

Pacific Northwest Diver

Publication of the Pacific Northwest Underwater Photographic Society

May, 2014



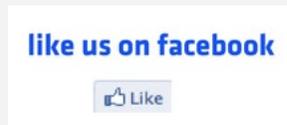
Albino Coho Alevins Fry | Eiko Jones
Nikon D800 | 60mm | f 6.3 | 1/80th | ISO 200

Pacific Northwest Diver

BIMONTHLY MAGAZINE & WEB SITE PROMOTING UNDERWATER PHOTOGRAPHY, EDUCATION, & TRAVEL IN THE PACIFIC NORTHWEST | MAY, 2014

GOD'S POCKET FIRE & HELP | LIGHTROOM FOR TABLETS GoPro HOUSING | SALISH SEA CELEBRATION CALL FOR ENTRIES

In this Issue	3
Subscribing to Pacific Northwest Diver	3
Founding of Edmonds Underwater Park (1970)	3
News Corner:	5
God's Pocket Fire & How You Can Help!	5
Salish Sea Celebration Call for Entries	6
Featured Photographers & Videographers:	7
Eiko Jones	7
April Bencze	13
Steve Kalilimoku	17
Featured Operator/Resort:	25
Glen Ayr Resort, Hood Canal	25
Upcoming Travel Opportunities:	27
2014 Roatan Photo Workshop with Steve Zedekar	27
2014 Campbell River with Eiko Jones & Abyssal Diving	27
2014 Monterey Shootout	27
2014 Adams River, BC Sockeye Salmon Run	27
2015 Anilao, Philippines with Marli Wakeling	27
Technical Corner:	28
DeepPro GoPro Housing	28
Lightroom for Tablets	29
PNW Diver Team	30



Pacific Northwest Diver: In This Issue

God's Pocket Resort had a fire that devastated their infrastructure. If you would like to help them recover, please see page 5 for details. This issue also carries the Call for Entries for the Salish Sea Celebration, Lightroom for tablets, and a review of DeepPro's great new housing for GoPro Hero 3's. Our featured photographers for May include Eiko Jones, whose use of light is amazing, relatively new underwater photographer April Bencze, who has a wonderful eye for composition, and Steve Kalilimoku shows us what can be done with a \$500 DIY rig. We selected similar water jelly shots from Eiko and Steve so you can compare the differences. Our Featured Operator is Glen Ayr Resort on Hood Canal. Please enjoy this issue, submit your entries, and help Bill and Annie at God's Pocket!

To Subscribe:

PNWUPS Free Membership



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Archives Corner: Founding the Edmonds Underwater Park (1970)

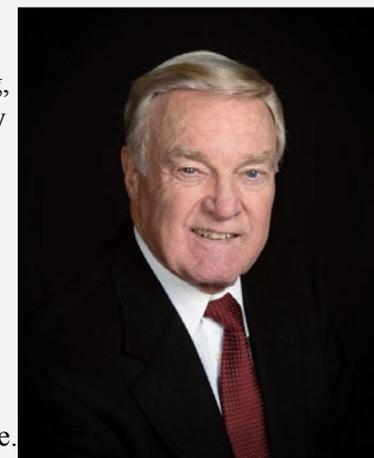
Gary Nelson

The City of Edmonds has often been called "The Gem of Puget Sound". Puget Sound is recognized as the second largest estuary in the USA. The entire western border of the city is the waterfront, with recreation destinations for boating, picnicking, walking trails, eating establishments, and the fishing pier. The Ferry Dock at the West end of Main Street was originally established by the Black Ball Ferry Line. In 1935, the ferry operations sank the DeLeon Dry Dock just north of the ferry landing as a barrier for drifting sand sliding into the dredged area beneath the ferry slip.

Behold, an added attraction to the waterfront occurred as scuba divers discovered the accumulation of sea life at the ferry dock. Spectators would gather at the beach area and along the railing of the ferry dock and watch the divers snorkel to the area and dive to the wreckage forty feet below the water's surface. Questions were asked of the divers. "What do you see out there"? "Is it cold in those black wet suits"? "Do you see any sharks in the water"? The latter question would get a chuckle when the answer from a joking diver stated, "Only sharks we see are other divers who are attorneys".

The number of divers visiting the site increased dramatically during the early 1960's. On May 6, 1969, two diving instructors, Jim McMahan and Bob Barringer appeared before the Edmonds City Council and presented the concept of an underwater park, together with a proposed map of the suggested park boundaries. "An established park", McMahan stated, "would preserve the marine life and provide a conservation area of natural beauty". The city council asked questions about the site and the diving instructors indicated, "One does not truly get a feeling of the beauty below the water's surface from a discussion or seeing photos, but by actually experiencing a dive in the area". With that said, McMahan and his dive school offered to train and supervise any council-member for a dive at the wreck.

Mayor Harve Harrison, Council members Gary Nelson and Chet Bennett, together with City Attorney Jim Murphy took the challenge and proceeded to receive accelerated instruction at the Lake City diving school. Murphy had previously been an accomplished diver. His attendance at the school was noticeably a cheerleader role for



(Continued on Next Page)

Pacific Northwest Diver: Founding the Edmonds Underwater Park

the other three, and to make sure nobody backed out of the challenge. Lessons were given to the Edmonds officials after all the “regular students” completed in their evening lessons. Two times each week for four consecutive weeks, the basic preparedness for diving consisting of breathing control, sharing scuba equipment if an emergency occurs, clearing the mask of water, hand signals, and the important procedure of dumping the weight belt if there were an emergency requirement to ascend from the waters’ depths.

During the first week of June, 1969, Nelson, Bennett, and Murphy were accompanied by Barringer, McMahan, and another accomplished diver to the Sunset beach next to the ferry dock. The buddy system was employed and each pair of divers backed into the water from the beach area and snorkeled to the designated area. It was apparent from the onset, that the open water gave no assurances of confinement as did the indoor training pool, and that the 48 to 52 degree water temperature was a shock until the water trapped between the diver’s body and the neoprene wet suit was warmed.

Another observation that presented itself was that Jim McMahan removed his prosthetic leg when he entered the water, providing another indicator that no one from the city crew wished to ditch this experience because of some physical restraint (note that Nelson was a 1966 polio victim with limited physical ability who accepted this involvement as part of his therapy). The distance to the wreck seemed longer than expected, but once there, the signals were given and each pair of divers descended to the bottom. It was an amazing display as the divers descended.

The bull kelp swayed in the water beckoning the divers downward. Once on the bottom, the divers observed the variety of flora and fauna surrounding the wrecks. Sea grass and Sea Cauliflower provided an added habitat for the rockfish, sea anemones, starfish, clams, crab, sea urchins, and the octopuses (which

were mentioned as occupants but were not available for this daylight exploration).

During the Council Meeting of June 3, 1969, the three city officials gave their report on the memorable experience. Councilmember Nelson moved to establish the Underwater Park with the inclusion of an anchored float near the wreck for divers to rest. The City Council unanimously supported the proposal. Mayor Harrison made his inaugural dive the following week and reported that he agreed with the need to establish the underwater park. The matter was referred to the Edmonds Parks and Recreation Board for further refinement.

City Attorney Murphy was directed to draft an ordinance and obtain the necessary approvals from local and state agencies to ascertain that this designation would be greeted favorably. The legal contact work by Murphy began with the Edmonds Port Commission who has jurisdiction over the shoreline uses in this area. A lease for the park area was drawn for approval by the Port Commissioners. Murphy proceeded to contact the Department of Transportation Ferry Division, State Departments of Fisheries, Natural Resources, and Ecology; and the Army Corp of Engineers. The common theme for the presentation to these agencies was, “everyone else agrees with this project as long as you agree”. Nobody objected. The argument was potent.

The wheels of deliberation rolled along through July 1970 when an issue of Park Closing Times emerged and divers expressed a desire to perform night dives as part of the certification process for scuba divers. Harrison and Nelson chose to accompany a group of divers on a night dive and reported back to the entire City Council that a waiver was warranted for night dives as a part of the certification requirements for scuba divers. The amended language for night dives along with some procedural changes for the Parks Department were incorporated into the ordinance.

The final version of the City Ordinance, establishing the Edmonds Underwater Park as the second municipal underwater park in the USA, was given hearings in September and October of 1970 and received final adoption in November 1970. At the end of 1972, an additional vessel, an old fishing boat “Alitac” was sunk in the park area to enhance the area further. Subsequently, additional vessels including the ships “Fossil” in 1982, the “Molly Brown” in 1996, and the 70 foot “Triumph” in 1999 have joined the other park inhabitants. About two wooden boats are sunk every two years because the wooden boats decay within that time.

Since the adoption of the underwater refuge, the diving community has been instrumental in maintaining, improving, and protecting the park. In 1973, Jean-Michael Cousteau, while visiting the area with his father Jacques Cousteau and crew aboard the Calypso, appeared at Sunset Beach to commemorate the establishment of the park.

The Edmonds Underwater Park is recognized as a premier diving experience. The establishment of this sanctuary has proven to be another asset for The Gem of Puget Sound.



Gary Nelson is a former Edmonds City Councilmember, Washington State Legislator, Washington State Senator, and Snohomish County Councilmember. It has been my pleasure to work with Gary on a number of issues, and even a greater pleasure to regularly dive the Edmonds Underwater Park which he helped establish, and which Bruce Higgins continues to develop and look after.

- Dan Clements

Pacific Northwest Diver: News Corner- God's Pocket Fire

God's Pocket Fire

There are times when friends need our help. This is one of them. Great people, great resort! Please help!

❖ HOW YOU CAN HELP! ❖

- Purchase a God's Pocket Gift Card, and pay it forward back to the Resort. Credit Cards via phone 250.949.1755, or e-mail info@godspocket.com, Checks to PO Box 130, Port Hardy BC V0N-2P0.
- Generators, air compressors, inverters, batteries, desalination equipment.

Bill & Annie's Description

On April 14th at 6pm we were all sitting around an amazing dinner which all of us at God's Pocket had assisted in preparing for our 12 wonderful friends. The power went out.

Shortly after a 1-minute stroll to the generator shed, we found ourselves scabbling for fire hoses and pumps, making an emergency call to coast guard and coordinating a safe evacuation of 14 people and one pooch. Thirty minutes later there was nothing left of our entire infrastructure. Our generator shed and all equipment were melted down to nothing. No one was injured. Loads of tears and scratching of the heads, but otherwise all is well.

Many of you asked what you could do to help. At this point we mostly need to get our ducks in a row before we start making calls to accept all the offers of labor. We aren't quite prepared for that yet but we will be very soon. The one thing that would be most helpful to us is cash flow. We are not looking for charity; we invite you to visit our [website](#) and see if there are any dates that appeal to you in the 2015/2016 season. Your deposits will be very helpful in rebuilding God's Pocket.

We have new gift cards that can be purchased for your own use, or to pass on to a friend. The gift cards will have no expiry date and can be purchased in the following denominations: \$100, \$250, \$500, \$1000 and \$2,500.



While Bill and Annie have not asked for financial support, we would encourage you to consider purchasing a gift card and sending it to them.

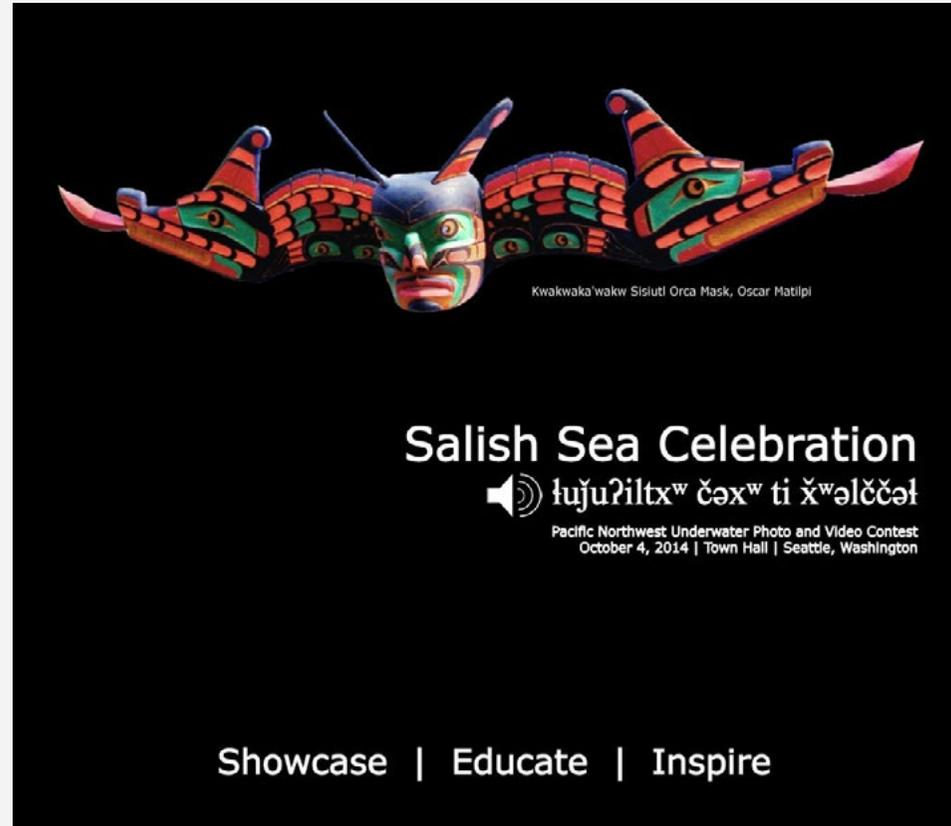


Smoke From Generator Shed Fire | Richard Salas



Generator Shed After the Fire | Bill Weeks

Pacific Northwest Diver: News Corner- Salish Sea Celebration



HELP US BY SUBMITTING YOUR ENTRIES NOW!

HELP US BY SUBMITTING YOUR ENTRIES NOW!

- Call for Entries! Follow this link to the [Entry Form](#)
 - PHOTOS, VIDEOS, STORIES: NO ENTRY FEE
 - THREE CATEGORIES: SHOWCASE, EDUCATE, INSPIRE
- Follow this link to the [Full Set of Rules](#). Here's a summary:
 - PHOTOGRAPHED IN THE PACIFIC NORTHWEST
 - SHOT AFTER JANUARY 1, 2013
 - NO HANDLING, MOVING, DISTURBING MARINE LIFE
 - UP TO TWO ENTRIES PER CATEGORY
 - AUGUST 1, 2014 DEADLINE | SUMMER STUDENTS SEPTEMBER 1
 - SCREENING OF WINNERS SATURDAY, OCTOBER 4 | TOWN HALL, SEATTLE

Congratulations to Bruce Kerwin for being the first to submit!

Pacific Northwest Diver: Eiko Jones



- Eiko Jones

Eiko Jones showcases unique views of the natural world around us, featuring beautiful, surreal underwater scenes and topside images.

His work recently featured in National Geographic, Diver Magazine, Hello Canada, Modern Dog, TV14, TV Hören und Sehen, Welt der Wunder, Ein Herz für Tiere, Bing.com, Grind TV, and Pro Nature Photographer, has highlighted a unique style of photography.

While growing up in New Zealand, Eiko acquired his first SLR camera at the age of fourteen. He quickly discovered his passion for capturing images of animals, especially birds, in their natural habitat. During extensive trips along the West Coast of British Columbia and Alaska in the early 1990's, his focus shifted to coastal landscapes above and below the waterline.

Eiko started shooting underwater in 2010. The catalyst that drew Eiko deeper into underwater photography were two shark diving expeditions in 2011. As you will see from his work, he captures the surreal through constant awareness of lighting and unique angles.

One of the photo tips he wants to pass along is to look around, and try to utilize unique lighting, whether it is ambient or from artificial sources. Different angles also result in unique perspectives.

Whether exploring the ocean or alternate bodies of water, such as marshes and rivers, Eiko has developed a dramatic style in which he

celebrates the corners of our world which are seldom seen.

Eiko's tools of choice include a Nikon D800 camera, Aquatica housing, Sea & Sea YS-D1 and Inon strobes,. While he shoots with a variety of lenses, he favors a Tokina 10-17 mm for wide angle work. That's correct: in a lens normally used on crop sensor cameras, Eiko uses it on his full frame D800 with outstanding results.

Eiko said numerous individuals said that the 10-17 would not work well on a full frame camera. After trying it out, he found that it works quite well in the 15-17 mm range. At the 10 mm range he indicated he sees some rounding of corners, but these can be cropped out.

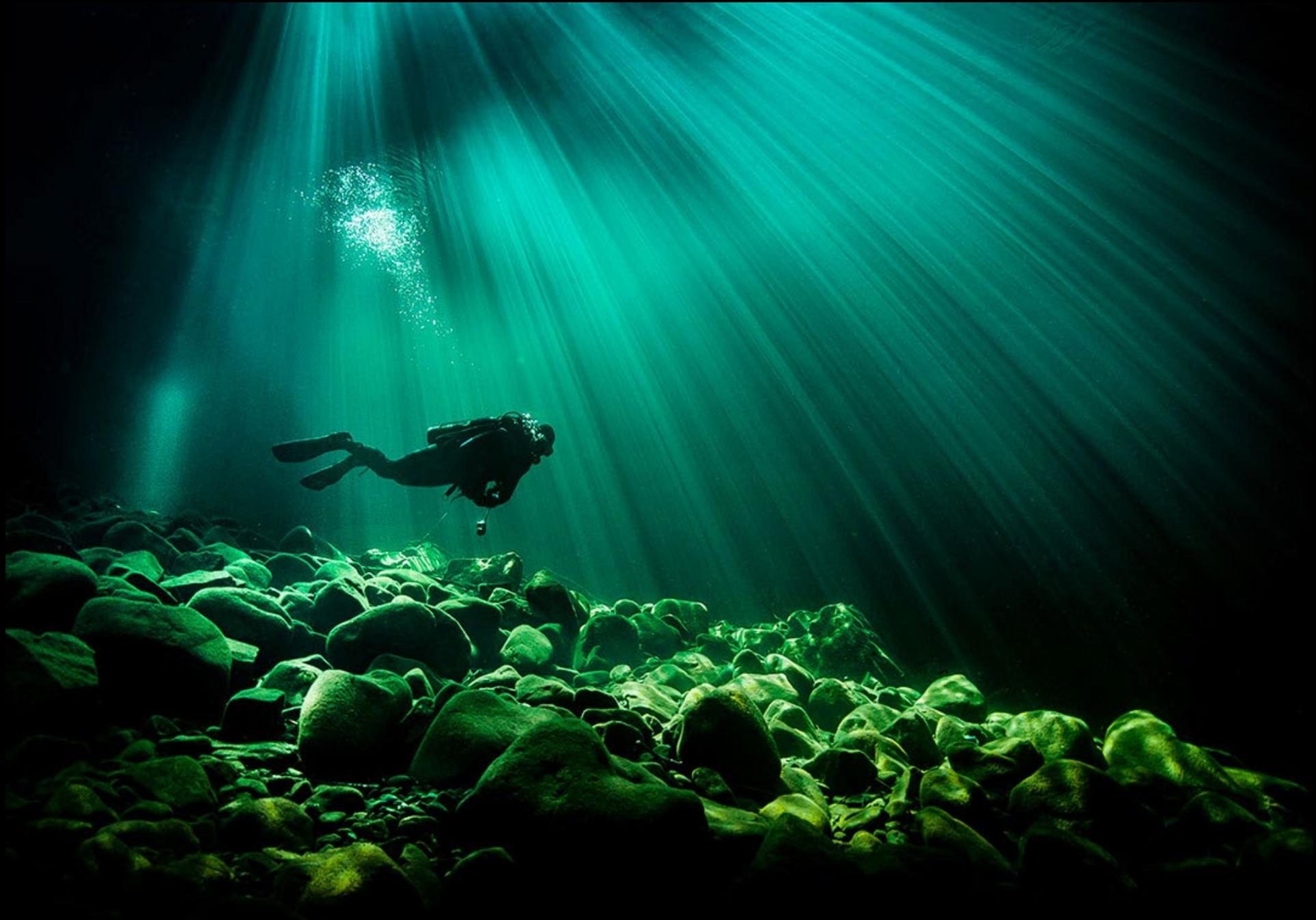
Post processing is done on Apple platforms using Photoshop CS6 and Lightroom 5.

When asked about his favorite dive locations, Eiko said he had many, but Browning Pass and Telegraph Cove on Vancouver Island were two of his favorites. Socorros Islands in Mexico also top the list.

If you are interested in an outing with Eiko, check out this issue's travel section. In August we will spend two days with Eiko on the Gold and Nimkish Rivers photographing salmon and underwater canyons, followed by four days of SCUBA diving with Abyssal Diving off of Quadra Island.

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Campbell River Canyon by Eiko Jones
Nikon D90 | Tokina 10-17 mm | 1/80th | f 6.3 | ISO 320



Bold Stellar Sea Lion by Eiko Jones
Nikon D800 | Tokina 10-17 mm | 1/100th | f 11 | ISO 320



Heber River Canyon by Eiko Jones
Nikon D800 | Tokina 10-17 mm | 1/125th | *f* 10 | ISO 500



Campbell River Salmon by Eiko Jones
Nikon D800 | Tokina 10-17 mm | 1/200th | f 14 | ISO 500



Moon Jelly by Eiko Jones
Nikon D800 | Tokina 10-17 mm | 1/200th | *f* 16 | ISO 320

Pacific Northwest Diver: April Bencze



- April Bencze

I was raised on the east coast of one of Canada's west coast islands – in Campbell River on Vancouver Island, BC. I was literally surrounded by the sea from the very beginning, living in a town whose main artery is a river rich with salmon, estuary full of seals and birds, and ocean abundant with colorful marine life. I always had a respect for the waters around me, but it wasn't until after I began travelling that I really dived into the underwater world.

Raised with a thirst for outdoor adventure and an unquenchable curiosity for wildlife, my travels began when I was in my early teens. To Europe, Australia, Indonesia, and most recently a bicycle trip down the Pacific Coast, beginning in BC and ending in California.

I began diving in the warm waters and coral reefs of Indonesia, then diving my way up Australia's east coast until I had spent my last penny on a dive charter. I then completed my divemaster training on the Great Barrier Reef via an internship on a liveboard. Afterwards, I returned to British Columbia to dive. I worked for a local dive shop

where I trained to be a PADI Instructor, then MSDT, and then began technical diving so I could spend more time diving the compelling west coast wrecks. I recently completed my Closed Circuit Rebreather Training in the Cayman Islands, and am thrilled to be diving my CCR with my underwater camera at this point in my diving journey.

Since my very first dive, I knew I would be spending a good portion of my life underwater. I've always taken a lot of pictures, but never thought of it as photography, more a camera-happy compulsion. It wasn't until I took my first picture underwater that I became obsessed with capturing the marine life on my dives. I would share it with my family in hopes of helping them to understand why I spend all of my time underwater. I would borrow any underwater camera I could and go diving early before work, with my uniform on underneath my dry suit. After work I would be right back underwater.

At one point I was working 3 jobs, while diving nearly everyday to support my growing collection of scuba and camera gear. Through the kindness of friends, I borrowed several point and shoot underwater camera systems, while saving my pennies for my own one day. I was loaned an old film camera, which hugely improved my photography, as I only had a few shots on a roll to get it right. This taught me patience and the art of composition.

I finally got myself a DSLR in late 2013, left my job, gave up my apartment and most of my belongings and began a 2,100 km bicycle odyssey that took me to incredible places where I refined my photography. I taught myself how to use and to understand the camera along the way. Months later I got an underwater housing so that I could take my camera underwater.

The day after I completed my Rebreather training, I took my massive new camera system for a dive on my first CCR dive without my instructor, and never looked back after that.

My first dive ever was in January 2011, and I consider myself incredibly fortunate to have made so many dreams into realities through hard work and the amazing support of my friends and family in just a few short years. I am currently putting all my efforts into making photography a full time career, as it seems as though every aspiration and opportunity in my life has lead to this path.

I have learned that a camera is a tool that teaches you how to see the beauty and details of the world around you, no matter your surroundings. This tool, no matter if it's a cell phone camera, point and shoot, or DSLR, allows you to share with others the experiences you find meaningful, in a language that is universal and speaks for itself.

If I could have a conversation with myself when I discovered my passion for underwater photography, I would tell myself not to give up, to shoot any camera I could get my hands on, focus on composition and lighting, and not to let expenses deter my dreams. I would remind myself that the cost of a camera system does not make or break the image; it is never an excuse or a reason for a good or bad image. I have underwater photos taken from an inexpensive point and shoot camera that outshine some of my photos from my current camera system!

The tools I currently use to capture my underwater images are a Nikon D7100; Wide angle lens – Nikkor 10-24mm f/3.5-4.5, 8.5" acrylic dome port; Macro lens – Nikkor 60mm f/2.8. These are housed in a Nauticam Housing, with Ultralight buoyancy

Pacific Northwest Diver: April Bencze

arms, and Dual Inon Z-240 Strobes. Post processing takes place on an Apple Macbook Pro, with post-processing in Adobe Camera RAW.

My favorite dive location is out of my hometown of Campbell River, diving Discovery Passage in the temperate waters of the Emerald Sea. There is so much life here and I feel a very strong connection to the marine life and shipwrecks in my area.

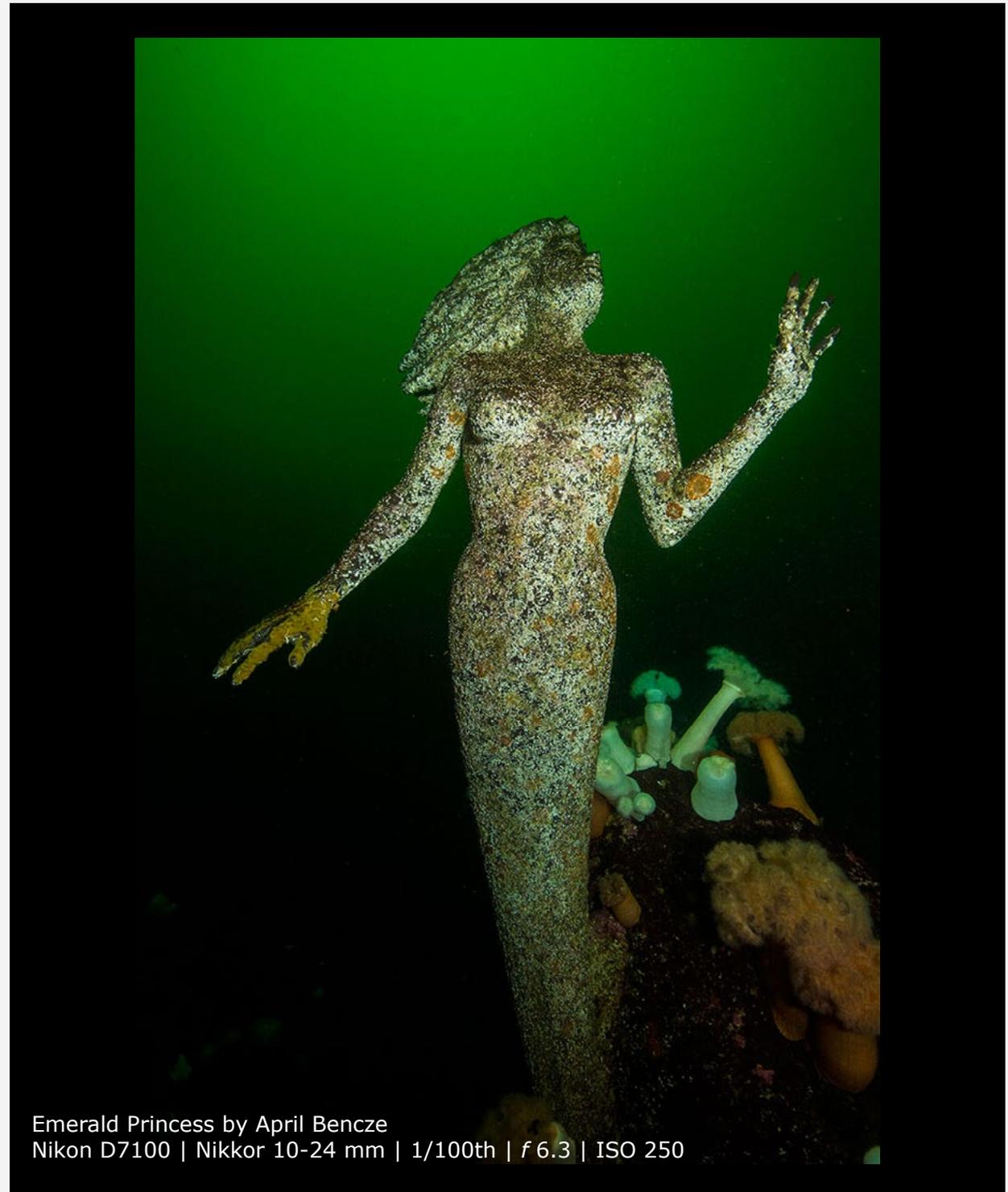
I have a special connection to a dive site in Comox called Singing Sands, I have dipped beneath the sea at least a hundred times there. It is a small sailboat wreck (home to octopus, lingcod and rockfish) that holds the familiarity of home to me. Giant pacific octopus, sea lions, wolf eels, sailfin sculpins and ratfish are among my favorite critters. Green Moray Eels are hands down my favorite warm-water creature.

I am just beginning to sell my images to finance a Photography Education trip to the Great Bear Rainforest in BC in June 2014. My aspirations with photography are to tell a story with my images. It is hard for the people in government to see the ocean and forests with the love that I do, because they probably don't spend much time diving or photographing wildlife.

Their decisions reflect this, and often put the marine life and wildlife that I have come to deeply respect in harms way. If I can share my images, and inspire people to respect and therefore protect the subjects of my photographs, I will know success in my lifetime.

Email: aprilbencze@gmail.com

Web: <http://www.aprilbenczephoto.com/>



Emerald Princess by April Bencze
Nikon D7100 | Nikkor 10-24 mm | 1/100th | f 6.3 | ISO 250



"Adrift" by April Bencze
Nikon D7100 | Nikkor 60 mm | 1/125th | f 8 | ISO 250



"Enter" by April Bencze
Nikon D7100 | Nikkor 10-24 mm | 1/125th | f 5.6 | ISO 250



Grunt Sculpin by April Bencze
Nikon D7100 | Nikkor 60 mm | 1/200th | f 8 | ISO 250



"River Rocks" by April Bencze
Nikon D7100 | Nikkor 10-24 mm | 1/100th | *f* 5 | ISO 500

Pacific Northwest Diver: Steve Kalilimoku



- Steve Kailimoku

Email: shaste2000@gmail.com

When Dan asked to do an article on me as a featured photographer I was apprehensive. I have a Canon ELPH300 (\$149) point and shoot with a waterproof case (\$179). My light source is the cameras built in flash and an \$89 Princeton Tec shockwave (400 Lumens) hand held light.

Now this doesn't sound like a featured photographer's kind of equipment and for that reason I was not going to do it until I realized there are more people like me with cameras setups under \$500, and it is for those people I decided to do this.

I reside in Bellevue, WA with my wife Shahla and we had decided to retire (2016) on the Big Island of Hawaii, since I was born and raised on Oahu. So I thought, why not take up scuba diving (Dec 2010) and offset my cost of living by spearfish my dinner. I have yet to spear anything. I found photographing critters to be much more fun. After I joined Marker Buoy Dive Club I found myself not being able to identify or explain what critters I saw, so out of necessity I bought my camera.

I do mostly shore dives with night dives being the best for me. There are much more interesting critters to choose from when the sun is gone. My favorite sites for night diving is Junkyard at Alkai Beach, Three Tree, Des Moines and recently Redondo Beach, but on the south side of the fisherman's pier. For day dives Saltwater Park, Three Tree, Keystone Jetty and Skyline.

I started using Macro about 7 months ago with good results and have had some pretty good luck. My camera flash will overpower the left side of my image leaving the right side darker. I use MS Photo

Gallery, which came with my desktop computer to make adjustments to my shots. I also got a good tip from a very good photographer, Jim Boone. He said to put small strips of electrical tape across the flash to help reduce the intensity. Using my Princetec light helps me with backscatter, especially when directing the light from above the subject. Another thing that I do is use my dive buddies' light, whether intentional or unintentional. Usually when they light up a subject I would move in, they will hold the light on the subject until I'm done, But remember, if they are not taking pictures don't stay there to long.

I believe my strength is composition and not the actual quality of my shots. It just looks good even when bad. Luck is another one for me. I once got condensation built up in my camera and everything was foggy through the viewer, but I still took 5 or 6 photo, one of which was a group of anemones that came out beautiful. All of the anemones were orange and pink and out of focus save one, which was sharper. That one anemone made that photo a keeper.

"Look up!" You'd be surprised as to what we miss by only looking down. I got a shot of a jellyfish above me in 6ft of water coming out from under the MaST center's pier at Redondo. The sun was high and water was dripping off the pier making water rings in the background, that was a keeper.

One final thought. You will get much better shots from below your subject, as professionals always say, but you can get even lower with your smaller camera. If the shot looks different to you take it and see what it looks like once downloaded, you may be surprised as I have been many times over.



Plumose Anemone Releasing Sperm by Steve Kailimoku
Canon Powershot ELPH 300 | 22 mm | 1/250th | *f* 2.7 | ISO 200



Clown Nudibranch by Steve Kailimoku
Canon Powershot ELPH 300 | 4 mm | 1/60th | *f* 2.7 | ISO 250



Sturgeon Poacher by Steve Kailimoku
Canon Powershot ELPH 300 | 4 mm | 1/60th | f 2.7 | ISO 250



Burrowing Anemone by Steve Kailimoku
Canon Powershot ELPH 300 | 22 mm | 1/250th | *f* 2.7 | ISO 200



Moon Jelly by Steve Kailimoku
Canon Powershot ELPH 300 | 4 mm | 1/1600th | f 8 | ISO 125

Pacific Northwest Diver: Glen Ayr Resort

This month's featured dive operator is a bit different: it is a motel, rather than a dive operator or dive resort. There is a simple reason for this. If you want to dive Hood Canal, the [Glen Ayr Resort](#) is perfectly situated.

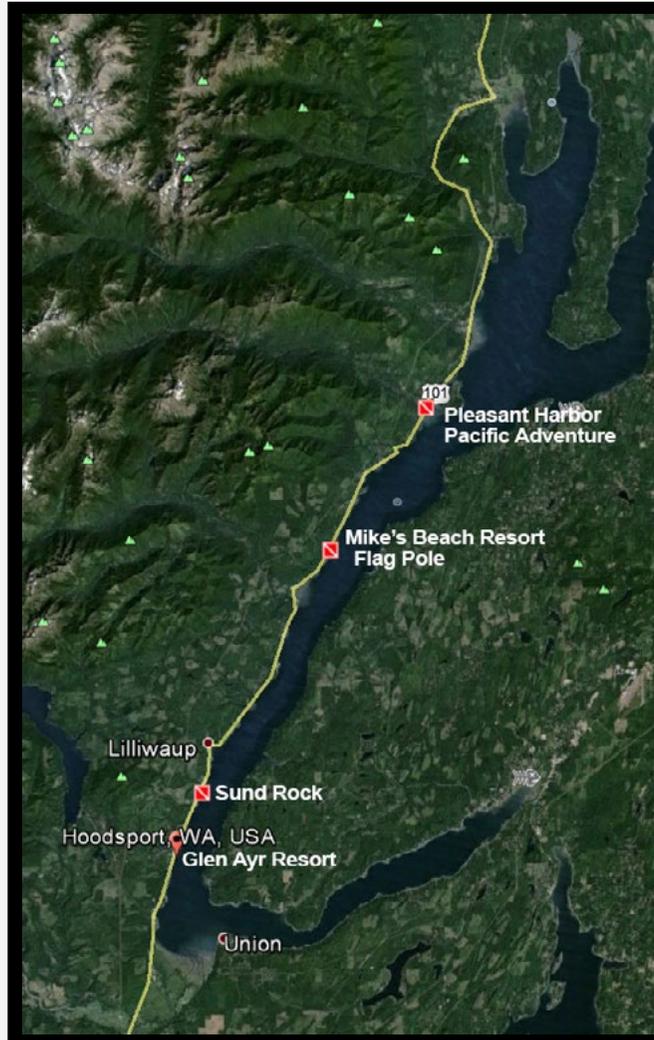
As the map to the right shows, the resort is located just outside Hoodsport. This is a convenient location to dive Sund Rock, Flag Pole, Mike's Beach Resort, and go out with Don Coleman from Pleasant Harbor on Down Time. It can be a wonderful weekend mix of shore and boat diving!

In addition to being close to Hood Canal dive sites, Glen Ayr is just up the road from Hoodsport 'N Dive, a full service dive shop. This is also the only location where divers can purchase the required parking passes for Sund Rock. And, by the way, these passes need to be purchased the day you are diving Sund Rock, so be sure to check the store opening times.

Besides its location, Glen Ayr is a nice, reasonable place for divers to stay, whether you are by yourself or with a group. There are everything from RV sites, to rooms, to a suite and townhouse. The Clubhouse is a nice area to share photos or dive plans, and the BBQ site is excellent for sitting back and relaxing.

Of special interest to divers and underwater photographers are the large rinse tank and heated, secure gear room. When the weather is cool it is very nice to have dry gear in the morning for the next day's dive.

Oh, did I mention there is beach access and docks? While this may not sound like much, during a dive trip based at Glen Ayr last Fall, two technical divers



in our group decided to head out for a night dive off the beach. At about 135 feet they had a very close encounter with a large six gill shark. How is that for a great addition to a weekend dive trip?

If you are planning on diving Hood Canal, check out Glen Ayr as a possible base.

Phone: 866.877.9522 | 360.877.9522

e-Mail: glenayr@hctc.com

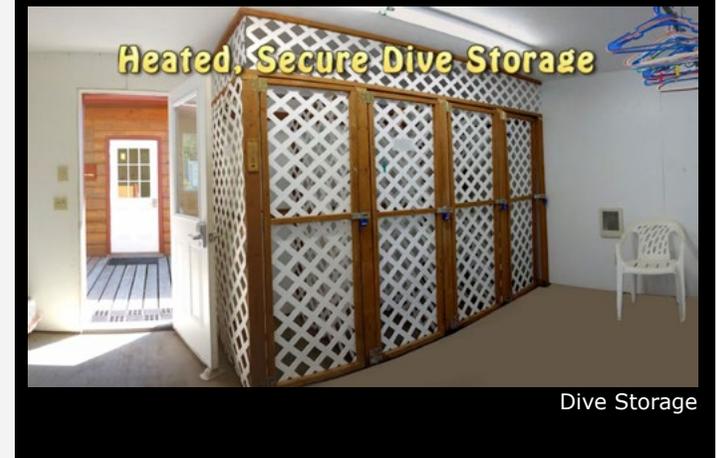
Web: <http://www.glenayr.com/>



Glen Ayr Resort



Heated Gazebo



Dive Storage



English Sole | Sund Rock



Fluorescing Lobed Sea Gooseberry Jelly | Pinnacle



Wolf-eel | Pinnacle



Copper Rockfish | Pinnacle

Pacific Northwest Diver: Travel Corner



[ROATAN PHOTOGRAPHY WORKSHOP WITH MICKEY CHARTERIS & STEVE ZEDEKAR](#) | June 21 - 28, 2014 | Workshop \$200

Join PNW photographer Steve Zedekar and Roatan photographer and author Mickey Charteris for a week of digitally capturing Roatan's vast and varied sea life. Mickey is the author of [Caribbean Reef Life](#) and is recognized as an expert in all things aquatic! Workshop will be based at West End Divers and all diving will be off one of their boats. Contact Steve Zedekar at 360-609-8228 or email zekeandboone@gmail.com for more information.

Price is for the workshop: does not include transportation, lodging, diving, meals.



[CAMPBELL RIVER AREA SALMON RIVER AND SALT WATER DIVING](#) | August, 10-17, 2014 | Trip estimate \$1,400/Person

We have a few spaces left for a special Vancouver Island trip in August. Spend two days in the Gold and Nimkish Rivers photographing salmon and wide angle with [Eiko Jones](#). Then spend the next four days diving around Quadra Island with [Abyssal Diving](#). 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.



[MONTEREY SHOOTOUT](#) | August, 2014 | Trip estimate \$800

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 late August or early September. 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.



[ADAMS RIVER, BC SOCKEYE SALMON RUN](#) | October, 8 - 11, 2014 | Trip estimate \$1,000

This coming Fall will see several hundred thousand sockeye salmon return to the world famous Adams River. This Fall is the dominant sockeye run where several million salmon are expected to return. The plan is for two days of 2 tank boat diving with Copper Island Diving, including lunch, with afternoon salmon photography/observation in streams. Price includes lodging and diving, does not include transportation to Chase, BC.

Objectives: Sockeye salmon.



[ANILAO'S CRYSTAL BLUE WITH MARLI WAKELING](#) | March, 15-25, 2015 | Trip estimate is \$1,965

Critter expert and outstanding underwater photographer Marli Wakeling is combining forces with Crystal Blue's Mike Bartik for a Philippine adventure in the Spring of 2015. Price includes food, lodging, diving, surface transportation from Manila to the resort. Not included are air to and from Manila, and alcoholic beverages. A \$500 deposit is required to hold a spot. If you are interested, please contact [Marli Wakeling](#).

Objectives: Nudibranchs, frogfish, mimic octo, blue-ring octo, wonderpus octo, blue ribbon eel.

Technical Corner: Quality GoPro Housing

DeepPro Systems announced the release of a high end underwater optically corrected waterproof housing for the GoPro line of cameras in March.

DeepProSystem designer Mike Meagher says, “I’m really excited how our new GoPro housing will allow the underwater filmmaker to obtain a much wider and sharper image approaching the quality of a much more expensive and physically larger video system, but at less than one half the total cost. This smaller sized housing is also a joy to dive and to pack and travel with.”

The new DeepPro GPH3 Domed Housing is designed for the GoPro Hero 3 and 3+ cameras with the goal of providing the best wide angle image for the professional film maker.

The stock GoPro housing has a flat port design and has optical limitations underwater. In fact any waterproof camera housing with a flat port design will experience underwater a 33% reduction in the camera’s Field of View (FOV) due to light refraction. Subjects will appear closer and the image quality at the frame edges experience softness due to Chromatic Aberration (CA) when using a wide angle lens.

The new DeepPro GPH3 Domed Housing for the GoPro uses a built in concentric dome port system which eliminates the optical shortfalls inherent in a flat port design. Our housing’s



design fully restores the camera’s underwater field of view to be equivalent to the cameras above water FOV. For the first time, the using the DeepPro Domed housing that GoPro signature wide angle look can now be fully realized underwater.

The DeepPro GPH3 Domed housing supports all of the Hero3 and Hero3+ imaging aspect ratios and recording modes including the new SuperView® mode without any vignetting (corner cut off or darkening). The dome port design means that image sharpness at the edges has been much improved as Chromatic Aberration is reduced

and one great benefit from this design is that the camera’s minimum focus distance is now around six inches from the dome.

Experienced underwater videographers know that the closer you get to your subject, the better the image. The GPH3 Domed housing’s extra wide angle of coverage and closer focusing capabilities allows you to move closer to your subject and record higher quality images. See the two comparative photos below. There are also three videos for you to check out on the [DeepProSystems site](http://www.DeepProSystems.com).

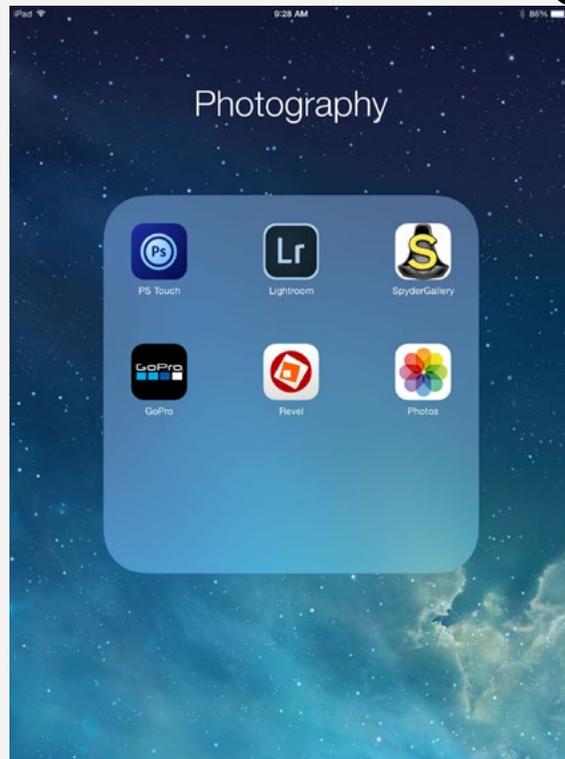
Mike also noted that the housing was designed to accommodate either a battery pack or LCD for live viewing. The unit retails for \$995, which includes a two year warranty.

DeepProSystems have done an outstanding job on this product. I am looking forward to much lighter packing on future trips! For more information:

Phone: 714.678.9300
Web: <http://www.deepprosystems.com/>
e-Mail: sales@deepprosystems.com



Technical Corner: Lightroom for Tablets



In last May's issue of [Pacific Northwest Diver](#) we reviewed Photoshop Touch for the iPad (pretty much a no go). Adobe released Lightroom for the iPad, and we gave it a quick run through to see if it had any added value for underwater photographers. The short answer is, while there have been several improvements, you still can't ditch the laptop in the field and go with a tablet.

Editing Limitations

First off, this is not a full version of Lightroom for tablets. It enables you to perform some basic editing tasks, then sync them with your desktop catalogues.

These basic adjustments include color temperature, exposure, contrast, highlight/shadow, saturation, clarity, and a few others. There is no access to features like HSL, curves, sharpening, noise reduction. For underwater photographers,

critical local adjustments like spot removal (backscatter) and adjustment brush are absent. Ratings, labels, and metadata editing are also not available.

Syncing & Internet Connectivity

Sync speed between tablets and desktops is heavily dependent on the speed of your Internet connection.

[Ian Lyon has an excellent write-up](#), and notes:

“the best I can achieve with about 350kbs upload bandwidth is to sync a collection of 200 images in approximately 1 hour 50 minutes. Users with much faster connections are reporting a similar number of images being synced in 10 to 15 minutes.” My upload rate is 580kbs, so a 200 image sync takes about 66 minutes.

Ian also points out another critical flaw for off-line editing. “Basically, when you sync a collection the images are uploaded to the Creative Cloud, but unless you've set Lr mobile on iPad to use offline editing, the cloud is as far as they go. Sure the iPad will display the first image from your collection along with an indication that the collection contains X number of images, but that does not mean the images have actually been downloaded to your iPad.

There is also no visual warning to let you know that you can do little to nothing when you disconnect or lose the internet connection. Therefore, if you know that you will lose the internet connection when you leave home/office then it's best to activate the 'Enable Offline Editing' feature from the collection context menu (i.e. tap on the three dots badge in bottom right corner of collection image).

RAW Image Handling

The biggest issue for me is the inability to download RAW images directly to a tablet and start editing. This means that, when I am in the field, RAW images would need to be downloaded to a laptop, then uploaded to the cloud, where they could then be accessed by Lightroom for the iPad. Once this has taken place Lightroom syncs catalogues, and, voila, your RAW images appear on your tablet for editing. Well, sort of.

Adobe has worked around the limited processing power of iPads and their ability to handle RAW files through the use of Smart Previews. So you are not really editing your RAW images, changes are being made to “proxy files.” Proxy files (or Smart Previews) are actually DNG file formats, limited to 2560 pixels on the long edge.

When you edit Smart Images on your tablet, these changes are saved in the Lightroom catalogue or database, and will be applied to your RAW images when you sync with your desk or laptop. It is a pretty clever approach to try and edit RAW images, but it does not add much value for my work flow.

Cost

While the app is free, a subscription to either the Creative Cloud (\$50/month), or Photography Program (\$10/month). If you already subscribe to these services, it is “free.”

Conclusions

While the Lightroom app is a step forward from PS Touch, it still does not appear to offer much value added for underwater photographers. Limited editing tools, slow syncing, and field limitations need attention, even if it is “free.”

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 critters, photographers, dive clubs, and operators/resorts in your area we have several key contacts. 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!

Below are our contacts, please either get in touch with one of the regional contacts listed below, or contact editor [Dan Clements](#) directly.

Marli Wakeling



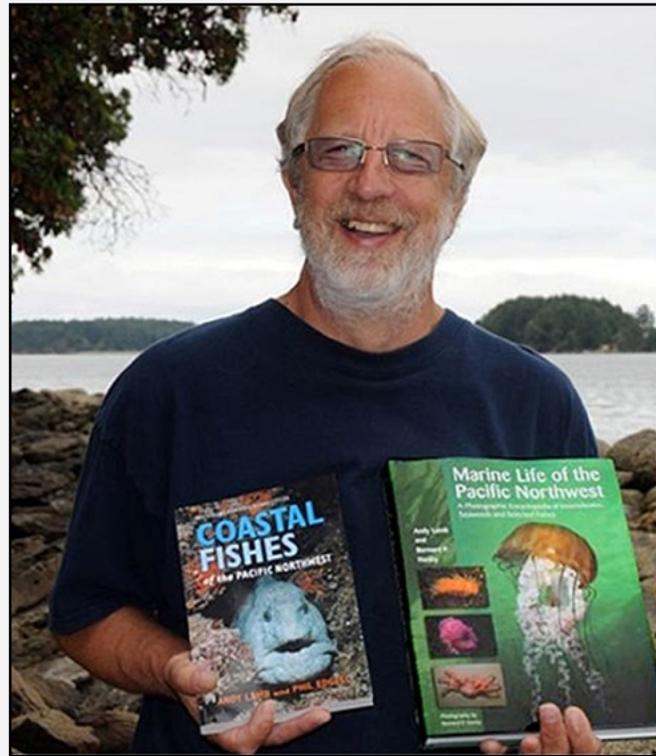
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