

# *Pacific Northwest Diver*

PUBLICATION OF THE PACIFIC NORTHWEST UNDERWATER PHOTOGRAPHIC SOCIETY

NOVEMBER 2014

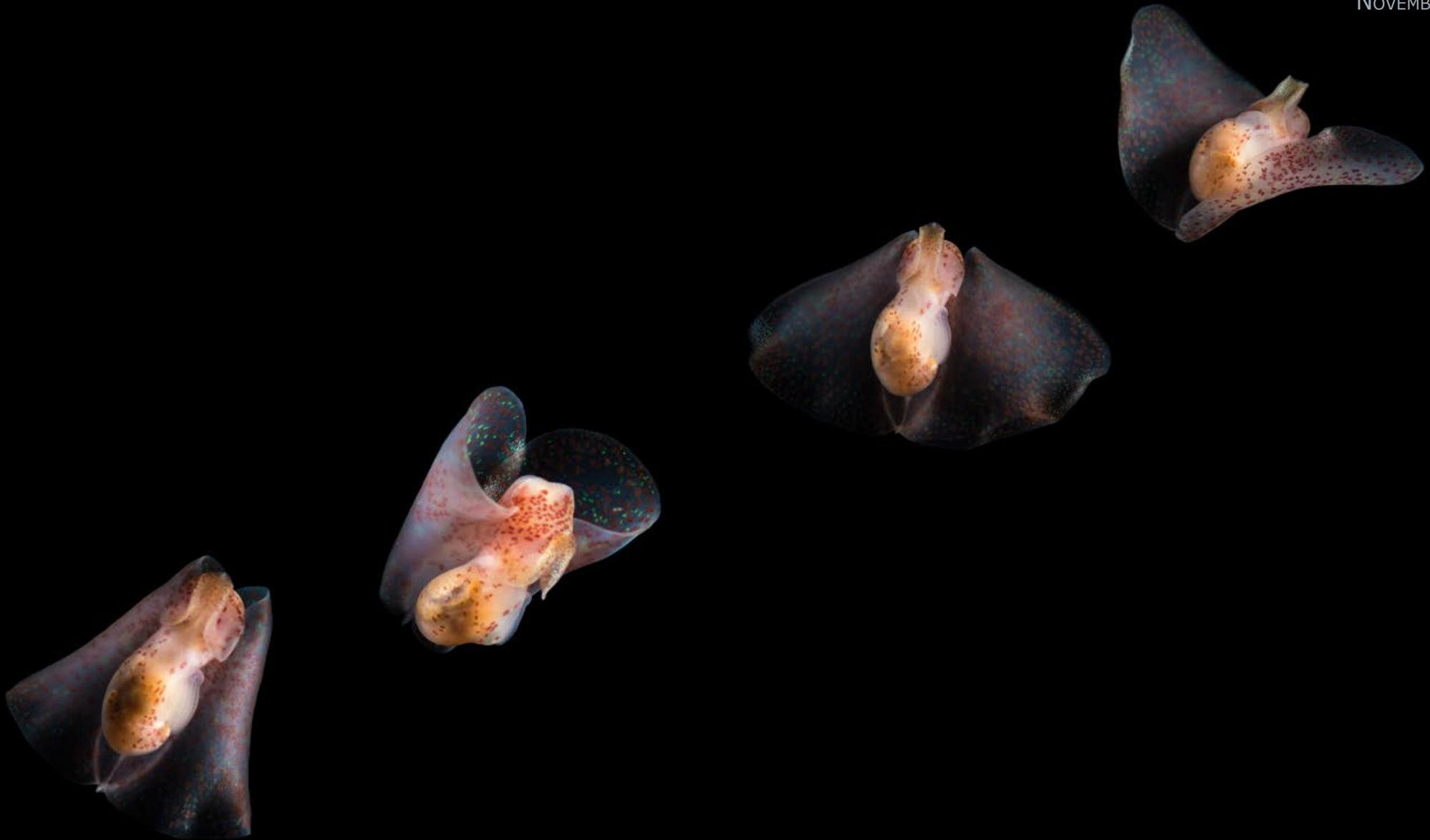


PHOTO BY TOM RADIO

COMPOSITE: WINGED STOMACH SEA SLUG

60MM, 1/320, F22, ISO100

# Pacific Northwest Diver: In This Issue

BI-MONTHLY MAGAZINE & WEB SITE PROMOTING UNDERWATER PHOTOGRAPHY, EDUCATION, & TRAVEL IN THE PACIFIC NORTHWEST | NOVEMBER, 2014



## In this Issue

Subscribing to Pacific Northwest Diver	3
From the Editor: Introduction	4
From the Archives: Behind The Scenes of the First Underwater Movies	5
News Corner	
Bowen Island Dive Against Debris	7
Women's Scholarship	9
Fire at God's Pocket Update	9
Sockeye Salmon Run at Adam's River — Eiko Jones	10
Featured Operator: New World Diving	14
Photographers & Videographers	
Tom Radio — Washington Photographer	15
Beat J Korner — BC Videographer	21
Technical Corner	
GoPro Hero 4 Line Up	27
Using Lightroom to Organize Workflow	29
PNW Diver Team	30

[like us on facebook](#)



# Pacific Northwest Diver

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



She began shooting with a Minolta SLR in her teens, and discovered diving and underwater photography a few years ago. Like most of us, she started with a point-and-shoot rig, but, after a short time, was frustrated by some of its limitations. Her current underwater rig is a Nikon D7100 in an Sea & Sea housing.

In addition to teaching, diving, photography, and travel, Kerry is hoping to soon begin work on a series of elementary school iPad formatted e-books.

If you have ideas for articles, photographers, or operators, please drop her an e-mail at [editor@pnwups.com](mailto:editor@pnwups.com). If you would like to learn more about Kerry and her work, please feel free to visit her web site and blog:

Web: [celticcow.com](http://celticcow.com)  
Blog: [adventuresatrandom.weebly.com](http://adventuresatrandom.weebly.com)

- Dan Clements

Pacific Northwest Diver has a new editor: Kerry Enns. Starting with this issue, Kerry will be putting together the magazine.

Kerry is an educator, excellent photographer, very creative, and all round "good people." She will bring a fresh perspective, which we anticipate will keep Pacific Northwest Diver growing. Kerry is based in Abbotsford, British Columbia, and holds both US and Canadian citizenships.

She lived in Brazil until the age of 10, and this was the start of her appreciation for different cultures and climates. She recently returned from an extend trip to India, where she was able to crisscross this amazingly diverse country.

## To SUBSCRIBE:

### PNWUPS FREE MEMBERSHIP

Pacific Northwest Diver is a publication of the Pacific Northwest Underwater Photographic Society (PNWUPS).

In order to subscribe to this e-publication, please complete the [Subscribe fields on the PNWUPS home page](#). Membership is free, and e-mail addresses are not shared with other groups or businesses. We need an accurate count of subscribers to assist with sponsorships and travel.

This publication is free, and *no advertising or trade-outs are accepted*. This is made possible because of generous contributors willing to share their work without charge.

If you have any questions about subscribing, please contact the publisher [Kerry Enns](#).



# Pacific Northwest Diver

---

## FROM THE EDITOR

*It is my great pleasure to be a part of this terrific magazine. I remember meeting Dan almost 4 years ago on my 25th dive! My buddy and I were about to explore Edmonds for the first time when Dan introduced himself and gave us a site briefing. Dan was kind enough to email some of his photos to us so that we could show our above water friends what it is we saw. That is likely the moment that inspired me to learn underwater photography. A few months later, we met again on the shores of Keystone via a mutual friend. He took great interest in my budding photography skills and encouraged me to continue. Not long after, he featured me in this very magazine. That was a thrilling moment for me and my little point-and-shoot Canon.*

*I can be found diving every week on the shores of our cold waters both in BC and in Washington, camera in hand. Two years ago I traded in my Canon point-and-shoot to a Sony Nex 5N in an Aquatica housing. Now I am sporting the latest Nikon D7100 in a Sea & Sea housing. I adore macro photography and am working at learning how to shoot super-macro with my 105mm macro and diopter. This is a real challenge! My photos can be viewed on my personal [website](#).*

*I bring with me several years of teaching experience with middle school aged students. I initiated and published several yearbooks for the school with very positive reviews. Although I only dabbled in photography as a teenager with the old Minolta SLR, I was thrilled to take up that medium of art once again. I am currently a member of our local Photo Arts Club in Abbotsford as I work at honing my photography both underwater and topside.*

*I have lived in Abbotsford, BC since 1983 with my wonderful husband, Peter. He can be found on the sides of our beautiful mountains atop his mountain bike rather than in the water. I have two grown children and a son-in-law, all who share my passion for learning and technology.*

*Since this magazine is powered by volunteers, if you have any ideas or leads on stories you would like to see covered, please feel free to email me. If you are a photographer, videographer or boat/resort operator from the PNW and would like to be featured in an issue, please contact me, as well. If you have any comments about the articles in this issue, please email them to me and they may appear in the next issue in "Letters to the Editor" forum.*

~Kerry Enns  
[editor@pnwups.com](mailto:editor@pnwups.com)



# Pacific Northwest Diver: From The Archives

## Behind the Scenes of the First Underwater Movies

As someone who is interested in videography and history, it didn't take me long to wonder who made the first underwater movies and how they did it. As it turns out, the events make for a good story, so I thought that I would relate them (in abbreviated format) here.

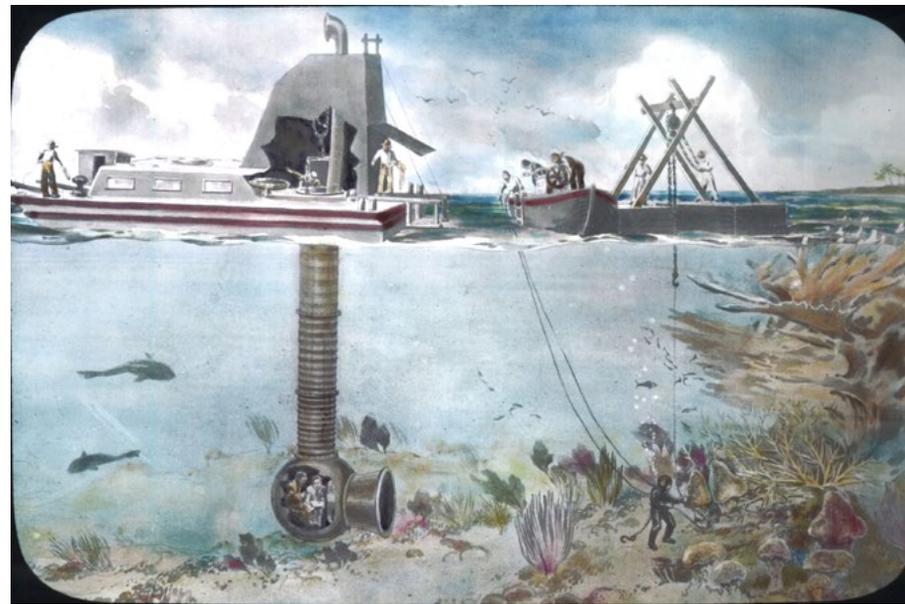
### Laying the Foundation

The one device that prompted the underwater movie was not originally intended for that purpose at all. It involves a case of lateral thinking and begins with a Norfolk ship's Captain called Charles Williamson, who had two sons, John (Ernie) and George. As well as sailing clipper ships, Charles fancied himself something of an inventor and one of his creations was the "Williamson Submarine Tube". This was a hollow, vertical shaft large enough for a man that extended down into the sea while being suspended under a barge. Originally inspired as a salvage device, the "tube" was made up of sections of flexible metal plates and rings sheathed with rubberized canvas. Eight foot lengths of tube could be attached or removed on the barge above, allowing the device to be adjusted for depth. The Williamson Tube was a curiosity which was featured

in the April 1908 issue of *Scientific American*, but never really caught on as a salvage tool.

### Genesis of an Idea

In 1913, Ernie, who by this time worked for a Norfolk newspaper, read about an artist named Walter (Zarh) Pritchard. Zarh was a unique individual who painted underwater scenes while submerged in standard diving dress and whose painting were being dis-



Williamson's tube attached to the boat (click on image for link to source)

played at the Smithsonian Institute in New York. This gave Ernie an idea. Together with his brother George, they petitioned their father to allow the use of the Williamson Tube to make their own underwater pictures. Their father agreed and soon George and Ernie had lowered the tube into Chesapeake Bay. Ernie

borrowed a still camera from his employer and their father also built a light array of Tungsten lamps (totalling 1000 candlepower) that could be lowered from the barge. In the murk of the bay, the two brothers excitedly took their photographs by pressing the camera lens up to the viewing port, including an image of George holding a cover of *Scientific American* that landed the Williamsons a second featured article in July, 1913.

Before they even owned a movie camera, Ernie and George began promoting the idea of making motion pictures. The brothers started the *Submarine Film Corporation* and were invited to the 1913 Motion Picture Exposition in New York. With only a few enlargements of their still photographs they attended and

began looking for investors.

### The first Underwater Movie

Film, still in its infancy, was a new exciting medium and the Williamsons soon found the investment backing they needed. They improved upon the original Williamson Tube by fabricating a purpose built bell for the camera and operator that they dubbed the "Photosphere". They also hired Carl L. Gregory to operate the camera, thus making him the actual "first person" to shoot moving pictures underwater. George would act as manager and promoter, Ernie as director.

The camera used was a French Éclair, a large machine weighing nearly 50lb's. One blessing of this beast was the precision metal workmanship; so much of the mechanism being made of brass, a metal which resisted corrosion in the marine environment. It was hand cranked and carried a 400 foot load of film. Fed at a rate of 16 frames/second it produced 4-5 minutes of film per load.

Once in the Bahamas, the Williamsons and Carl captured the surrounding underwater scenery between 10 -30 feet and also filmed at night using an improved light array of nine mercury vapour floods generating 2400 candlepower each. They used local free divers to provide "action" underwater and when this was not enough, Ernie himself dived into the sea and fought a small shark with a knife.

In all they shot a lot of film, of which 6000 feet made it to final edit. They originally called the movie *The Williamson Submarine*

# Pacific Northwest Diver: From The Archives

*Expedition* and presented it at the Smithsonian Institute on July 16<sup>th</sup>, 1914 (the same institute that had displayed Zarh Pritchard's work that inspired Ernie's interest in under-



Ernie & George Williamson (Image will link to source)

water photography). After this premier, the film was sold, reworked for theatrical release, and retitled *Terrors of the Deep*. The first underwater movie was made.

## Hitting the big leagues

After the success of their film, the Williamsons entered into a partnership with the *Universal Film Company* (modern day Universal Studios). Universal wanted to make a blockbuster to put them on the map and they were eyeing a film adaptation of Jules Verne's *20,000 Leagues Under the Sea*. The Williamsons were hired to shoot the underwater components of it.

What sounded like a great opportunity be-

came instead, a series of frustrating experiences for the brothers. Rather than retaining control of the creative process they were considered sub-contractors and exposed to the chaotic, compromising world of major movie production. Not all of it was bad though: Ernie invented a large hydraulic working model of an Octopus that was operated from inside by a man in diving dress (US Patent No. 1378641). This very successful prop was used for many years in the film industry. But, in the end, the circus-like atmosphere and editorial decisions to convolute the original story beyond reasonable interpretation forced Ernie and George to leave the picture once their formal obligations were met.

*20,000 Leagues Under the Sea* premiered Oct 9<sup>th</sup> 1916 and was a major success for Universal.

## After the "Big One"

The Williamsons never again achieved the zenith of film success created by their participation in Universal's *20,000 Leagues*. A law suit played itself out in the courts between the two companies over the film and the Williamsons regained control of their original picture *Terrors of the Deep*. Flagrantly cashing in on the popularity of the moment, they re-released it under the name *30 Leagues Under the Sea*.

Now without George, Ernie continued to

make films. In 1917 he hired cinematographer Arthur Sintzenich to help him with *The Submarine Eye*. The *Eye* incorporated an ingenious idea to marry above water adventure with underwater imagery. The premise revolved around a ship that had a viewing pipe (shades of Williamson tube) which allowed those on board to look underwater without resorting to suits or submarines. This concept enabled Ernie to shoot a cheaper above water movie with sub aquatic scenes naturally (to the story) interspersed. It also featured a sympathetic character played by an actor called Angel, a Bahamian diver Ernie had employed since his first film. Without knowing it, Angel became the first person of colour to be cast in

a heroic role in motion pictures.

Ernie also worked on classic film adaptations such as *Treasure Island* and *Last of the Mohicans* as well as producing another hit *Girl of the Sea* in 1920.

## Final Curtain Calls

For reasons that remain a mystery, Ernie and George Williamson parted company soon after *20,000 Leagues*. Their split would last 38 years, with neither speaking to each other again. George died in 1956 and Ernie following in 1966.

Carl L. Gregory, the first man of underwater cinematography, became the Chief Instructor of Photography for the US Signal Corps

during WW1 and Dean of the New York Institute of Photography. He also worked as a film preservation specialist for the National Archives. He died in 1951.

Currently, no copies of the first Williamson movie *The Williamson Submarine Expedition/Terrors of the Deep* are known to exist. The 1916 film *20,000 Leagues Under the Sea* can be viewed [here](#).

## Sources:

*Take Me Under The Sea: The Dream Merchants of the Deep*. 1993 Thomas Burgess. The Ocean Archives, Salem Oregon ISBN 0-9639840-0-4  
[www.youtube.com](http://www.youtube.com)

Various Internet Sources

~written by Dale Carlisle



# Pacific Northwest Diver: News Corner

## Keeping Our Ocean Clean: Bowen Island Dive Against Debris



mitted to the Project AWARE's central data base, where the information can be used to fill current gaps in scientific information, which is also used to change government policy and infrastructure.

Local diver, and business owner, Amber Spitkovski, first organized the Bowen Island Dive Against Debris in September 2011. The motivation and inspiration to start the event came as a result of working in the local marinas and bays, where she provided services such as changing mooring chains and cleaning boat hulls.

During these jobs she noticed the accumulation of debris on the ocean floor and felt the urgency to take action. She alerted another local diver, Adam Taylor and together they began organizing the Bowen Island Dive Against Debris. Adam Taylor is an avid advocate for ocean, both through his work with the Underwater Council of BC and through the organization of the Annual Bowen Island Nature Dive, an event where children and those interested

are given more information and opportunity to interact with aquatic life.

Among the ten divers that were in attendance, several were from a group known as, Divers for Cleaner Lakes and Oceans, a non-profit organization and fundraiser headed by Henry Wang. Members are responsible for other similar clean ups across the lower mainland. Recently they have dived into the waters around Squamish, netting approximately 1300 lbs of garbage and in Buntzen Lake, 850 lbs. Another group of divers who are regularly involved in

*“...volunteers removed 688lbs of garbage...”*

the Bowen Island Dive Against Debris is the Vancouver Apneist Freediving Club. Unfortunately they were unable to attend the event in 2014, but plan on being apart of the initiative next year. In previous years they have astonished the other volunteers, by diving down to depths as great as 60 feet with no more than a mask, snorkel and fins to recover heavy items, such as car batteries, and then swimming them up to the surface.

This year the event hosted several boats and their captains. One that stood out was the E-Tolly which is impressively, a completely elec-



# Pacific Northwest Diver: News Corner

---

tric boat. The E-Tolly will run for 8 hours at 5 knots and only costs \$3.66 to fully charge, a massive benefit to any environmental clean up. E-Tolly helped to deliver divers to their respective areas and haul rubbish to the awaiting shore crew.

Captain Bill Haley and his business partner, Stan Taliadouros answered their share of questions to those intrigued by the ship. Interestingly enough, the E-Tolly is a refurbished derelict boat that was left as debris at another marina, using their creativity and perseverance the two were able to transform the ship, removing the gas and oil motors to replace them with electric battery powered ones.

The Dive Against Debris is not only a clean up, but also a community celebration that raises awareness around keeping garbage out of the waters. No celebration is complete without food or prizes. Generous island residents, like Ian Henley, contribute to the event every year by offering a cash donation, while others, like "The Ruddy Potato" and "The Snug" provide food.

This year the Bowen Island Yacht Club showed their support by purchasing an anchor that was recovered during one of the dives, this helped offset some of the expenses, as well as a portion of the prizes awarded following the weight guessing game. The first prize was

a guided snorkel or dive tour donated by the Sea Dragon, a charter boat owned and operated by Kevin and Jan Breckman.

The Bowen Island municipality contributes every year by providing a waste bin and some additional supplies. It is encouraging that this year the municipality assisted with keeping Mannion Bay clean by regulating mooring buoys and beginning to draft bylaws that

will help keep people responsible for their waste disposal in the bay. The options proposed are controversial and encroach on the rights of "live aboard" boaters, as well as people who wish to moor overnight in the bay.

The Bowen Island Dive Against Debris does not currently hold an opinion on this issue and is continuing to focus efforts on raising awareness about the hazards of marine de-

bris in our water and removing as much garbage as possible one dive at a time.

If you wish to know more about the project or to contact Amber: [underwaterangel007@gmail.com](mailto:underwaterangel007@gmail.com)

*~ written by Amber Spitkovski  
~ images by Melisa Spitkoski*



# Pacific Northwest Diver: News Corner

## Women Divers Hall of Fame

Scholarships Deadline November 28, 2014

The Women Divers Hall of Fame (WDHOF) is a group of elite women who have in some form, made a significant contribution to the international diving community. Founded in 1999, this group was initially formed to offer tribute to women divers of the twentieth century.



Each year WDHOF awards scholarships and grants to individuals of all ages who are preparing for careers that involve diving.

Scholarship are offered in conservaiton, marine biology, underwater archaeology, information technology, marine education, and journalism, graphic arts or photography. Grants provide funding for diver and related underwater training. There are five new awards being given this year bringing the number of scholarships and grants to 18; over \$20,000 in funding available.

For details on the specific awards and how to apply online visit their website [www.wdhof.org](http://www.wdhof.org) or click [here](#) to access the scholarship page. Be sure to check out the members roster for find out who these amazing women diver are.

## God's Pocket Update



This is by far, the most challenging year that we have ever had at God's Pocket. We have weathered many storms in the past but never one such as this. As many of you already know, on April 14<sup>th</sup> this year we had a pretty devastating fire at God's Pocket Resort. Gratefully no people were injured, however we lost a significant amount of parts and equipment.

After everyone was evacuated, and the Coast Guard and Fire Department left, we had some pretty overwhelming decisions to make. Given that our insurance did not cover this event, we needed to make some fast choices to continue this rebuild at our own expense or to close our doors. With the incredible support of our staff, we decided to rebuild. Within a couple of days we had rented and borrowed two air compressors and two generators; we were able to continue our already booked charters.

The cause of the fire remains a mystery. The only thing we know is that it began in the generator portion of the building. Unfortunately, the fire was so intense we were unable to salvage anything at all. Some of the loss included:

- Brand new 50 KW generator.
- One 21 KW backup generator.
- One 18 KW Light Plant.
- Two K12 12 cfm Bauer Breathing Air compressors

- 2 -Xzantrex 4500 Watt inverters
- 24- 1200 amp hour 2 volt batteries
- One 9000 Gallon Per Day Desalinator.
- One 3000 Watt 48 Volt Wind Turbine Controller.
- One 400 square foot Building.
- 10. Internet and Satellite capabilities

All this equipment was on the main floor of the building. The upstairs consisted of misellaneus parts and supplies.



# Pacific Northwest Diver: News Corner



At this point, our main objective was to build a temporary building to house the borrowed and rented equipment in order to keep running.

Now our job descriptions had changed. Annie and I put on our construction hats, and the rest of the crew managed the guests. The only hiccup for the next few months was that due to the lack of batteries and inverters, lights went out at 10pm. Thank goodness cold water divers fall asleep early.

As the charters continued to run smoothly, Annie and I researched and purchased equipment to replace, to the best of our ability, what was lost. We also needed to remove all the debris in order to rebuild.



Most of the removal was done by hand, tossing everything into garbage buckets, walking them to the boat and emptying them into large fish totes on the back of the Hurst Isle. We made six trips into Port Hardy this way. The totes were then lifted off the back of the boat with a crane truck. From there the debris was transported to the local recycling yard. The larger equipment, such as the generators, were cut in half and removed by helicopter.

The removal of these larger parts were coordinated with the bringing in of the new equipment. As the old generators were flown to the back of the boat and unloaded, the new one was attached to the helicopter and flown into place. The removal of the old debris and the installation of the new generators took 14 minutes of flying time.

To date, we have managed to replace and install:

- 50 KW generator
- Two air compressors
- two 4500 watt inverters
- 24 – 2 volt batteries
- Desalinator
- Buildings are framed but unfinished.
- Internet and Satellite capabilities.

Still left to purchase is one more generator for light loads and back up power. We are also in the process of building a wind turbine controller to get our wind turbine spinning again. If all goes well we should have everything completed by the end of this year.

Just after the fire we sent out a letter. We had explained what happened and requested support by people booking charters for 2015. We are thrilled to say that with all the support from our crew, friends and guests, we were able to pull it off. Without this support, we would still be looking at a burned out hole in the ground.

We thank each and every one of you from the bottom of our hearts who supported us through this last year in so many ways.

~Written by Bill Weeks

[www.godspocket.com](http://www.godspocket.com)



# *Pacific Northwest Diver: News Corner*

---

## **Adams River Sockeye Salmon Run**

As the weather got colder and the leaves turned yellow, three of us UW photographers and film makers, Jett Britnell, Michael Maes and myself, Eiko Jones, were excited to join the multitude of other people that had journeyed to the Adams River, in Central British Columbia. We came to experience the 4 year dominant cycle Sockeye Salmon Run. People from all over the world gather to marvel at this spectacular show of Mother Nature.

After getting our permits verified with BC Parks at the Salute to Sockeye setup in Roderick Haig Brown Provincial Park, we joined other international TV film crews, photographers and tourists, to seek out a great place to view the returning Salmon. Hiking the few hundred meters from the lower parking lot we scouted out the river mouth where it feeds into Shuswap Lake. The salmon numbers seemed to be lower than expected and upon consulting with some fisheries officers we were informed that the run was a couple weeks behind the expected time. Nevertheless, we started off our five days with some shooting in the lower reaches of the main river. We also shot in a great little side stream with crystal clear water where the bright red Sockeye Salmon didn't mind getting up close and personal. Here we figured out what combination of suits and weights that worked best for each of us. I am used to these cold waters so I felt comfortable in my 7mm wetsuit, which I always use in the rivers. Most photographers, though, wore Drysuits.



After the first two days, and the weekend looming, we were chomping at the bit to find some spots that were a bit more removed from the throngs of people. Travelling several kilometers up river towards Adams Lake we scouted out a few potential spots. After a gorgeous early morning start on the first clear day, in which we got some nice sunrise shots, we headed up to our "secret" spot. A steep trail lead down to a secluded part of the river with a deep rocky pool and shallow gravel

beds with lots of salmon. Free diving down into the pool I was able to get the shots I was looking for of being surrounded by red salmon in nice clear water. A lot of people opted for Scuba diving in the lake at the mouth of the river to see the masses of schooling fish, however, the water was quite murky due to the recent rain and an algae bloom in the lake. Further up in the river at our spot, the water was nice and clear and undisturbed.

As the last day dawned, we were in the water

before sunrise to get one more chance to be with our new found subjects in red. I had to leave early to drive back, so after the sun rose I bid my farewells to the Salmon and left Jett and Michael happily playing in our favorite spot. I don't think I will be able to wait four more years to go back; even if the non-dominant years are only a fraction of this year it will be a worthwhile return trip.

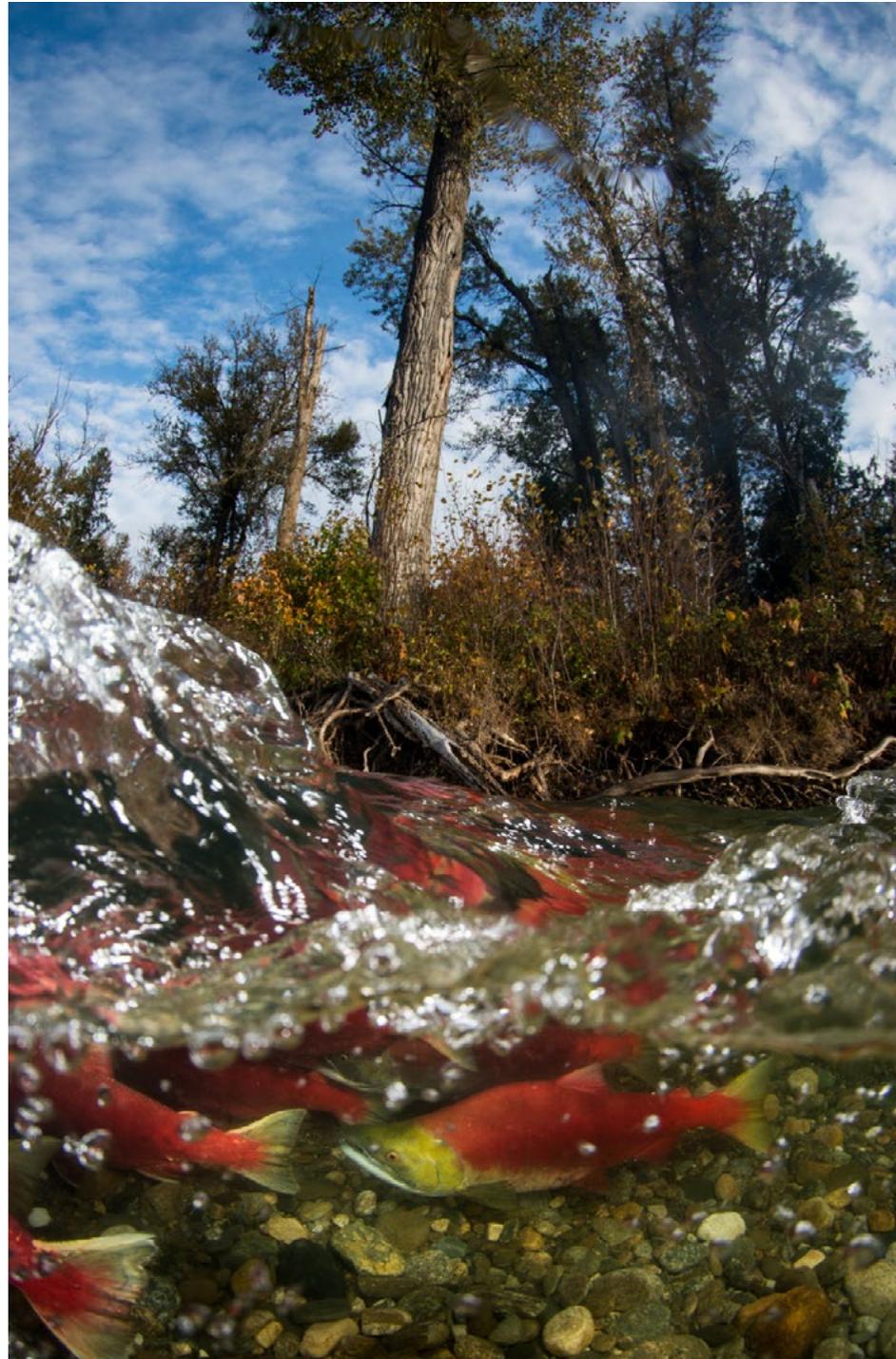
After several days filming, with evenings spent at the one good restaurant in Chase

# Pacific Northwest Diver: News Corner

strategizing our adventure, we were tired, weary, and felt beaten up. Long days spent rolling around in fast flowing, cold river water, and lugging heavy camera equipment down steep trails had taken a toll. But with smiles on our faces and hard drives filled with images to edit we made our way home.

On a personal note – I have spent countless hours filming and leading groups to see Pacific Salmon in the rugged river systems of Vancouver Island. This trip was exceptional for me in the amount of colour and abundance that the Sockeye display. There is nothing more iconic than the bright red and green Sockeye, and it was a treat to see a river system so healthy and full of life. Considering the gauntlet that they have to run to get through the lower reaches of the Fraser River and then all the wild waters in between, it is great to see the bounty of fish. Despite the salmon's in-bred resilience, the fish stocks are so vulnerable. An awareness of the entire watershed, and the ripple effects of development and agriculture, is necessary to protect this treasure that has supported the lives of people here for many centuries past. And continues to do so now. The salmon is a great symbol of determination, but it is also a good indicator of our detrimental ways when the runs diminish or stop altogether. It is my hope that every single one of the over two hundred thousand people who had been at the Adams River will think about their choices and how it affects the watersheds in which they live.

~Photos & story by Eiko Jones

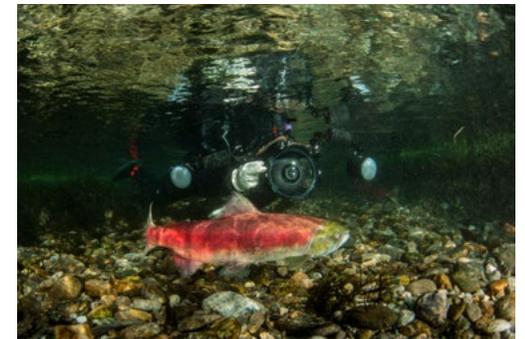


[www.eikojonesphotography.com](http://www.eikojonesphotography.com)

<https://www.facebook.com/salmonsafari>

[www.jettbritnell.com](http://www.jettbritnell.com)

<https://vimeo.com/michaelmaes>



# Pacific Northwest Diver: News Corner

---



## About Eiko Jones:

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.

The catalyst that drew Eiko deeper into underwater photography were two shark diving expeditions in 2011.

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. He captures the surreal through constant awareness of lighting and unique angles. Published in numerous international magazines, including National Geographic, Diver, People!, his art work has also been sold worldwide. While a big part of his work focuses on Salmon and local watershed issues, other underwater and top-side subjects round out his collection.

email: [sales@eikojonesphotography.com](mailto:sales@eikojonesphotography.com)

Gallery location: 560C-11th Ave, Campbell River, BC



# Pacific Northwest Diver: Featured Operator

## New World Diving Caters to Divers with Disabilities

Marc Palay's diving career started in 1969 when he was living in Martinique and later Guadeloupe, the small islands in the eastern Caribbean. He immigrated to Canada in 1971 but never stopped diving despite the cold water. He took all his certifications as an instructor from PADI and TDI in 1980 and have been teaching ever since. In 1982 he decided to take his diving career to another level and teach diving to persons with disabilities and/or diminished abilities. After contacting HSA (Handicap Scuba Association) he took all his certifications necessary. He is now very much involved in the Northwest Scuba Challenge Club and teaches divers with physical challenges.



The name of his current boat is Mina 2. The Mina 1 was his first commercial boat, named after his wife. She encourages and supports his passion for diving over the past 40 years. He has been operating boats for at least 30

years and started diving with friends using small pleasure boats, but switched over to commercial charters about 20 years ago. Most of his diving charters have been in Howe Sound and the Vancouver island area.

He operates his charter business under a company named New World Diving. He holds all the necessary required certifications to operate a charter business, and his boat is fully coast guard approved. The Mina 2 does not require a lift as the deck is at water level height. This enables easy exit and access for divers. Diving with disabled divers requires thorough preparation before, during and after their dive. Three trained able-bodied divers are needed to assist one disabled person.

New World Diving operates 7 days a week depending on weather conditions. He operates out of Horseshoe Bay on the center dock so diver can drive right up to the ramp to unload their gear.

"Our goal is to introduce the world of diving to everyone including those with physical disabilities. We want to reach out to people who are passionate about diving and to learn how to help and protect the under water world."



Marc Palay  
[marcimport@telus.net](mailto:marcimport@telus.net)  
New World Diving Ltd  
Tel: 604-432-6636  
Cell: 778-893-5441

*A note for the editor:  
I dove off of Marc's boat recently. He was helpful when loading and unloading the gear. Getting back into the boat is always a challenge for me, but the configuration of the ladders with the top rungs closer together made the step up smaller and doable without requiring extra help. He also helped me take my fins off before exiting the water. Thanks, Marc, for a great day!*



# Pacific Northwest Diver: Tom Radio



Self Portrait with Massive Lion's Mane Jelly  
10mm, 1/60, F8, ISO100

I got into diving while traveling in Central America in 2001. I ended up in Utila, Honduras with my buddy who wanted to do his AOW course there. I was just planning on snorkeling while we were there, but at the end of the first day I was so blown away that I was signing up for my Open Water course! I went back there the following year and did my AOW course as well. I was living in Min-

neapolis at the time, and decided that I didn't want to spend another winter there. So I decided I would go to SE Asia to do my Rescue and Dive Master classes and see if I could get a job in a dive shop there. I ended up on an island called Pulau Weh, just off of the northern tip of Sumatra, Indonesia. I finished my DM class there, and worked as a dive guide there for the rest of the winter. From there I

developed a routine of working in Minneapolis in the summer saving money, and spending the winter in Indonesia working in dive shops. This cycle repeated for about 5 years. I think it was around 2004 when I got my first camera with an underwater housing, an Olympus C-5050. I slowly continued upgrading and adding to my photo equipment every summer before the next winter trip, and then

would spend the winter shooting as much as I could before going home again.

It wasn't until 2008 that I started cold water diving in the Pacific Northwest. My girlfriend and I moved to Seattle that year. It didn't take long to figure out that I had to get a lot of new gear to be able to do underwater photography here the way I wanted to. I did three wetsuit dives in the Puget Sound before I decided to buy a drysuit. I probably did about 10 dives in the drysuit before I felt comfortable bringing my camera system down with me. And even then I found it pretty difficult to shoot with thick neoprene gloves on, so I switched over to dry gloves right away too. Another thing I realized was how important it was to have a focus light in these darker waters. I never used one in Indonesia unless I was night diving. Now I was missing out on a lot of shots as I watched my auto focus hunting back and fourth through my subject before it would swim or crawl away.

Up until that point I only had two lenses, mostly to pack lighter while traveling. I had the Nikon 105mm macro and the Nikon 12-24mm zoom. I bought the Nikon 60mm macro lens because it had a smaller working distance, which means it can focus closer to the subject than the 105mm lens. This is helpful because it reduces the amount of water between your subject and your lens, which means less particles with better color and contrast in poor visibility. But it also means you have to move much more slowly and carefully so you don't scare away your subject. I still

# Pacific Northwest Diver: Tom Radio



use the 105mm, but mostly with a diopter added to it for super macro subjects. Then for wide angle I bought the Nikon 10.5mm fisheye lens (and eventually the Tokina 10-17mm fisheye). These lenses are amazing for underwater photography. The focus distance is so small that you have to be careful of touching your subject with the port. You can eliminate a huge amount of particles between your camera and subject, and get plenty of light on your subject as well. Plus, in my opinion, the fisheye effect works great for underwater photography. With the warped effect it has, you can make bad visibility look like ok to decent visibility (or decent viz to look

amazing). Lighting took some getting used to with the fisheye lenses, but once you get it down they are a lot of fun.

Buoyancy is extremely important to work on. Switching from a wetsuit to a drysuit made a big difference for me, so I had to work on that. A lot of the sites around here have a silty bottom, so if you are bouncing around or not careful with your fins you will really stir things up.

Lighting is also an important area to learn. I started positioning my strobes in ways I never



# Pacific Northwest Diver: Tom Radio



Spiny Pacific Lump sucker  
60mm, 1/250, F18, ISO200



Fish Eating Anemone  
10.5mm, 1/50, F7.1

even considered in tropical water. If you can master your lighting here in the PNW, anywhere else you go is a breeze.

And don't forget patience. If you are just starting out, expect to throw away most of your images...I still do! But the good ones make it all worth it.

#### Equipment:

Nikon D7100  
Nauticam Housing  
2 x Sea & Sea YS-D1 Strobes  
Sola 1200 Focus Light

Tokina 10-17mm Fisheye Lens  
Kenko 1.4 Teleconverter  
Nikon 10.5mm Fisheye Lens  
Nikon 12-24mm Lens  
Nikon 60mm Macro Lens  
Nikon 105mm Macro Lens  
Subsee +10 Diopter

#### Post Processing Platform & Software:

MacBook Pro with Mac External Monitor  
Adobe CS6 Photoshop & Bridge

Email: [tom@tomradiophoto.com](mailto:tom@tomradiophoto.com)  
Website: <http://www.tomradiophoto.com>

# *Pacific Northwest Diver: Tom Radio*

---

©TOM RADIO



Brittle Star Releasing Eggs  
60mm, 1/250, F22, ISO200

*Pacific Northwest Diver: Tom Radio*

---

©TOM RADIO



Hungry Lingcod  
105mm, 1/125, F5.6, ISO200

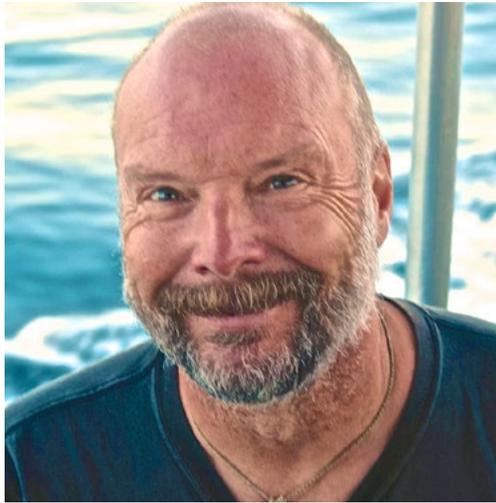
# *Pacific Northwest Diver: Tom Radio*



©TOM RADIO

Crabs Defending Their Meal  
10.5mm, 1/60, F8, ISO200

# Pacific Northwest Diver: Beat J Korner



## My Story

I was born and raised in Switzerland. I became instantly fascinated with the diving world when my parents took me, a seven year old, to the cinema featuring Jacques Y. Cousteau's 'Silent World'. Before I was old enough to take a diving course, my brother talked me into exploring filmmaking. Limited to snorkeling I tried to find a way to get my camera underwater. With the help of my mechanically skilled uncle, I built my first underwater PVC housing for my camera, a Canon 814 Super 8, and took it to the Mediterranean Sea in 1968. There, I documented the shallow water sea life of the former Yugoslavia.

The housing and my filming action caught immediate attention from the local police who quickly took me to the police station for questioning. As it turned out, I snorkeled a little too close to a Russian underwater military base, which was restricted from any photography. How little I knew. Fortunately, my hous-

ing was not confiscated and I was free to go.

At the age of seventeen I became NAUI certified as an Open Water Scuba Diver and purchased my dual tank rig. My limited budget back then limited my diving to Switzerland's lakes and rivers, but later to Sardinia in Italy. At one point, my local dive buddies and I discovered some historic underwater remains from a tragic landslide of my hometown Zug in 1887, resulting in the collapse of the entire city front. We recovered roof tiles, horse wagon hardware and ceramic pots that we handed over to the local historic museum. I documented this dive in my first published article in Taucher Magazin.

Frequent cold water diving caused me some chronic sinuses infections, which brought my diving to a halt until I got PADI re-certified in New Zealand in 2009. I continued to pursue my diving career to PADI Dive Master and crossed over to SSI Dive Control Specialist in recent years.

My first warm water dive was in Maui in 2010 after having a newly purchased a Sealife DS1200 camera. I also took my reliable Canon Rebel T1i in an Ikelite housing as a 'back up' in case the Sealife wouldn't meet my expectations. During an awesome manta ray dive off Makena, my point-and-shoot rig constantly delayed firing the strobe and I missed some of the best shots of my very first sighting of a manta ray. When it comes to situations like that I have a very short fuse and therefore immediately put the brand new camera set for

sale on eBay.

In the following years I travelled many times to New Zealand, Fiji, Hawaii, Bahamas, Roatan and Curaçao for diving in some of the finest diving spots in the world. Living so close to many interesting BC dive sites I added the Adams River Salmon run, both in 2010 and 2014, to my portfolio. I have also dived the Pavillon Lake in search of the rare stromatolites (so called fresh water corals) and explored some of the world's well-known dive sites along the British Columbian coast and Vancouver Island.

In 2010 I moved down from the Yukon and live now in Okanagan Falls, BC and part time on Maui during the winter months. Since my re-certification, I have logged more than

500 dives in fresh water and cold and warm oceans, refining my photography and videography skills.

## My Gear

For my wide-angle photography, I use a Canon 7D, Tokina 11-16mm, Canon 17-40mm, in an Aquatica housing with an 8" dome. For macro photography, I use a Canon Rebel T1i and a 100mm lens in an Ikelite with macro port. I use a light Sola 500 for my focus light and two Ikelite DS160 strobes. I also use two fibre-optic arm snoot crafted by Stewart Sy.

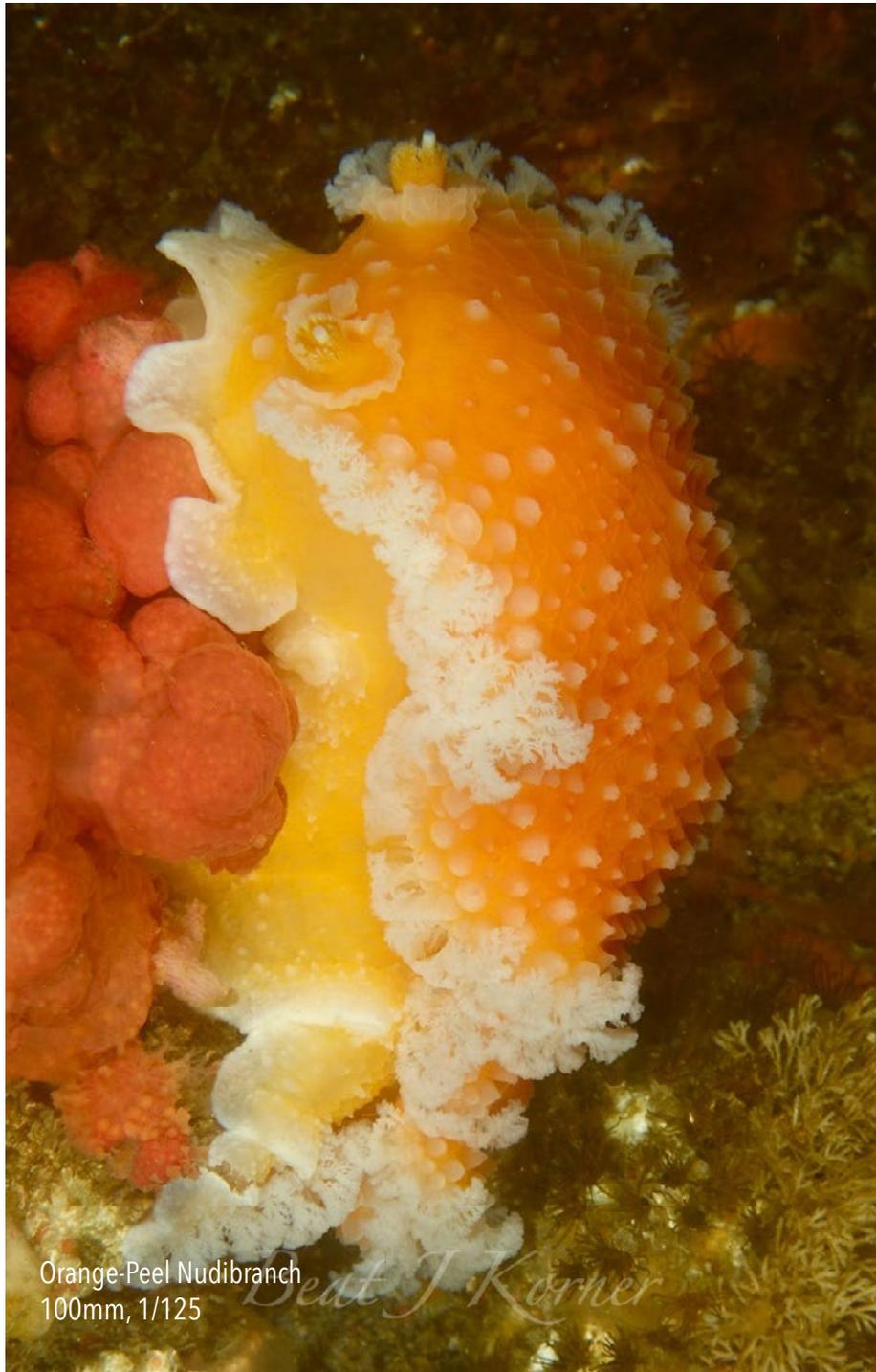
For video, I use a Sony Z1U HDV in an Amphibico Phenom housing, with two Light Monkey 30/35 HID video lights. Although they are not the latest in HD generation, they are still very reliable. Some of my video foot-



Kelp Greenling  
100mm, 1/125

*Beat J Korner*

# Pacific Northwest Diver: Beat J. Korner



Orange-Peel Nudibranch  
100mm, 1/125

*Beat J. Korner*

age is also taken with a GoPro Hero2 with surprising results.

I Post-process images on an iMac with Photoshop Elements and Lightroom 5. Since Stewart Sy told me once that photoshopping is not cheating, I also started playing around more often with Photoshop Elements to manipulate my images. Basically I just enhance, sharpen, adjust hue and saturation, adjust contrast, crop and clean up my images.

I use the same computer for video editing, often using iMovie for basic back-to-back scenes or Final Cut Pro for more serious footage. I boosted my Mac with 16 Gb RAM and 4Tb storage, but it looks like I need to upgrade to a Mac Pro 6-Core to handle larger files. Down the road a 4K rig (not a RED) is also in my bucket list to get it to the next level.

## My Advice

I suggest that before handling any underwater photo equipment, the key is to maintain perfect buoyancy at all times so that diving should be second nature. Too often I've seen talented photographers harassing marine life and knocking off corals unintentionally just to get the perfect shot. It is best to become an ambassador of the fragile undersea world and maintain a great diving ethic before working on underwater photography skills. I recommend not getting a high end DSLR set right away unless you've been taking DSLR pictures topside for a while. It's not the camera, which makes stunning images; it's the diver behind the camera.

Finding a 'style' is also something I constantly work on. Rubbing shoulders with pro photographers can help refining skills and for video work, watch BBC and National Geographic underwater footage to get ideas how compositions, angle and editing are done. If the budget permits, attend live-a-board or land-based workshops with videographers/photographers to spend some time with and learn from their 'style' and experience.

Without going into details, I recommend to slightly under exposing pictures because in post-editing, the darker images have lots of digital information that can be manipulated, but over exposed images with mostly whites does not leave much to play around with.

Email:

[bjkvideoproductions@gmail.com](mailto:bjkvideoproductions@gmail.com)

Website:

<http://bjkproductions.com>

Video Links:

<http://vimeo.com/63106267>

<http://vimeo.com/74072809>

<http://vimeo.com/90712187>

<http://vimeo.com/70505552>

<http://vimeo.com/75928472>

*Pacific Northwest Diver: Beat J. Korner*



Adams River Sockeye Run  
11mm, 1/125, F10

*Beat J Korner*

# *Pacific Northwest Diver: Beat J. Korner*

---



While spending a few months on Maui I had many opportunities to observe the interaction of humpback whales migrating from Alaska and British Columbia to Maui this year.

This rare footage is filmed topside with a SONY Z1U in HD 1080 and underwater with a GoPro Hero2 HD 1080. The sound is mostly redone with downloaded sounds of humpback whale songs, splashing and spewing sounds from sounddogs.com to dramatize the sounds involved in these often violent mating habits. (couldn't stand all the ("Oh my God....oh my god...sounds from observers anymore) It's obviously

not 'romantic' mating when you deal with being 10+ tons heavy, I figure.

The scenes involved mature humpback whale male adults competing with each other over a female whale ready to mate. We saw some head butting, near-drowning of smaller whales, blood spewing from butted minor-adults. Unfortunately it's not possible to follow that event underwater without becoming dramatically involved in that super-sized heavy-duty interaction and not having a permit from NOAA to film underwater.

# *Pacific Northwest Diver: Beat J. Korner*

---



## **Adams River - 2014 Sockeye Salmon Run**

Returning to Adams River after four years to document the migration of Pacific Sockeye Salmon up Adams River in Canada's BC. Footage taken in the river are with BC Parks permit #039-2014.

# *Pacific Northwest Diver: Beat J. Korner*

---

The Sunshine Coast, North of Vancouver offers endless diving opportunities from shore and boat. Oversize Sea Mammals like California Sea Lion and Steller Sea lion, as well as Rock Fish, Wolf Eel, Cod and Anemones, Sea stars and the incredible Giant Pacific Octopus enrich these waters year around.



Kettle River meanders down the Christian Valley BC into the US and back to Canada before it finally merges with the mighty Columbia River. This dive site is unique and attracts a few divers to explore the often narrow gorge. Max. depth is 45 feet.



## GoPro Hero4 & DeepPro Housing



Good news for those of you wanting to lighten your underwater photo and video rigs: Starting October 5 the new GoPros became available for purchase. And, unlike most underwater housings, the DeepPro underwater housing not only fits GoPro's newest model, but is backward-compatible to the Hero3+ and Hero3 versions!

### The New GoPros

So, what changes with the new GoPros? Basically, the new Black version has substantially improved video and audio capabilities (processor twice as powerful), while the Silver has improved video plus a built-in touch display with basically the GoPro Hero3+ specs.

The button and menu layouts have been modified, as has the battery. Instead of removing the battery from the back, it has been redesigned to load from the bottom; earlier GoPro batteries will not work in the Hero4s.

Also, of interest to underwater photographers, the Silver's touch display is not waterproof, so when used in an underwater housing it basically serves as a



live-view screen.

### DeepPro Housing

DeepPro Systems announced that its DeepPro Domed water optically corrected GoPro underwater housing supports the new GoPro Hero4 line of cameras. As mentioned above, it is really nice to see a housing that is upgradable to new models.

The DeepPro Domed housing has several unique features for GoPro's:

- Fits the Hero4, Hero3+, Hero3 cameras, Black and Silver editions.
- Incorporates a built in "water corrected" Dome Port system, optimized for underwater imaging.
- Image sharpness and contrast has been greatly improved, especially at the frame edge.
- The subject minimum focus distance is reduced to about 6 inches from the lens.
- Glove wearing divers will welcome the oversized mechanical controls and easy operation of all major camera functions.
- Depth rated to 450 feet, 140 meters.
- A pre plugged accessory port is provided to add a cable feed to an external monitor or power supply, adding a leak check system.

### Recommendation

If you currently have a Hero 3+, it is essentially the same unit as the Hero 4 Silver. No need to change. If you want live view, purchase the optional clip-on screen.

If you want higher resolution video, the Hero 4 Black is the way to go. Image ghosting, for example, is greatly reduced, and there are more options for time lapse photography.

If you are serious about producing quality underwater images or video with your GoPro, check out the DeepPro Housings. They are excellent!

Contacts:

[www.gopro.com](http://www.gopro.com)

[www.DeepProSystems.com](http://www.DeepProSystems.com)

~Written by Dan Clements



# Pacific Northwest Diver: Technical

## Using Lightroom to Organize Photos

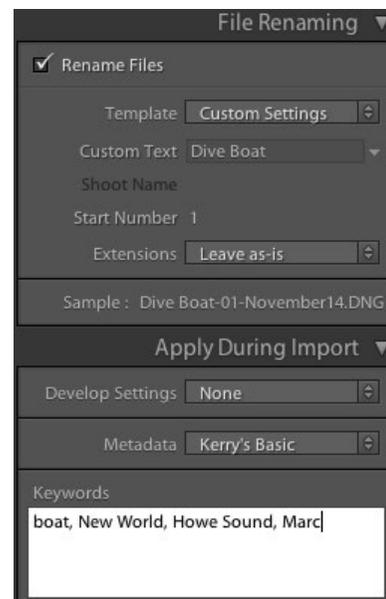
It doesn't take a lot of photos to realize the challenges of keeping digital libraries in order. We've all been there. We pop that SD Card into the computer and import them with the intention of sorting later – but later never happens. Establishing a system of importing and sorting will save hours later. You can google this subject and get a myriad of answers, but this method of using Lightroom's flags, stars and colors to organize my workflow I found very helpful. In general, I use flags to identify the images that I want to keep, stars to choose the hierarchy of decent shots and colors to organize my post-process flow. I recommend working through this procedure at least once then choosing a combination that suits your needs best.

### Initial Import

The first step, of course, is to import the photos into folders. I have chosen to sort my dive photos by dive site. In this stage I usually select any photo that appears to be in focus for the initial import, opting to sort out the fuzzy ones later. Once I've selected the images to bring into Lightroom (LR) I rename

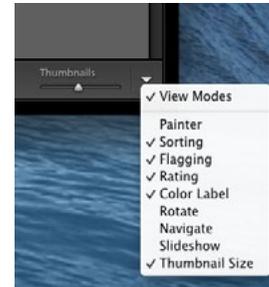
them to a custom setting – for me it 'dive site'-sequence-date. So a photo at Keystone will look like 'Keystone-01-Oct2014.dng'. Then I enter some generic keywords that will apply to the entire import. See the image below. Finally, I select the folder and subfolder. You can choose a place to make a second copy to, but I usually back up later. When all that is done, go ahead and Import.

### Flagging



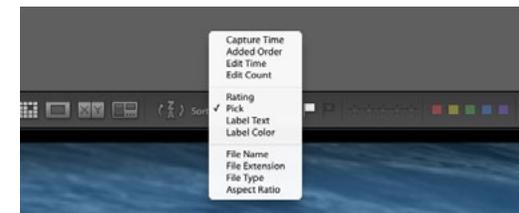
The next task is to prepare the lower toolbar for sorting. In the lower right hand corner, select the triangle. This will pull up a menu where you can make sure *Flagging*, *Sorting*, *Color Label* are selected. You may not want this visible; your choice.

Flagging is simply choosing photos you think might have potential and rejecting those you



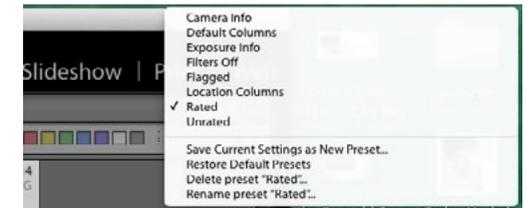
are comfortable deleting. This is a quick process – P for Pick/Flag and X for reject. Now you can sort the photos by your 'Picks' and delete all the rejects in one fell swoop by selecting the first of the rejects, hold down the shift key, and then selecting the last. Right click on one of the images and select 'Remove Photos'. You will get a warning that you are going to delete X amount of images permanently from the disk. Make sure this number makes sense. This is permanent.

### Using the Stars



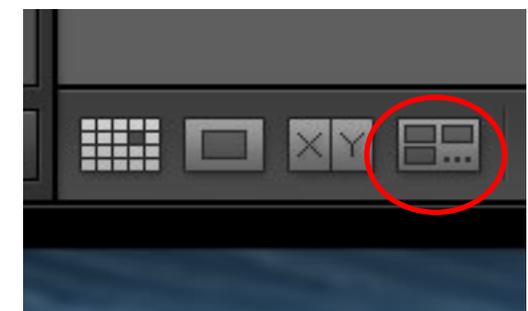
Now we've taken out all the horrendous and blurry shots and it's time to use the stars to further categorize. You will be viewing these quickly and making several passes through this import. The first step answers the following question: "It this fairly decent?" If so, give it one star (1 on the keypad). Go back to the grid view once you have done this. In the upper right hand corner, set the filter to 'RATED'. See the screen shot below.

Now go through all the 1 Star images and give 2 stars to anything you kind of like (2



on the keypad). Once that is complete, set your Rating in that upper toolbar to 2 stars. Repeat the process giving 3 stars to anything that is good, 4 stars to a final shoot selection that you would consider sharing and 5 stars to what you consider the best. Now you likely reduced your photos to the best of the best. You may choose to select your images with no stars to delete, or even extend that to those with 1 star.

If you find there are several photos that are almost identical, you may want to use a slightly different method to sort through those. Select the similar images in grid view, but toggle to Survey view, the farthest right (circled in red). This set of images will be isolated from the rest in that import. One by one, eliminate the rejects by using the x in the lower left hand corner of the image. Once you are down to

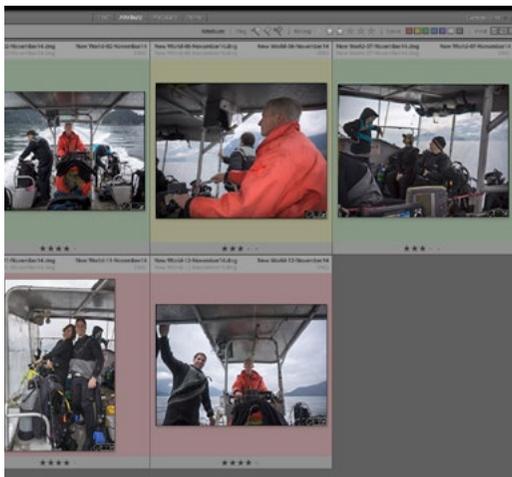


# Pacific Northwest Diver: Technical

one or two images, you can give it its appropriate star rating.

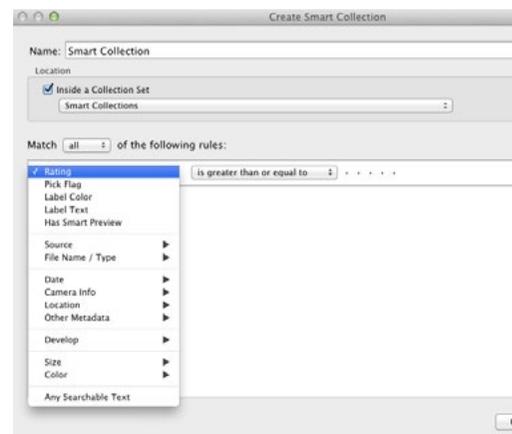
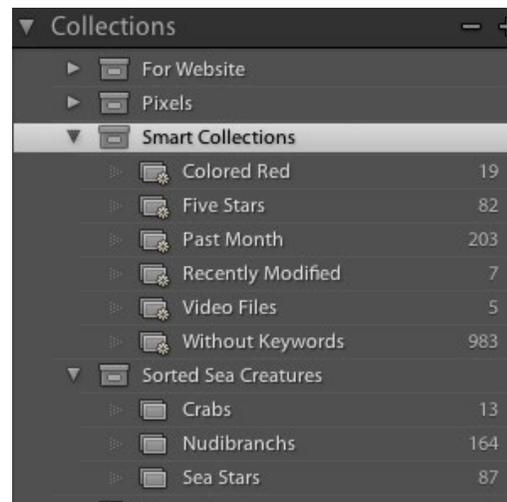
## Using Color Labels

Color sorting will guide your choices of post-processing. It's a visual note reminding you of where you are at in the post-process workflow for each image. Select images with a 3 or 4 star rating, then assign images worth spending time in the Develop Mode with the color red (6 on the keypad). I will do all of my LR processing before I move onto Photoshop. Once the LR processing is complete then anything requiring further processing in a third party application like Topaz, Perfect Effects or Photoshop gets a yellow rating (7 on the keypad). Once the image is ready for export, it gets a green rating (8 of the keypad). There are still two more colors, blue and purple, which can be assigned as you please. For me, images with a blue rating mean they have been through soft-proofing and are ready for a specific printer like London Drugs or Costco.



## Smart Collections

Once they are rated, you can create smart collections to quickly find the best of the best out of several folders. Below is a sample of possible collections. Again, create a system that suits your specific needs. Remember, you don't need to keep all your photos in one catalogue. There nothing stopping you from creating separate catalogues for diving, holidays, family and so on.



I have found that using this method of sorting helps to reduce the subjective nature of sorting since there is an emotional component to the image that may not be present for the intended viewer. Don't get me wrong, it is our desire as photographers to evoke an emotional response, but sometimes the emotion in the photo is because it is a reminder of an event. One of my favourite photos is not a great photo, nor did it do well in competition - it simply reminds me of the time I went diving with the sea lions. It makes me smile. Sometimes that's good enough! This system has helped me sort with clarity. Good luck and happy sorting!

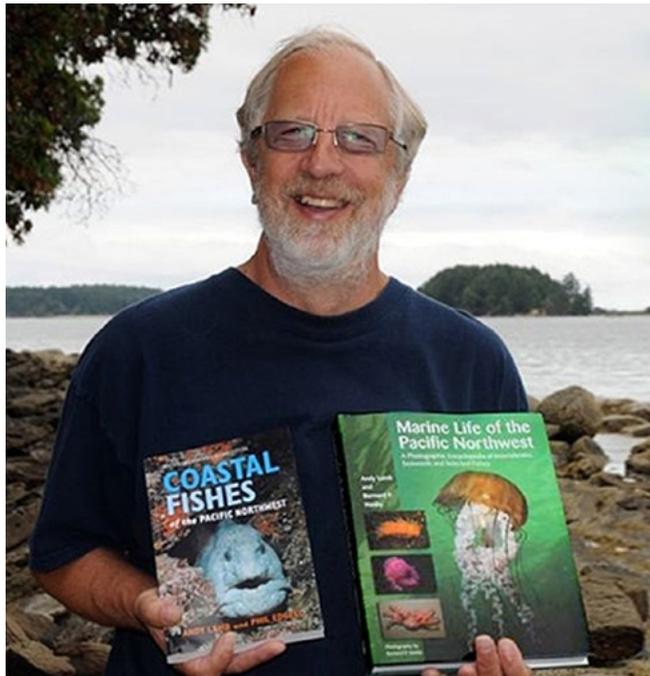
~Written by Kerry Enns

# 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!

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

## Critter Identification



If you need assistance in identifying a critter, Andy will be glad to help you or direct you to who can help.

250.246.9770 | [andy@telus.net](mailto:andy@telus.net)  
[www.cedar-beach.com/index.shtml](http://www.cedar-beach.com/index.shtml)

## Washington/Oregon



If you live in Washington or Oregon and know of an event or photographer that would be of interest to the magazine, please contact Dan.

425.418.8755 | [dan@e-clements.com](mailto:dan@e-clements.com)  
[www.e-Clements.com](http://www.e-Clements.com)

## British Columbia



If you live in British Columbia and know of an event or photographer that would be of interest to the magazine, please contact Kerry.

604.854.1146 | [kenns61@gmail.com](mailto:kenns61@gmail.com)  
[www.celticcow.com](http://www.celticcow.com)