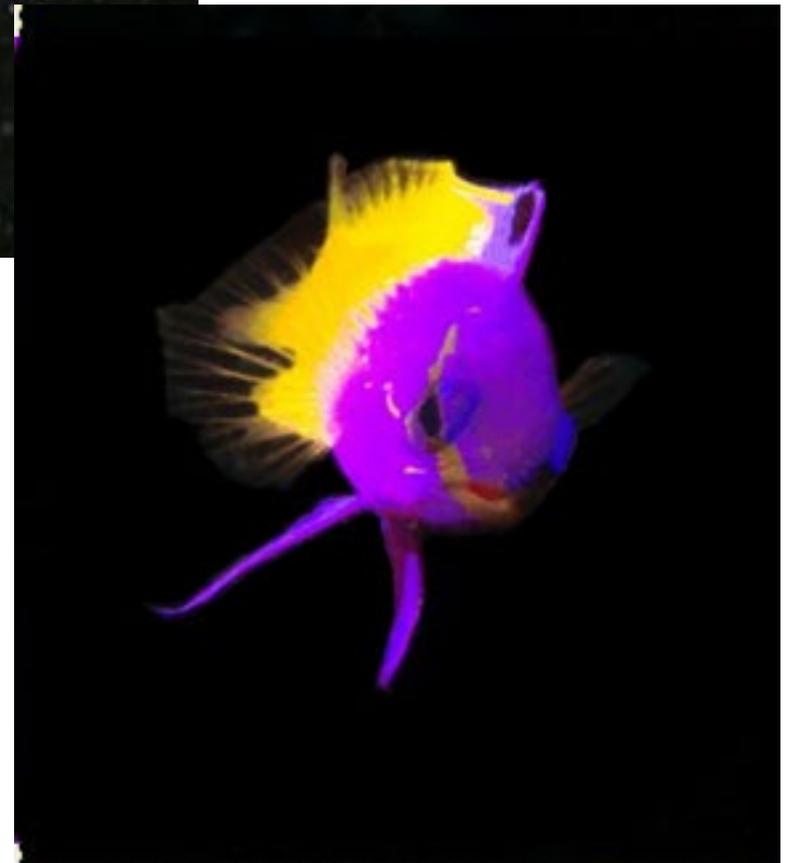
I'm still using GIMP 2.6. The newer version, GIMP 2.8 supports a single window editing view that may be more natural to users of other editing software.

In summary: If you're a purist who modifies images a little as possible, you may find transitioning to the GIMP a fairly straight forward process. If you have an elaborate established work-flow that you're tightly attached to, the transition will likely have a significant learning curve. If you're just starting out learning the GIMP may be somewhat more difficult than other products, but the results are worthwhile.

There is extensive help available for the GIMP and very good tutorials for most anything you wish to do are available on-line. If you're interested in trying out the GIMP head on over to <http://www.gimp.org/downloads/>, select your operating system of choice and give it a try. You may be surprised at what you can get for "free!"



Original (Above)



"Gimped Image (Below)

# Pacific Northwest Diver: Our Team

The Pacific Northwest is a large, diverse region with diverse interests in underwater photography and videography. In order to make it easier for you to submit information about photographers, dive clubs, and operators/resorts in your area we have key contacts for British Columbia, Washington, and Oregon. Since we are all volunteering our time and efforts, we also hope to spread the work-load so we will all have ample time for diving and photography!

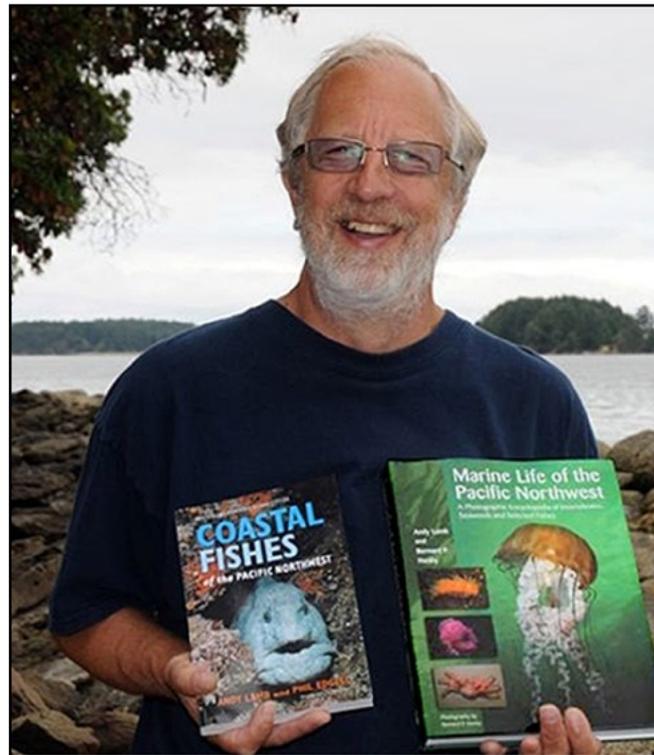
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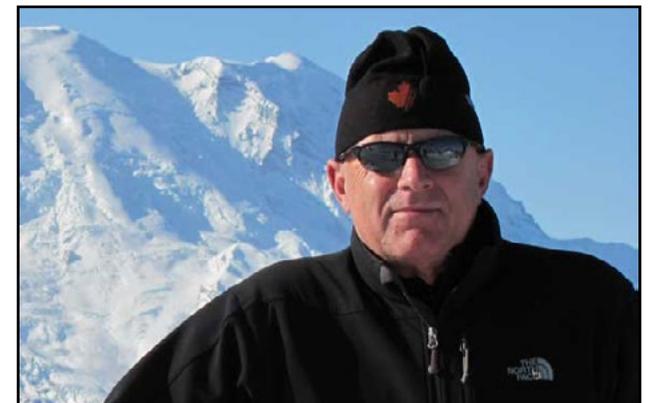
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