

Pacific Northwest Diver

Publication of the Pacific Northwest Underwater Photographic Society
July, 2014

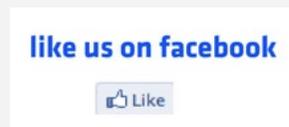


Hornby Island Sea Lions by Gordon Lamont
Nikon D90 | Tokina 10-17 mm | 1/60th | ISO 500

Pacific Northwest Diver

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

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Pacific Northwest Diver: In This Issue

In honor of the 2014 FIFA World Cup, we are running a short piece on whether you have a higher probability of being bitten by a shark, or Uruguay's forward Louis Suarez. On a more serious note, there is a first look at Creative Cloud 2014, what appear to be possible causes behind sea star wasting syndrome, and how to generate income from photos and video. This issue's photographers include Vancouver's Gordon Lamont, who shares some of his Hornby Island sea lion portfolio, Seattle's Doug Coutts, Argentinian Eduardo Baenes, who now calls Vancouver, BC home, and Cordell Trusty from Tacoma. Our featured operator is Abyssal Diving on Quadra Island, BC. Lastly, there is an announcement regarding the Salish Sea Celebration being put on hold, and the rationale behind this action.

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Sea Star Wasting Mystery Beginning to be Cracked

Ashley Ahearn and Katie Campbell, KUOW

Cornell University marine epidemiologist Drew Harvell peers into the nooks and crannies along the rocky shoreline of Eastsound on Orcas Island. Purple and orange starfish clutch the rocks, as if hanging on for dear life. "It's a lot worse than it was last week," says Harvell, a marine epidemiologist at. She's been leading nationwide efforts to understand what is causing starfish to die by the millions up and down North America's Pacific shores and on the east coast as well. It's been called sea star wasting syndrome because of how quickly the stars become sick and deteriorate.

"It's the largest mortality event for marine diseases we've seen," Harvell said. "It affects over twenty species on our coast and it's been causing catastrophic mortality." Scientists have been working for months to find out what's causing the massive die-off and now Harvell and others have evidence that an infectious disease caused by a bacteria or virus, may be at the root of the problem. The disease, they say, could be compounded by warming waters, which put the sea stars under stress, making them more vulnerable to the pathogen.

Harvell has studied marine diseases for 20 years. She had thought that the syndrome might spare Washington's San Juan Islands. Until recently, pockets of cold water and swift currents seem to have protected the local sea star population from the epidemic. But with the arrival of summer, the waters around the San Juan archipelago have warmed. From what Harvell and her team see as they survey beaches, there's not much time for these starfish -- or sea stars, as scientists prefer to call them since they're not fish.

Harvell crouches in the sand and points at a withering orange *pisaster ochraceus*, or ochre star, one of the most common sea stars found in the intertidal zones of the West Coast. One arm is curled over on itself, another hangs by a thread of gnarled flesh. "The whole arm is flat. It looks dried out, wasted, thin, deflated. Sea stars are not supposed to look like that," Harvell says, her brow furrowed. "My expectation is that within the next month all of the stars will die."

The team checked this rocky patch last week and found 10 percent of the stars showed signs of the wasting syndrome. Today they estimate that number has increased to more than 40 percent. They've been monitoring sites around the San Juan Islands through this past winter and expect the percentage of infected stars to continue rising as the waters warm this season.

Pacific Northwest Diver: News Corner

“Over this winter I surveyed here, and looked at every animal and there was no disease at all,” said Morgan Eisenlord, a PhD student in Harvell’s lab at Cornell. “When we came back in the spring we found sick animals so it obviously spread as it started to get warmer.”

Some scientists see a connection between rising water temperatures and the wasting syndrome. The waters around the San Juan Islands tend to be colder than the Washington outer coastline where dying starfish were first reported last summer. Since the arrival of warmer weather this season, the syndrome has spread rapidly to areas like the San Juan Islands that were previously untouched by the syndrome. Recent reports have also surfaced of die-offs along Oregon’s coastline.

“The period of time in which the disease progressed rapidly has been a period in which waters have been warmer than usual winter conditions,” Blanchette said.

While scientists are reluctant to assign blame to climate change, Harvell explained that as oceans warm, outbreaks like this are more likely to occur.

“A warmer world would be a sicker world,” Harvell said. “Under warming conditions a lot of microorganisms do better. They grow faster. They replicate faster. Many of our hosts can actually be stressed by warm conditions. And so it kind of creates a perfect storm of sickness.”

Sea star die-offs have occurred in the past, but never to this extent. In Southern California, Blanchette says the die-offs have occurred during warmer El Niño years – 1982-1983 and 1997-1998 most recently – but the sea star population eventually recovered. This most recent outbreak was first spotted in June 2013 on the Washington coast at a place called Starfish Point.

Scientists believe the pathogen spread through the water, as well as via physical contact (starfish often

clump together). Another hypothesis is that the pathogen could also be concentrating in the mussels and clams that starfish like to eat.

At the University of California Santa Barbara Aquarium, captive sea stars started showing signs of the syndrome at the same time as their wild counterparts who live on the rocks several hundred feet from the tanks. The captive sea stars are kept in tanks of filtered seawater. In one tank they were fed mussels harvested from the rocks outside. In another tank the sea stars were fed frozen squid.

The animals that ate frozen squid stayed healthy, while the sea stars that ate the wild-harvested mussels contracted the syndrome. Blanchette cautions that these observations are purely anecdotal and the sample size is very small, but she believes this hypothesis merits further study.

With projections for a warm El Niño year ahead, Harvell worries that things will only get worse for sea stars on the west coast.

Scientists at Cornell are narrowing the list of pathogen suspects using DNA sequencing from samples of sick stars and hope to publish their findings in a scientific journal. Once the exact pathogen is identified and more is known about how the disease is spread, scientists will be better able to understand whether west coast starfish will be able to recovery.

In the meantime, there is a role for citizen science in tracking the epidemic. UC Santa Barbara and the University of Washington and Cornell University have set up websites where beach goers can share information about the location and abundance of infected sea stars. Then scientists can study how water temperatures, currents and other factors may correlate with the spread of the die-off.

“One of the reasons we’re a little obsessed with trying

to learn everything we can about both the causative agent in terms of the microbe and the environmental conditions is to think about what we can do better next time,” Harvell said.

Sea stars are an apex predator in the intertidal zone. They voraciously consume mussels and other shellfish, and they are referred to as a “keystone species,” meaning that, like in any stone building, if you remove the keystone, things start to crumble.

“It has an extraordinarily significant effect on the biodiversity of the entire community,” Blanchette said. “Losing a predator like that is bound to have some pretty serious ecological consequences and we really don’t know exactly how the system is going to look but we’re quite certain that it’s going to have an impact.”

Looking out at the rising tide on Eastsound, Harvell said, “This area has some of the highest biodiversity of sea stars in the world. We’re not just losing one keystone species, we’re losing a whole guild of stars.”

And the stars here are what’s called an endemic species, meaning they only live on this shoreline and nowhere else on the planet, she explained. If sea stars are wiped out along these shores, there’s a potential for not just local, but global extinction.

She picks up a tiny young ochre star and looks carefully at its malformed arms for symptoms of the disease. If these juvenile stars can find a way to resist the pathogen, local extinction could be avoided, she explains.

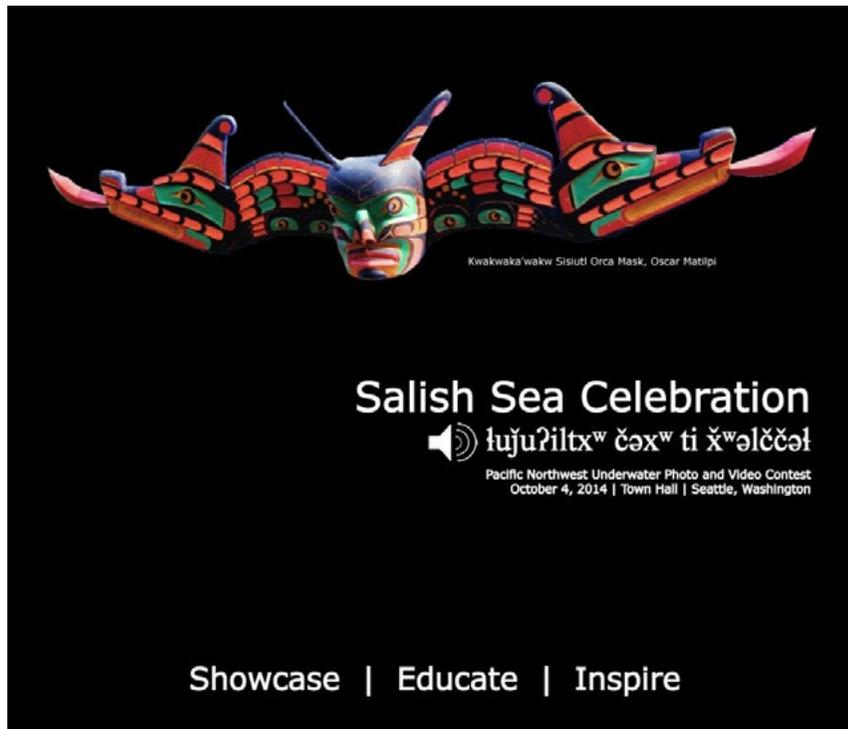
“If we lose all of the adult ochre stars and all of the young recruits in the San Juans, then I don’t think we’ll see ochre stars here for quite a few years,” Harvell said.

- [Courtesy KUOW](#)

Pacific Northwest Diver: News Corner

[Salish Sea Celebration On Hold](#)

We are sad to announce that the 2014 Salish Sea Celebration and photo/video contest have been put on hold for the year. While this is regrettable, we feel good about the rationale behind the decision.



After the Oso landslide we were approached by a \$5,000 sponsor about the possibility of shifting funds from the Salish Sea event to victims of the landslide. Naturally, the welfare of a community ranks much higher than a photo/video event, so we enthusiastically approved the switching of funds.

While we had many generous offers of donated goods and services, we have not been able to fill the financial gap created by the loss of a \$5,000 grant. The program's funding model would have to have changed to a silent auction of donated goods and services, and/or crowd sourcing. At this juncture, the feeling was that we do not have the resources to switch funding models in time for the 2014 event.

In the coming weeks we will be looking at the feasibility of holding the event in 2015. Much of the preliminary work and infrastructure has already been done, and it would be great to show off the talent in our area.

[Bite Statistics: Sharks or Suarez?](#)

In honor of this year's FIFA World Cup, we decided to look at whether you have a higher chance of being bitten by Uruguay's Luis Suarez, or a shark. Fortunately, [IFL Science](#) took a look at this issue.



Ian Steadman from New Statesmen got curious about the sheer odds of the danger an opponent has of being bitten by Suarez, and how it compares, say, to the odds of getting bitten by a shark.

Since 2005, Suarez has played in 441 senior matches for Uruguay's national team and various clubs. Assuming 11 starting players and 3 substitutions per game, 6,160 players have gone up against Suarez and have been at risk of getting bit. That puts the odds Suarez biting an opponent right around 1 in 2,000. The odds of getting killed by a shark while swimming in the ocean? 1 in 3.7 million.

The numbers get a little closer if you consider the odds of getting bitten by a shark, or even just nipped. At New Smyrna Beach, Florida, regarded as the shark attack capital of the world, the odds of getting nibbled by a shark if the 22,464 residents go swimming just once per year are 1 in 2,808 on a slow year or 1 in 800 during a record year. Overall, it averages out about 1 in 2,000, just like Suarez. Realistically, the odds may be lower as many people likely go swimming more than once per year.

Still, the odds of getting bitten by Suarez during a match are much higher than being struck by lightning (1 in 10,000), getting in an plane crash (1 in 11 million), or getting murdered in the Americas (1 in 6,100). However, Suarez isn't nearly as dangerous as Mike Tyson. The odds of getting bit during a boxing match against Iron Mike were 1 in 50.

Pacific Northwest Diver: Gordon Lamont



Thirty years ago, shortly after getting married, my wife Anne and I embarked on a 6 month cycling trip to New Zealand and Australia. On the way there, we stopped in French Polynesia and the Cook Islands where I spent a week getting my NAUI open water diver certification.

There weren't a lot of gadgets in those days – a tank, a first and second stage, a pressure gauge, depth gauge and a timer. We studied our course material in the pub before it opened and did our drills in the lagoon. The open water dives were truly incredible.

Sadly, upon our return to Vancouver, BC the realities of job and a growing family hit hard and it would be 15 years before my next dive.

In 2000 we purchased a small trawler and started cruising the inside coast of BC as far North as Queen Charlotte Strait. I checked the bottom of the boat and serviced the zincs on breath hold – but it was challenging and worried my family. I soon purchased some used scuba equipment to make boat maintenance easier but once I was in the water I couldn't keep myself from going to the bottom. Since then I have upgraded my dive gear, added a few tanks and a compressor. I now do about 100 dives a year – most of them in the cold waters between Vancouver and Port Hardy and always with a camera.

I have always been interested in photography and it wasn't long before I purchased my first camera – a Sealife DC1200 with a single strobe. It was great way to get started with underwater photography and I used the camera throughout the Pacific Northwest.

My second camera was a Canon G12 in an Ikelite Housing with a pair of Ikelite DS125 strobes. This excellent compact camera offers similar levels of photographic control as many SLR systems. Many of the pictures featured here were taken with the G12.

I am now using a Nikon D90 SLR in a Nauticam Housing with the same Ikelite DS125 strobes. I have 3 lenses – A Tokina 10-17 fisheye zoom which I use behind a 9" dome, a Nikon 18-55 zoom (the basic kit lens) that I've used behind both the dome and a flat port, and a Tokina 100mm macro that I use behind a flat port. The system is more complex than the G12 but is very flexible. All of my 2014 photography

has been with this rig.

Photography has, without a doubt, made me a better diver. I see more than I ever did before and, with photos to review, I have the opportunity to research what I see after each dive. My diving skills are challenged during every dive whether I am playing with sea lions or creeping up on a skittish Kelp Greenling.

Many of my favorite dive sites are in Howe Sound, a 42 km fjord which extends from West Vancouver to Squamish. After almost 100 years of industrial abuse which devastated fish stocks and marine life, it has made an almost miraculous recovery.

Sadly there is renewed industrial pressure in the area. There are many proposed projects that have the potential to derail the fragile environmental recovery in Howe Sound. Some of these projects are: the Burnco mine at NcNab Creek, a LNG (Liquified Natural Gas) plant, logging on Gambier Island or "run of river" hydroelectric projects. (for more information go to www.futureofhowesound.org)

Awareness is a key step towards conservation and as an underwater photographer I do what I can to share the wonders that exist just below the surface with those who do not dive. Most don't realize that such richness, colour and aquatic diversity can exist so close to home. I hope that my pictures will increase awareness of aquatic life, inspire a new generation of divers, and promote environmental conservation.

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Hornby Island Sea Lions Canyon by Gordon Lamont
Nikon D90 | Tokina 10-17 mm | 1/125th | ISO 800



Gordon Lamont
Jan 2014



Gordon Lamont

Jan 2014

Hornby Island Sea Lions Canyon by Gordon Lamont
Nikon D90 | Tokina 10-17 mm | f 10 | ISO 800



Browning Pass Basket Star by Gordon Lamont
Canon G12 | 6.1 mm | 1/15th | f 8 | ISO 125



Gulf Islands Plumose Anemone by Gordon Lamont
Nikon D90 | 18 mm | 1/10th | f 10 | ISO 200

Pacific Northwest Diver: Doug Coutts



I came into this world with my first dive buddy, my twin brother Dwight. We spent our childhood summers on Willard Lake, a deep, clear lake in Northern Ontario. Our parents gave us each

our first mask, snorkel and fins when we were four. Throughout my childhood I spent the long winter months dreaming of being underwater and my summer days snorkeling with Dwight. We explored our local lake but also other lakes that we could reach by canoe.

The spring we turned 14, we each purchased a tank and regulator. 10 years later I was a dive instructor. Many years and dives later I purchased my first underwater camera at about the same time that I started to dive actively in the Pacific NW. That was five years ago.

Since then I have really fallen in love with underwater photography. As with many, my passion was kindled from the way underwater photography enabled me to learn more about the creatures that I encountered. After every dive, I'd pour through Andy Lamb's or another's book to identify the marine species in my images. I also started to notice details that I had missed during the dive such as intricate structure of a Nudibranch's rhinopores or the presence of creatures that I was not even trying to photograph. All this was a very satisfying way to both learn and to see more on each dive.

Soon I was taking u/w photographs that I thought

were just good enough to share with family and friends (on www.dougcoutts.com). I discovered a lot of interest and positive feedback from this community of non-divers. However sharing with this audience, raised the bar for me.

My friends were used to seeing my terrestrial wild life photographs and my underwater images were clearly inferior. I was unable to show them images that included tiny details such as the cilia on a hermit crab or eggs on a sea spider. Also I experienced difficulty sharing the overall gestalt of what I experienced in a way they could understand. Because of their interest and my passion for the underwater environment, I wanted to learn to share images that communicated more effectively.

I started by upgrading from a point and shoot to a micro four thirds camera (in a Nauticam housing), a couple of excellent prime focus lenses and a pair of Sea & Sea strobes. Of course while this investment gave me better tools, in of itself, it did little to improve the quality of my images. What it did do was enable me to concentrate on my own learning, essentially unconstrained by the hardware.

Since then I've been following a learning path that has four parts:

1. Developing technical mastery over my underwater photography gear
2. Adapting my 'Zen mode' photography technique for underwater
3. Learning from other photographers
4. Helping other photographers to learn

Developing technical mastery over my photographic gear means being able to adjust camera and strobe

settings quickly, in the dark, at depth. It also means being able to look at an underwater scene and visualize the image that the specific lens I am using will produce. This type of mastery is important to me because it allows me to think about what I am seeing, about the image I am after, not my gear.

For me the first step in developing this mastery is to take pictures often. I dive with my camera almost every week. Then I study the results. I've analyzed enough highly magnified images (and associated meta data) in LightRoom to learn what I can get away with before imperfections such as sensor noise or motion blur become problems and to predict what depth of field I will get. Closing the loop between practice and analysis helps me get past the strategy of "take a whole bunch of photos and hope one turns out".

Equipment mastery is a prerequisite for being in what I call "Zen mode" (and some psychologists call "flow"). I find that my best images are those I've captured while I am both completely relaxed and intensely present in the moment...almost like I am a part of the landscape. I think lots of photographers have similar experiences. However for me, taking this concept underwater has required some important adjustments to my equipment and dive skills.

For me, Zen mode is something I do by myself. It's not consistent with having a dive buddy. As a result I've spent time refining my "self-reliant" diving skills and equipment configuration. Additionally, I'd propose that every underwater photographer needs to nail their trim well enough to be able put their chin 1/4" off the bottom without kicking up silt and be able to take several pictures of a Red Medusa in

Pacific Northwest Diver: Doug Coutts

mid-water column, in the dark, without drifting up or down. Being able to fin backwards is a big asset too. Being in Zen mode is one of my favorite states of existence. With these adjustments and practice, I can enjoy it underwater.

If I am a little antisocial when making images, I am an avid collaborator when it comes to exchanging ideas with other underwater photographers. In particular, special interest groups focused on underwater photography on Face Book and other web sites are amazing learning sources. For example the FB group, Underwater Macro Photographers, has over 25,000 members. Each image posted on group includes details describing location, exposure, setup and equipment details. Studying these images and details provides great insight into how I can do the same.

I have also discovered an incredible generosity among amateur and professional photographers, to provide feedback and to answer specific questions. I now have underwater photographer FB friends in something like 20 countries. It would be so much fun to join these folks at a UW photography workshop on a beautiful tropical island but the interaction I have with them every week advances my learning just as much. As an added benefit, I get perhaps more insight into their local culture.

Much earlier in my career I learned that teaching could help me advance in my own learning as well. I was delivering a four-day course to business analysts about eight times per year. I was always amazed at how taking on the discipline of making concepts simple for others grounded them more fully for me. In every course I delivered, at least one student's question evoked a much more difficult question in my own mind. If you have an opportunity to help someone answer a question that is important to them, take it. Do it a few times and you will learn something too.

Perhaps the best thing about working to develop my skills and my photographic eye is that it's truly a path, not an end.

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Hooded Nudibranch by Doug Coutts
Panasonic DMC-GF2 | 14 mm | 1/160th | f 11 | ISO 100



Shrimp by Doug Coutts
Panasonic DMC-GF2 | 45 mm | 1/100th | f 10 | ISO 200



Crimson Anemone by Doug Coutts
Panasonic DMC-GF2 | 14 mm | 1/160th | f 11 | ISO 100



Feather Duster by Doug Coutts
Panasonic DMC-GF2 | 14 mm | 1/160th | *f* 11 | ISO 100



Sea Spider by Doug Coutts
Panasonic DMC-GF2 | 14 mm | 1/125th | *f* 11 | ISO 200

Pacific Northwest Diver: Eduardo Baena



Originally from Argentina, Eduardo moved to Canada in 2005 where he now lives in Vancouver, BC. His very first underwater photograph was taken over ten years ago using a disposable film camera.

In spite of the disappointing results, he decided that underwater photography was going to be a big part of his life and started climbing the ladder, first working with a compact camera (Olympus 720), then shooting with DSLR's starting in 2011.

His photographs have been published in diverse magazines and newspapers, among them the Diver, Photo News and Canadian Geographic magazines, and his articles about nature and travelling are periodically published in the SCUBA diving magazine Tiempo de Fondo ("Bottom Time") in Argentina.

Several web sites like Vancouverscubadivingschool and CoolDives also feature Eduardo's work. His passion for wildlife has led him to experience a wide variety of animal encounters, among them swimming and scuba diving with sharks, sea lions, whale sharks and beluga whales.

His favorite local diving sites are Britannia Beach, BC, where you can see three shipwrecks in one dive, and Pavilion Lake, BC with its fascinating microbialites. He also enjoys working with all kind of reflections and rays of light in freshwater lakes, and in the fall the salmon run gets all his attention.

As an advice to his fellow UW photographers, Eduardo suggests experimenting all possible aquatic environments, light conditions and lens/port combinations; i.e. often times he has used his 35

mm lens in longer, non specific ports getting great results. The longer column of air inside the port makes it easier for the lens to focus.

He finally adds: "in photography light is everything, so whether you shoot with strobes, natural light, or a combination of both, keep light in mind at all times!"

Eduardo's underwater gear includes:

- Nikon D90 and D7000
- Ikelite Housings
- 2 Ikelite DS 51 strobes
- Tokina 10 - 17 mm fisheye lens for wide angle
- Nikon 35 mm *f*2.8 for fish portraits

Post processing is done on a PC with Windows OS. For basic adjustments like sharpening and white balance, Eduardo uses Nikon View NX2. Later he removes backscatter or fixes minor imperfections using Photoshop, although he's not a big fan of the product. Like many of us, he would rather keep post processing to a minimum and preserve the "freshness" of the image.

And, speaking of fresh images, Eduardo's "mug" shot from the Clatsop County Sheriff's Office was actually taken at the Astoria International Film Festival in Oregon. He laments that it was not the result of a hard night's partying with other Latinos!

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FB: https://www.facebook.com/pages/Eduardo-Baena-Photography/406196806115213?ref_type=bookmark





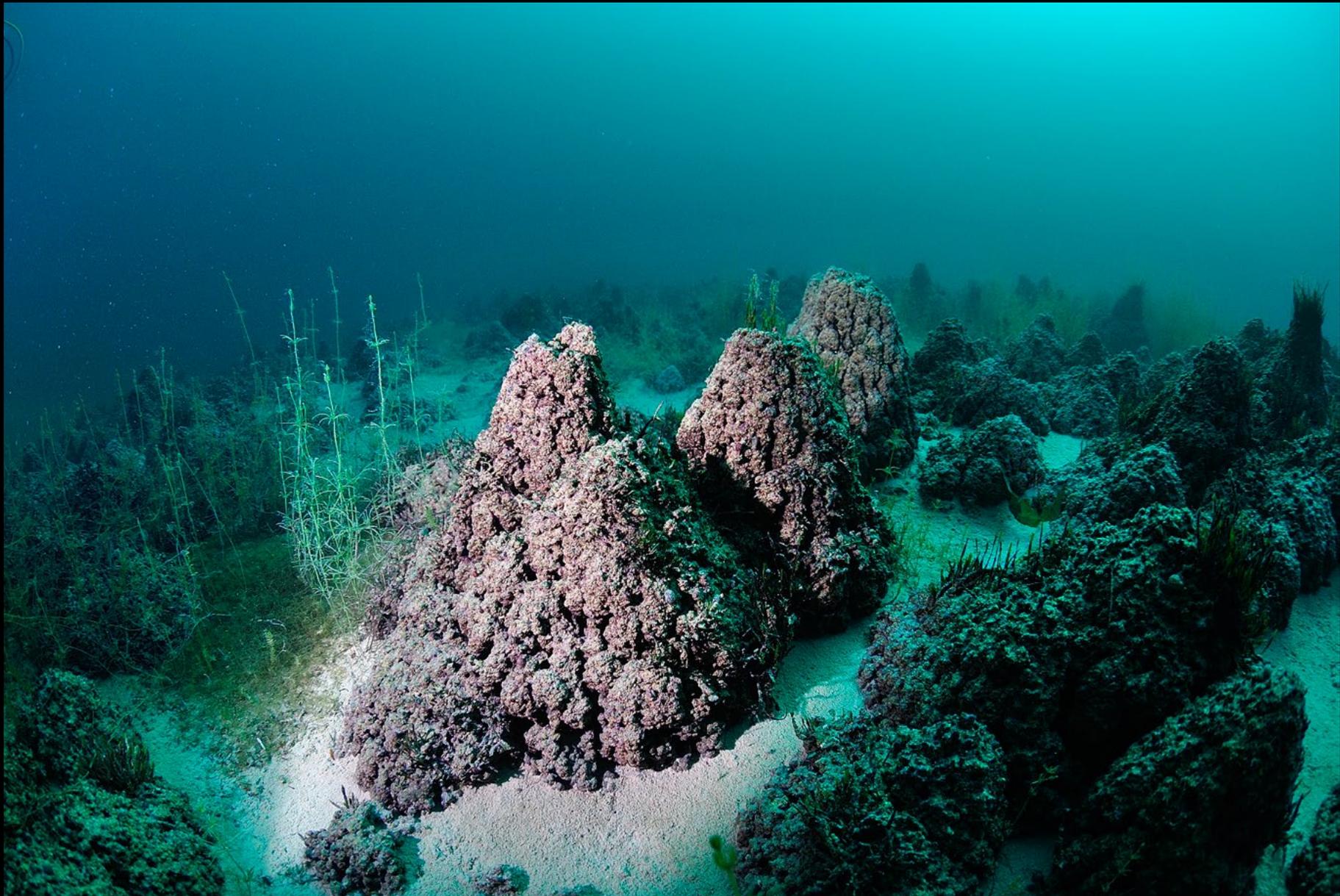
Sockeye Salmon by Eduardo Baena
Nikon D90 | 35 mm | 1/60th | f 8 | ISO 200



Wolffie Pair by Eduardo Baena
Nikon D90 | 35 mm | 1/60th | f 8 | ISO 200



Joffre Lake by Eduardo Baena
Nikon D90 | Tokina 10-17 mm | 1/1000th | *f* 3.5 | ISO 400



Pavilion Lake Microbialites by Eduardo Baena
Nikon D90 | Tokina 10-17 mm | 1/60th | f 8 | ISO 200

Pacific Northwest Diver: Cordell Trusty



I grew up in the Elma, WA area and joined the Marines out of high school in August of 2001. I spent 12 years in the Marines as a Infantry Platoon Sergeant. I learned how to dive in 2007 in the Saudi Arabia's Red Sea.

My diving experience has taken me to the Red Sea, Mediterranean, Great Barrier Reef, Hawaii, Mexico, US East Coast and Pacific Northwest. I have traveled to over 50 countries and plan to see as much as I can in the future. I am currently a full time student at South Puget Sound Community College and will be transferring to Pacific Lutheran University in Tacoma next Fall.

My next adventure will be in September when I take my father on a guided climb to the summit of Mt. Rainier for his birthday. My father was a photographer in the US Navy and my sister is a professional photographer. I learned from them and have picked up some tricks along the way when I first started taking photos about 14 years ago.

My future ambition is to become a teacher, possibly at a middle school teaching math or science. I am just completed my PADI IDC, and am officially a dive instructor. My long term goal is to teach students about math and science incorporating diving and the importance of our Earth's oceans. My current favorite dive spots in Washington are Sund Rock and the Tacoma water front.

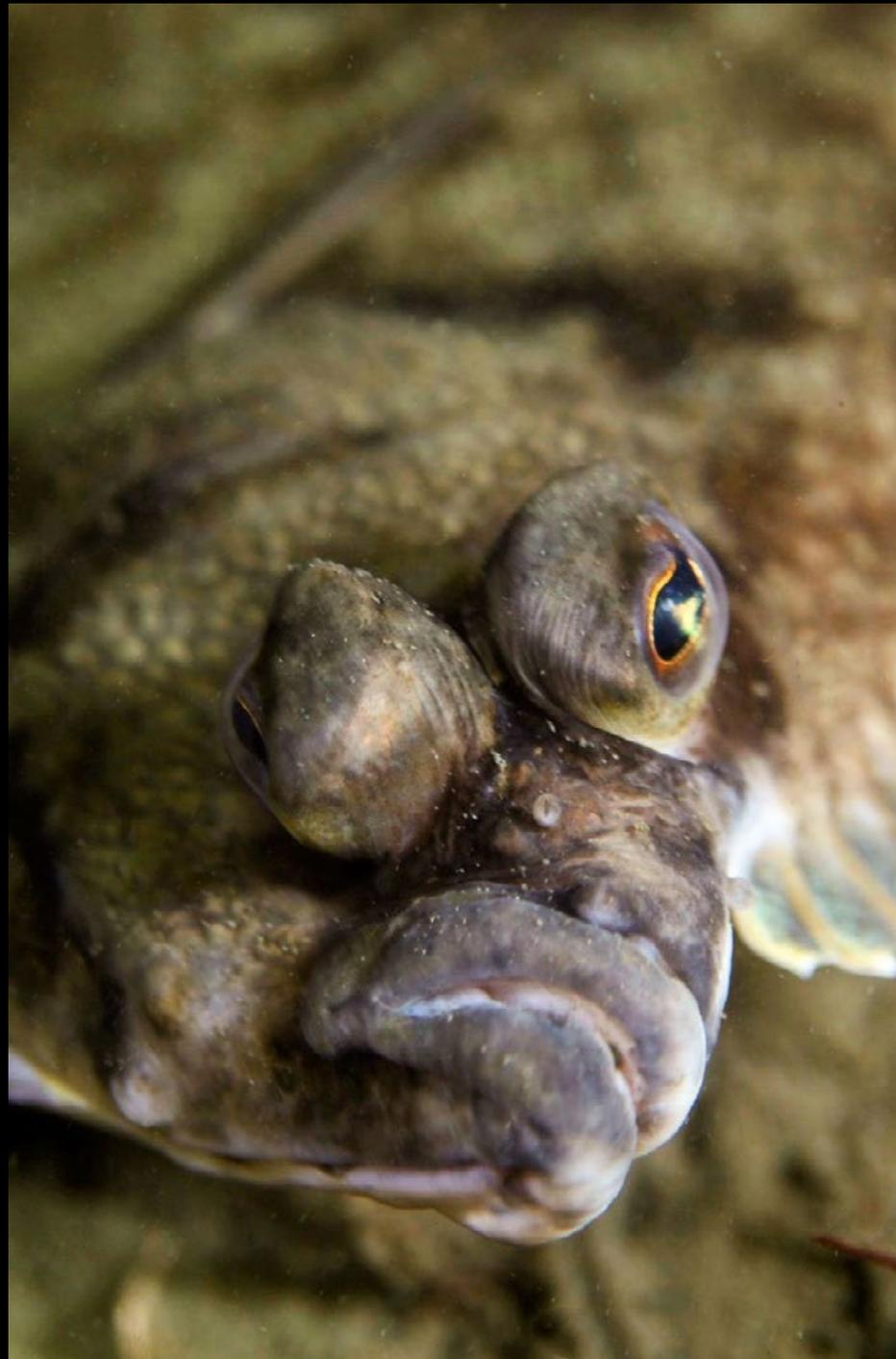
As I work at Under Water Sports in Tacoma, I try to encourage all divers to be photographers or videographers in some sort of way. What better way to capture the beauty of the water and share it with your friends and loved ones. I also encourage anybody who is interested in becoming a photographer is to not get wrapped up in the costs and technology. The camera doesn't make the photographer. A good photographer can use any camera and take a great photo.

I use a Canon 5d Mark ii and I also have a Canon Rebel as my first camera for diving. I use an Ikelite housing for both. My strobe is an Ikelite Sunstrobe 200. Also a Sola 1200 photo.

I use my Mac and Aperture. The only editing that I do is cropping. I don't like to edit the photos, you should be able to adjust while you're diving.

Email: cordellmarine@yahoo.com

Flatfish Stare by Cordell Trusty
Canon 5D, Mark ii





Swimming Anemone by Cordell Trusty
Canon 5D, Mark ii

Blackeye Goby by Cordell Trusty
Canon 5D, Mark ii





Sea Cucumber Foot Detail by Cordell Trusty
Canon 5D, Mark ii

Pacific Northwest Diver: Abyssal Diving



July's featured operator is Abyssal Dive Tours, based on Quadra Island across from Campbell River, BC.

Abyssal is owned by Earl Lowe, who has been operating diving charters out of Campbell River since 1995. In 2000 Earl became the largest dive charter operator in Campbell River when he expanded his business by taking over Abyssal Dive Charters.

Earl is an IANTD nitrox instructor and gas blender, PADI diving instructor, WCB commercial diver, Level 3 first aid instructor, St. John Ambulance first aid instructor, and BC Ambulance attendant.

So what is the diving off the west side of Quadra like? Think high current with slack dives. The current flows through Seymour Narrows, the smallest portion of the 25 mile long passage at speeds up to 15.4 knots: slightly faster than Nakwakto Rapids which holds the Guinness Book record!

The current provides an incredible amount of nutrients and oxygen which sustain a huge array of marine life, especially those that feed by filtering the water. Many different species of colorful anemones, sponges, tube worms, and other invertebrates compete for the available space and wait for the food to come to them.

In the cracks and crevices, wolf eels, huge lingcod, tiger rockfish, and elusive giant Pacific octopus find homes sheltered from the current. There are also

many varieties of colorful nudibranchs will catch photographers' eyes. Close to the surface, huge schools of tiny fish find safety in numbers from spiny dogfish and salmon.

Forests of bull kelp near shore manage to survive hundreds of hungry sea urchins. Harbour seals have taken up residence in Gowlland Harbour and are always curiously investigating any visitors in the area. A small island called Steep is also located in Discovery Passage.

For her book *99 Dives*, Betty Pratt-Johnson visited Steep and wrote; "Steep is one of those dives I label as having "star" quality. Divers who want to visit the most special places in the world will want to go to Steep."

Visibility in this high-current ecosystem rarely drops below 30 feet due to constant upwellings of clear water. Summertime plankton blooms only occur in the top 30-40 feet and are quickly diluted by these upwellings.

Other dive locations include Row & Be Damned, Copper Cliff, the HMCS Columbia wreck, Whiskey Point, April Point, Argonaut Wharf, Grouse Island, and the Ferry Wreck. Lots of diversity for photographers and videographers alike!

There are several nice places to stay on Quadra. Whiskey Point Resort is very close to the dive pier. Taku Resort on the east side of the island, and has everything from beach front cabins to suites to standard rooms.

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Pacific Northwest Diver: Travel Corner



[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 8-10, 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: Creative Cloud 2014

If the first Creative Cloud release was effectively CS7, then the June, 2014 release would be CS8. First the good news.

The Good News

As part of the CC 2014 release, Adobe has announced that its Photography bundle, previously described as a limited offer, will remain available indefinitely at the current price of \$10 per month. If you do not need Photoshop, Lightroom is still available as a stand-alone purchased product.

The So-So News

Next the so-so news. For underwater photographers, I have not seen any major improvements that will help improve my workflow or image post processing. Photoshop CC 2014 has improved Content-Aware features that give images more realism. If you are a Windows 8.1 user (I am not), reviews indicate you will have improved stylus support and experimental features on the Surface Pro 3, such as new touch and gesture controls.

The location of several menu choices has changed, especially in InDesign, and there is a slight learning curve to figure this out. Nothing major, but another thing to figure out.

Features with major up-grades will appeal more to designers than photographers: Typekit is now part of the application: open a file with a missing font and you'll be prompted to download or replace it. The font selection dropdown becomes a proper search field where you can also preview different fonts in situ by simply hovering over them.

Photoshop's handling of Smart Objects has been improved. It is now possible to convert embedded



Smart Objects into linked ones and package them into a single directory. For most art workers, these changes won't make much difference, but for certain tasks, such as collaborative promotional design, it is a significant improvement.

While Adobe has always been known as a software company, like Microsoft, it is getting into the hardware business for the first time with its new Ink and Slide accessories. Ink is an iPad stylus for designers: a lightweight aluminum stylus that lets easily draw on the iPad, similar to a Wacom tablet. Slide is a companion digital ruler that helps draw straight lines, parallel lines, and other shapes, while using Ink.

Ink has potential future uses for underwater photographers in areas like backscatter removal, setting white balance, etc. However, since current iPads lack the power to process RAW images, it presently hold little value. Currently the only tablets with the processing power to edit RAW images are produced by Microsoft and Samsung. Hopefully Apple will increase the power of future iPads.

The Bad News

Finally the bad news. Since I use many Creative Cloud applications, the download time ran several hours. My applications worked fine, but various forums contain comments from both Apple and Microsoft users about program crashes.

The crashes appear to be caused by video card drivers that have not been up-dated. Prior to installing CC 2014 applications, it would be wise to make sure you have the latest video card drivers.

Next, since this is a new release, all your plug-ins will need to be reinstalled. For me this is the Topaz suite and a really nifty batch watermark/ jpg generator.

Moving on, since this is a new release, document save locations are the application's default locations: not the file save options I use for my work-flow. I almost had a heart attack when I was initially unable to locate a document that I had been working on for several hours.

Lastly, CC 2014 installs do not over-write or delete previous versions. While this is probably a good thing, be very careful of available disk storage. Looking just at Photoshop, I have three versions: CS6 (0.5 GB), Creative Cloud (1.0 GB), and Creative Cloud 2014 (1.4 GB), for a total of 2.9 GB just for Photoshop applications!

Over-All Rating

Overall I would give CC 2014 a rating of 5 on a 10 point scale. There are very few enhancements that are useful for underwater photographers, and the install time takes away from productive time.

Technical Corner: Convert Photos into Dollars, or Pesos, or Rupiah

OK, so you have spent quite a bit of time, energy, and dollars on underwater camera equipment: what are your options for converting your photos and videos into currency?

Unless you are in the same class as a Stephen Frink or Paul Nicklen, or happen to be in the right time and place for an exceptions shot, it is extremely difficult to sell photos or video footage. The digital camera age basically killed the stock photo business.

So take someone like me who is an OK, but not great, photographer. I usually manage to net less than \$2,000 per year on photo sales. Prior to going out of print, sales from my book generated pretty good returns, but now the industry is moving to an electronic model where margins are very slim.

Even though the travel and dive industries have not fully recovered from the "Great Recession," I continue to find them to be an excellent source for generating some indirect income from underwater photography.

The most recent example was a recent trip to La Paz and Bahia Magdalena to photograph grey whales with Mar y Aventuras. They needed some photos of whales from previous trips for their winter newsletter, web site, and other promotions.

Rather than pay for photos, we agreed to an arrangement where rooms were comped. This worked out really well for everyone: Mar y



The skies are sunny and the whales are abundant! Take advantage of these last-minute deals to escape winter's grip and cold weather!



Aventuras were able to get photos via a trade-out rather than cash, my room was free, and we split the saving on the other rooms 50/50 between myself and others traveling with us. So their rooms were half price, and I was able to generate several hundred dollars in income from the 50% of the room costs paid to me. In a nut shell, everyone came out ahead.

This model has worked pretty well for me over the years. Here are some thoughts on why it has been successful.

First, we visit the same location several times to generate a good portfolio of photos and videos. This has been really fun in that we get to know an area:

who the reliable operators and proprietors are, and who to stay away from.

Second, while there is good interest in marine life photos, especially signature species from that locale, there is an equally strong market for topside shots with happy customers. So be sure to bring your land rig for resort, boat, and other surface shots.

Third, be transparent about any trade-outs if you are taking a group. The bottom line on our February trip was that trading photos for rooms saved folks half on their rooms, and they were appreciative. The other half of room income that flowed to me basically helped write off previous trips when photos and video were taken.

Fourth, even if you are very clear about the usage of your material, be prepared to see it appear in unapproved places or uses. Your trade-out partner may be completely innocent: in my case another vendor simply downloaded a photo from an up-coming trip announcement.

Fifth, be sure to consider the tax implications of trade-outs. These are considered taxable earnings by the IRS in the United States (and also, I suspect, Revenue Canada). I have found it much easier to simply report this activity when we file our taxes, than to try and slip under the radar.

Three years ago we were audited, and the fact we had reported trade-outs saved us a great deal of time and money, and actually resulted in an additional refund.

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



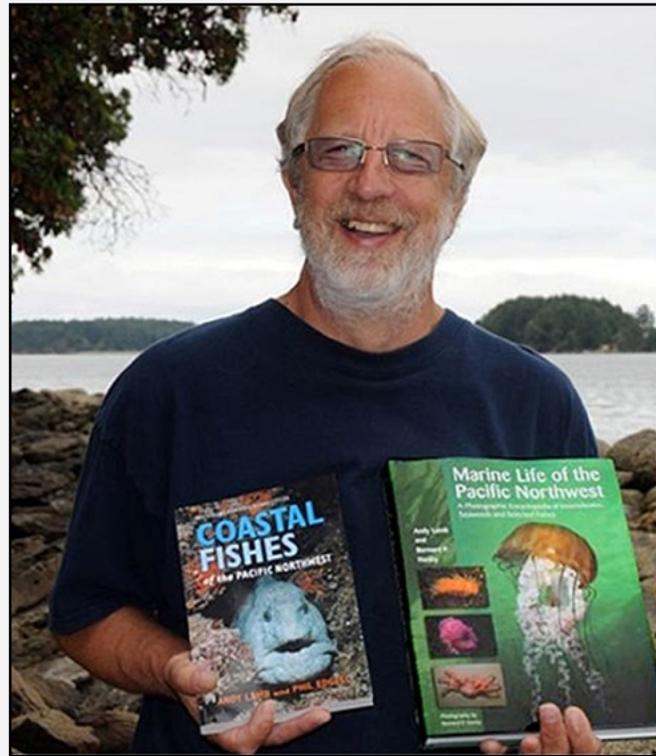
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