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# WaterColumn



AUGUST 2017 ISSUE 9

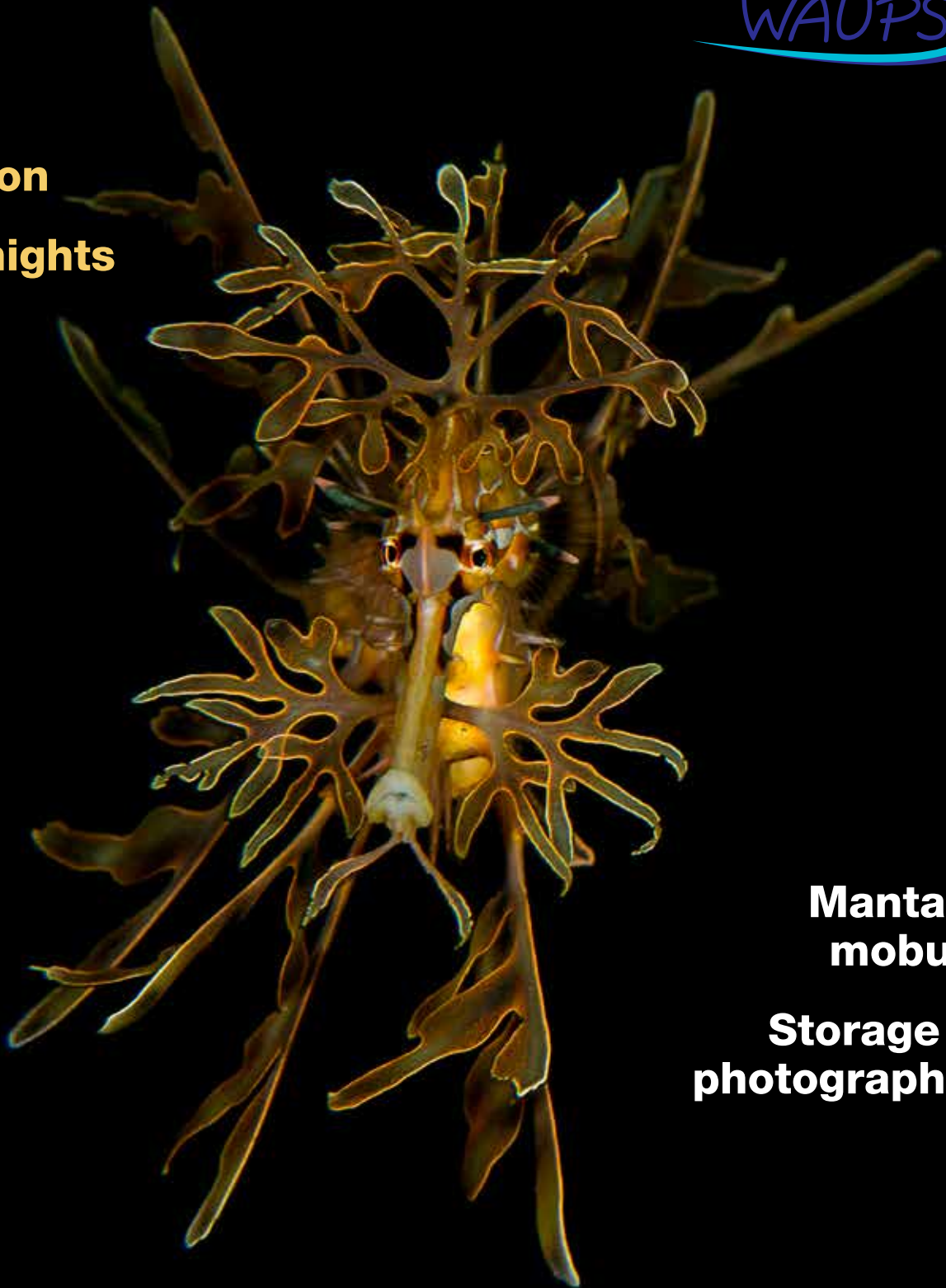
Western Australian Underwater Photographic Society's Bi-annual Underwater Journal



**Hawaii**

**Busselton**

**Poor Knights**



**Mantas &  
mobulas**

**Storage for  
photographers**

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August 2017 ISSUE 9



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Cover by Leanne Thompson - Leafy Seadragon, 2017 WAUPS Image of the Year

# EDITOR'S BUBBLES

Howdy Members,

The AGM this year was well attended, we had a quorum 😊. Thank you to those who made that evening such a fun night – we thoroughly enjoyed tucking into the pizza, and the marine themed head attire competition proved a great hit! Check out that pic below - the outstanding winner was Tammy Gibbs with a magnificent jetty pylon creation. We welcome aboard a couple of new committee members, and thank Mick who is stepping down due to other commitments.

Congratulations to Leanne Thompson who won the 2017 'Image of the Year' Competition. Her stunning image of a leafy seadragon graces the front cover of this issue, will appear in our e-news and website banner, and is the image on the latest WAUPS membership card.

The de Wit's have done it again! I don't think there are any WAUPS underwater photography competitions that either of them have not won a prize in - be that 1st/Gold, 2nd/Silver, 3rd/Bronze; or Novice/Open portfolio. In 2014 Bert de Wit won the 'Image of the Year' competition with the image of a Coleman shrimp on a nudibranch. I think Bert has an affinity for nudibranchs as he won this year's Wayne Storrie Underwater World of Humour Award with the image of a nudibranch that certainly had a lot of attitude ;-). Hats off to Bert and Chandy - you both are great examples of club participation.

A huge thank you to Ann Storrie for organising the beautiful hand-crafted ceramic creations provided as prizes for that competition by Bill Meiklejohn of Willyabrup Dreaming. He creates something new each year, and they just get better and better.

This year's Open Portfolio was won by Amanda Blanksby. Well done to everyone who entered this competition as it's difficult enough to be judge on one image let alone 6 images for this particular competition. There were some exceptional images with Runner-up Leanne Thompson and two Highly Commended entries from Isla Cath and Bert de Wit. Thank you also to the sponsor, Dive Tub/Scuba Imports. We appreciate your ongoing support Chris, Ken and Emma.

There were some great competitions run through the WAPF also. Many made the Top 20 in the WAPF UnderWater Competition. The images were displayed at the annual WAPF convention held this year at Government House and then at DigiDirect in Cannington, who sponsored the comp and also printed the images, they looked amazing! Then there was the Print-West Competition. In the first round of judging digital images from Lindsay Preece, Leanne Thompson, Danny Messom, Isla Cath, Chandy De Wit, Yuri Verbaan, Joanne Watson, Tammy Gibbs, Gary Browne, Maryann Evetts, Amanda Blanksby, and Bert De Wit were selected on behalf

of the club. The next round with the competition judges was for prints, with images from Gary Browne, Bert de Wit, Danny Messom, Isla Cath and Tammy Gibbs chosen amongst the Top 100. We have only participated twice in this particular competition so far and are getting better each year. Here's to 2018 being even more successful! The 'In my View' Competition has the theme "Waters Edge". The images have been selected for Part I (congrats Janet O'Brien for being included) and the call has gone out for people to write a little story in prose or poetry to accompany those, which will be published in a photobook.

This year is flying by and we only have three more competitions to complete for this calendar year – PIXELS, the Novice Portfolio and the Golden Snapper Award. We are always looking for fresh ideas to invigorate everyone with their photography. If you happen to know of anyone you think would be an interesting future guest speaker, please let the committee know. We are very grateful to all our guest speakers and club members who put on these presentations and as they say, variety is the spice of life, so we need your input. If you would like to put on a mini presentation or contribute something for the WAUPS magazine please get in touch. Our sincere thanks to the external judges we use for all our competitions, the members behind the scenes who organise everything to keep the club running smoothly. Without everyone pulling together to help the club would not exist.

Keep blowin' bubbles,

Viv



*WAUPS members got into the spirit with some fantastic hats and headwear adding colour to our AGM.*



# THE POOR KNIGHT ISLANDS

by Leanne Thompson



*Red scorpionfish in the kelp*





As most people know, I'm a bit of a weather wimp and quite happily wear my drysuit all year, including on those 40 degree days. Yet when a location makes both Jacques Cousteau's and David Attenborough's list, then it seems ridiculous to not brave those chilly 16 degree waters.

The Poor Knight Islands, accessed from Tutukaka about 2.5 hours north of Auckland on New Zealand's North Island, is a diverse area both above and under the water. In November to December the islands turn red as the pohutukawa tree flowers, making a stunning backdrop to the day's activities. Underwater, there are a myriad of sites, with arches filled with schools of blue maomao and if you're lucky schooling rays, to sea caves and steep rocky slopes and walls.

In many respects, it's similar to diving off Rottnest, with the same species of kelp and having a number of fish species in common. Like Rottnest, a warm(er) current sweeps the area, bringing with it species from further north. However in the Poor Knights the kelp grows differently to Western Australia, more tree-like with a long stem with the 'leaves' on the top. While fascinating to biology geeks like me, it means that the rocks are colonised with a dense carpet of brightly coloured bryozoans, sponges and algae. Photographically it means the kelp and the bright, benthic life can work as an image on its own, or as a great background for whatever fish you manage to sneak up on.

While the diversity of the fish between Rottnest and the Poor Knights are similar, I came away with the impression that

*Clockwise from top left:*

*The rocky Poor Knights, with arches so big the boat can drive through them. Blue-dot triplefin. The dense carpet of bryozoans, sponges and algae on the walls. Clown nudibranch laying eggs.*





there are more brightly coloured ones in the Poor Knights. One of the more common and easily photographed fish is the bright two-spot damselfish (unlike Rott's drab scalyfin), and the male will aggressively defend its territory. Scarlet wrasse, red scorpionfish and morwongs also present in the Poor Knights. If you're sick of shooting wide angle, clown nudibranchs are in abundance and there is a beautiful array of triplefins.

The plankton was blooming during my trip, making it more of a challenge than Rott's particularly on those darker early and late dives. However I thoroughly enjoyed the trip, although next time – more neoprene!

If you want to visit I can recommend Dive Tutukaka, who offers both day trips as well as a liveaboard, and is a well run operation. In the later half of summer, the East Auckland Current sweeps the area bringing clearer waters.



*Clockwise from top:*

*Kelp in black and white. Black angelfish guarding eggs. One of the 2.5 million Buller's shearwater that breeds on the islands. Kelp covered slopes with the ever-present two-spot damselfish.*



# Mantas and Mobulas – Devils or not?

Manta rays and devilrays are together in one big happy family, the Mobulidae. They are often collectively known as 'Devilrays' or 'Devilfish' because of the lobes on the head which were thought to resemble horns and consequently gave them an evil appearance. However they are far from evil and are easily observed by divers especially at feeding/cleaning stations if a respectful distance is kept. They are sometimes even curious of divers

Like all rays (and sharks) they have cartilaginous skeletons. Rays are thought to have evolved from sharks, with the body becoming flattened into a disc-shape and the pectoral fins greatly enlarged into wing-like flaps that are attached to the head. The gill openings are on the underside of the head (in sharks the gill slits are on the side).

Mobulids are the largest of all rays, reaching up to 1,300 kg and over 7 metres across the wings and have a very broad head with prominent fleshy flaps (cephalic lobes) projecting forward on each side of the head. The eyes and spiracles (small openings behind the eye for breathing) are on the sides of the head. The wide mouth is at the front of the head and bears minute teeth. The tail is very thin with a small dorsal fin near the base and a stinging spine is sometimes present.

How many mantas and devilrays are there? Despite

being recognised as a species in 1792 the Giant Manta Ray has been given a confusing range of different names, ending up as *Manta birostris*. Recently however, detailed studies of body shape, size, colour, tooth-like scales and the teeth has revealed at least two, if not three possible species of Manta. In 2009 the description of a smaller species (only up to 5.5 metres across), Alfred's manta, *Manta alfredi*, was published.

Given the difficulty of getting up close and giving manta rays dental and skin examinations underwater, the only way to distinguish the two species when diving is by colour pattern. Despite the range of black and white patterns, plus the existence of almost totally black or predominantly white forms, there are some key patterns consistent in each species. Check the paper by Marshall 2009 online if you want to challenge yourself with identifying them!

Furthermore, in 2017 research published by White et al determined that the genus '*Manta*' is no longer valid! DNA sequences showed that '*Manta*' species are nested within the '*Mobula*' species, so now all mantas and mobulas (or devilrays) have the same genus name '*Mobula*'. For simplicity the common names 'manta' and 'devilray' will be used to distinguish the two groups.





Devilrays can be distinguished from mantas by their smaller size, ranging between 1 and 3 metres across the wings, and the mouth which is located underneath the head, rather than at the tip of the snout. There are possibly three species of devilrays in Australia, but they are very difficult to distinguish underwater. The one you are most likely to encounter in Australia and Indonesia is the Pygmy Devilray,

*Mobula kuhlii* (previously *M. eregoodootenkee* – yes more name changes!), that is only 1 metre across the wings, dark above and white below.

Mobulids are all filter feeders and unfurl their cephalic lobes to channel plankton into their mouths. They have a pinkish-brown spongy tissue in their gills that filters and traps the plankton before it is swallowed. Sight and smell is used to find their food. They have one of the highest brain-to-body mass ratios and the largest brain size of all fish.

The skin has fine tooth-like scales that are covered in a layer of mucus which protects the skin from infection. Additionally, to keep healthy they visit cleaning stations where fish such as the Black-lipped Butterflyfish and Cleaner Wrasse remove parasites.

Reproductive rates are incredibly slow e.g. *M. alfredi* is estimated to only bear 10-16 pups in a lifetime of 40

years. Gestation lasts over a year and live pups are born. Recent research using satellite tags on manta rays has shown that Wayag Lagoon in Raja Ampat is an important pupping ground and nursery. Juveniles tend to remain in shallower waters, but adults can dive extremely deep with depths over 620 metres recorded. However the reason for this behaviour is unknown. Adults generally spend most of their time near the surface, often in groups.

Sadly all Mobulids face extreme threats including targeted fishing (the gill rakers are used in traditional Chinese medicine, and for meat and for cartilage), bycatch, entanglement in ghost nets, mooring lines, boat strikes, ingestion of plastics and habitat degradation. However there is good news - they are worth much more alive these days (over the course of its lifetime, a single manta ray can generate \$1 million in tourism revenue in Indonesia). Conservation International has worked with the Indonesian government and this economic argument was enough to persuade the minister to declare Indonesia as the world's largest manta ray sanctuary in February 2014.



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## OPEN PORTFOLIO WINNER

# Amanda Blanksby

### When, where, how did you learn to dive?

I was living in Hong Kong at the time, settling into my career as a marine structural engineer and decided I wanted to try out something new. I didn't fancy learning to dive in Hong Kong so instead I headed off to Thailand one Christmas time for a holiday with friends.

I only did the first two days of the Padi Open Water course (theory and pool sessions) due to coming down with a cold. So in August the following year I headed off to Tioman Island in Malaysia and completed the open water course.

I realised it was important to continue to dive so I joined a BSAC club in Hong Kong, and met a new bunch of like-minded friends all of whom enjoyed diving. We then spent the next three years going on lots of overseas diving trips and also regular Sunday dives out around the islands off the east side of the New Territories of Hong Kong. I got used to diving in limited visibility and on the occasional dive when the visibility was acceptable (5 to 10m), I was amazed to see how many schools of fish there were in what were overfished waters.

### How did you get into underwater photography?

So having learnt to dive, I wanted to learn about all the marine creatures, and the only way to do that was to take photos of them and compare the photos with those in my fish books. There was just a natural progression to buying a camera. Digital cameras were on the market and the basic point and shoot camera, along with a plastic housing, was affordable.

I originally bought a Sony Cybershot and headed off to dive Sipadan Island in early 2004, when you could still stay on the island. I remember just walking out to the edge of the reef, donning the fins and then swimming over the edge of the steep sided 'Drop-off' dive site, flying through the water and observing all the interaction of underwater life. How to





capture that was a challenge when I look at those images today....oh boy....I have learnt a lot since.

I didn't really take underwater photography that seriously until I joined WAUPS in 2011 and I learnt how to use my camera properly. Now I don't like being underwater without my camera, plus I am more than happy to head out on a camera walk and photograph the world at large.

## Your camera equipment/toys

I currently have the Olympus OMD EM5 in a Nauticam housing, along with the Inon Z240 strobes. However, I am in the progress of upgrading to the OMD EM1 Mk II, along with a new Nauticam housing. Given I have invested in ports to suit the Nauticam housing it is not worth swapping to another brand and they are very well made robust housings. I am also very happy having chosen a mirrorless camera rather than a DSLR, given the lighter weight.

## Favourite dive site/location

It is difficult to select a favourite dive site as sometimes the sites do depend on the conditions. The local dives sites can be amazing when the visibility is great and there are plenty of macro subjects to be found. However, I think my favourite diving is in the mangroves at Raja Ampat. This is such a unique environment with the opportunity to dive along the edge of islands with mangrove roots in the shallows, but in clear conditions rather than the normal silty muddy waters. When the water is flat calm and the sun is out such that its rays are shining through the water column there is no better place to be. I enjoy the opportunity to be only shallow and be able to capture the reef reflected on the surface, along with 'snells window'.

## Most memorable UW moment

I have a few memorable moments underwater. At Sipadan, I did a deep dawn dive in the blue water just off the island to observe hammerhead sharks. Discovering the shark cave out at the west end of Rottneest, which on the first dive I did there, had sixteen grey nurse sharks cruising around. Flying through the water column in ripper currents at the Shotover dive site in Komodo. Diving with a 7m long whale shark in Triton Bay, West Papua. And the list goes on.... so here's to more memorable underwater experiences in the future.

# Robb to Rocky Shoot-out

By Viv Matson-Larkin

For this year's Annual Shoot-out there was a change to the usual routine. This time it was shore-based entry diving only between Robb Jetty and the Rockingham Wreck Trail.

Starting at 5pm on Friday March 30 through to midnight on Sunday the 2nd of April, it enabled everyone the chance to dive whenever they could. I think the person who clocked up the most dives may have been Chandy ☺. I know I was the latest finishing off a dive under Ammo jetty just after 11pm on the Sunday. The things we will do in the name of fun aye ;-)

While there were many local dive sites along this stretch of coastline I only saw a few of other WAUParians who were coming out of the water by the time I arrived. I have a feeling the majority of the diving, due to the sea conditions, would have taken place at Ammo jetty, BHP jetty, the Rockingham Wreck Trail, or the ever popular Kwinana Grain Terminal.

Congratulations to the winners:

- Flora - Chandy de Wit
- In the Sand - Amanda Blanksby
- Fauna - Bert de Wit
- Best of Shoot-out - Chandy de Wit.







# THE BIG ISLAND OF HAWAII

By Emma Burdett

Traveling to Hawaii from Western Australia seems like a big journey, but it's absolutely worth it if clear waters and stunning scenery are what you are looking for.



*Schooling fish and divers*







The youngest of the Hawaiian Islands, The Big Island, was formed by six volcanoes that came together over a million years to create one island. The most fascinating thing about the island is the diversity of climates within such a small space. You could be lounging around the resort pool in a balmy 30 degrees and humid climate, and just a few hour's drive up to the middle of the island, you will find yourself on ice and snow!

When making your way around the island, you are constantly reminded you are on a volcano. The steep cliffs, the black lava walls, and the rugged terrain are impressive to see in contrast to the deep blue colour of the water.

On The Big Island, you don't have to travel far to find deep water. Within ten minutes of leaving the marina we were in 'the blue', a couple of thousand feet deep, and swimming with manta rays and dolphins on the surface, the water buzzing with excitement.

The diving is full of variety too - from nudibranchs, to schooling fish, lava tubes, caves, turtles and dolphins. The water is so clear in every location and the topography changes every dive. The most surreal experience was being more than 20 metres below the surface and looking up to watch a pod of dolphins cruising around, inquisitive about the divers.

It would be easy to spend every day on the boat or under the water while at The Big Island, but it's certainly worth taking the time to do some sightseeing. It's easy to drive the entire island in a day whether chasing waterfalls, admiring the stunning sea cliffs, or stopping to see the red hot lava flows glowing in the darkness of the night. Adventure seekers can even climb towards the summit of the island to snowboard, but with no chair lifts, it sure makes for a big day out!

It's hard to leave such a beautiful place when you feel like you have only explored the tip of the island, and everyone is so friendly and grateful to have you visit. I think I might have to plan a second visit soon!

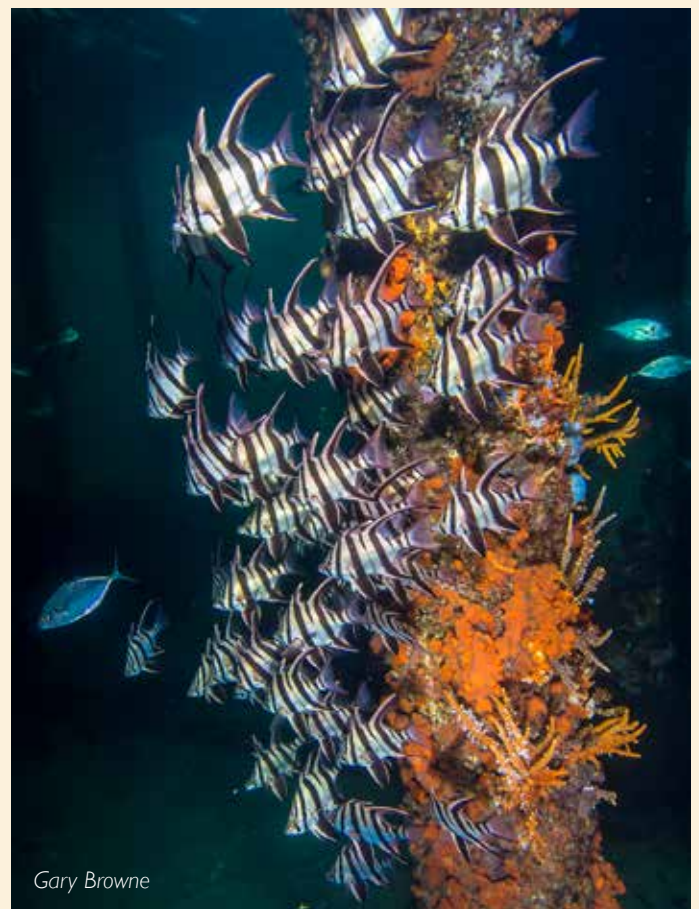


# WAUPS weekend in Busso

It doesn't get much better than summertime in Busselton! A dozen WAUPS folk headed south for a weekend of diving in February, when the great weather creates some of the best diving conditions we see in Geographe Bay.

Most of us jumped on Cape Dive's little boat on Saturday for a double dive on the former HMAS Swan. Conditions were a little windy on the surface but below the water we had excellent visibility. The wreck, which was scuttled in 1997, is 113 metres long and sits upright in around 30 metres of water. The main deck is at around 18 metres and the crow's nest is the perfect depth for your safety stop at the end of the dive. The wreck is encrusted in sponges, anemones, tunicates and small fans and attracts big and small marine creatures including wobbegong sharks, samson fish, batfish, blennies, nudis and globefish. Maryann and Harriet opted to dive the jetty instead and jump on the boat the following day when it was a little less crowded.

On Saturday night, we enjoyed a lovely BBQ dinner at the Pylon Inn where most of us were staying. It was great to welcome our south west members Ann, Sue and Daniel for a drink, meal, chat and lots of laughs.



On Sunday, Sue joined us as we loaded up our trolleys with dive gear (except Maryann and Harriet who were diving the wreck) and made the 1.8 kilometre walk out to the end of the Busselton Jetty. This is an easy dive with good access from the dive platform and the shallow water allowing for a long dive on just one tank. The schools of fish were in abundance with bulleeyes, old wives, dhufish and scorpionfish sheltering under the jetty and around the underwater observatory. We even had some mermaids to photograph!

Thanks to everyone for making this such a great weekend. Let's do it again next year!



# Well done WAUPS

After our excellent results in the WAPF Print West competition in 2016, we wanted to do just as well, if not better, in 2017. And we did!

Our club again submitted 15 colour and 15 mono prints which were judged against entries from other WAPF-affiliated clubs. All 30 of these images contributed to our club totals and we had six images go through to the final print round and exhibition.

WAUPS placed 6th overall, 6th in colour and 7th in mono. Well done everyone, we can't wait to see what we can do next year!

Here are the six images from WAUPS members that were chosen in the Top 100. Well done Bert de Wit, Danny Messom, Isla Cath, Tammy Gibbs and Gary Browne.



*Snowy White by Bert de Wit*



*Mater by Danny Messom*



*Peek A Boo by Isla Cath*



*Whip Goby by Tammy Gibbs*



*Coral Bay Manta by Gary Browne*



*Mono Manta by Gary Browne*

# STORAGE FOR PHOTOGRAPHERS

by Yuri Verbaan

“Do you have a reliable and a up-to-date backup of your system and data?” With some people frowning – it was the question that really started the presentation/discussion at one of the recent WAUPS meetings.

Many people do not like ‘IT-stuff’, and trust their laptop or computer to ‘just work’. But what if it doesn’t, and in the worst case scenario, you lose the precious images you’ve taken over the past few years.

Disk drives have improved a lot in recent years, they hold more data, are a lot faster and more reliable. But they still contain moving parts, and like everything that has moving parts, they do eventually stop working. Generally, the lifespan of a hard drive is about three to four years.

Even though most new computer systems are built with SSDs (Solid State Drives), which have no moving parts so are less likely to fail, you might still use external USB drives. On the sad occasion that a drive fails, recovering data is usually a lengthy and expensive process, if at all possible, and often results in your data becoming scrambled.

So with this in mind, you can probably understand why having a reliable and recent backup is simply vital.

## Different types of storage

Generally we can divide storage in two groups. The first is storage that you use for your Operating System (Windows/MacOS, etc) and data (documents, pictures, videos, etc). This storage needs to be fast as this will speed up your system and improves your user experience and productivity. Therefore, it’s advisable to use fast internal, and if needed, external (USB) drives for this.

If your computer doesn’t have an internal SSD, think about upgrading to one. They make your system much faster and recently have come down in price. SSDs are also more energy efficient, have a longer battery life, less noisy and most importantly, have a longer lifespan and are less likely to fail.

Many people use various external drives (USB/Lightning/Firewire) to store data – simply because the internal drive in their system isn’t big enough for all their data. For photographers, and people working with large files like video editing, you’ll want a fast external drive like a USB-

3/USB-C, Lightning (Mac) or an external drive based on SSD. Warning - most disk corruptions/failures occur due to unplugging external drives while they are in use. Unplugging an external drive that contains your Lightroom catalogue while you’re using it, will likely result in a corrupted catalogue.



A USB3 cable is easy recognisable by the blue connector and new type of plug going into the external drive.

The second group of storage is for data that you don’t always need to access, and backups. This type of storage doesn’t need to be fast, it just needs to be reliable, available and user-friendly. You still can use the newer USB-3/USB-C external drives but there is also network storage and cloud storage available. These two types of storage are built for reliability and cost effectiveness.

Network storage includes a Network Attached Storage (NAS) device, a box that is connected to your home network and usually contains two or more drives to provide data redundancy. This means that even when one of the disks fails, no data will be lost. Data on NAS devices is accessible via your home/office network (via WIFI or LAN) and from remote locations over the internet.

Cloud storage (like Amazon, iCloud, DropBox) is also very popular, and reasonably cheap. However, cloud storage is not very suitable for large files (like images or video) that you need to work on, as access to these files will be slower. Cloud storage is becoming cheaper all the time, so it’s a good option for backups and smaller documents/files that you don’t always need to access.

## Lightroom backup considerations

Many people install Lightroom and use the default catalogue and configuration. While this works fine and is not a problem in itself, a little bit more thought about where Lightroom makes the catalogue backups and how/where you backup your image files is probably mandatory.

The Lightroom catalogue does not contain your image files, instead it has your photo metadata including information about the adjustments you have made to them in the Develop module. Out of the box, Lightroom prompts you to make backups of your catalogue files. This backup is basically a compressed copy of your working catalogue, NOT your images. The main function of this backup is to give



Maximum data rate for USB1, USB2 and USB3. Although these are theoretical limits and actual data rate highly depends on the disk drive, it's clear that USB3 (and USB-C) is the way to go.



you the option to recover metadata and/or changes you made to images. If for example your catalogue becomes corrupted, you can revert to one of the catalogue backups. As a default, this copy of the catalogue is made on the same drive as the catalogue you working on.

Take the time to think about how you will create reliable backups of your catalogue, as well as your images. There are many ways to configure your catalogue setup, and where to store your images, to have reliable backups of both.

TIP - If you need to use external drives for catalogues and images, only use it for the images and catalogue backups. Keep the Lightroom catalogue file on your internal drive. This will minimise the chances of a corrupted catalogue (as accidentally disconnecting the external drive can result in corruption) and will give a better user experience as access to your internal drive is faster.

## Backup & Restore

You should only need backups when things go really wrong, and we all hope that will never happen. However, as described above, it's advisable that you have a good backup (and restore) process which is user-friendly, so it will take minimal time and effort. Automation is the key here, so that you (generally) don't need to think about it.

There is nothing wrong with a manual copy and paste of your catalogue and images to another external drive, however, this requires dedication and time (the bigger your catalogue and the more files, the longer it takes) and doesn't have any versioning capability.

Windows and MacOS have their own in-built backup applications, which include versioning, allowing you to go 'back in time' to restore files from a certain date, very useful for your Lightroom catalogue. These backup applications will do the job but are a bit limited in options. For photographers using Lightroom and/or Photoshop, using this software and a manual backup to one or more dedicated external drives could be the solution. As long you keep doing the copy and paste of your data to the external drive, or trigger the Windows/MacOS backup application to do the backup.

Another good way to make sure your data is safe is to use a NAS device or cloud storage, both of which come with advanced backup software. These applications can run in the background so there is less manual work involved. At the same time, the NAS devices (if setup properly) and cloud storage providers guarantee data redundancy, which almost eliminates the risk of losing data. Both also enable you to store data that you don't need on your laptop/PC, but allow you to access that data from anywhere at anytime (provided you have internet access).

What about the need for two backups, or an offsite backup? Having a good backup process is mandatory. Including a second backup at another safe location is even better. Even if you have a NAS device with

redundant drives or use cloud storage that gives redundancy, there are scenarios that could result in data loss - such as a complete failure of your NAS, theft, fire or malware/viruses which restrict access to your data. Other scenarios include your main and backup drive failing simultaneously (for example when traveling and you drop your laptop and external drives) or when you accidentally delete files from both your working and backup drive. Therefore, an offsite backup, one that you physically store at another location like your office, is a good idea. This could also be a backup from your NAS to a cloud provider, which can easily be automated.

## Network Attached Storage

Storage is getting faster and we are using more and more. Not so long ago, we considered a one megabyte image to be big, these days a 40 megabyte image file is nothing! We also expect these larger files to load quicker than ever and we are more 'connected', meaning we use multiple devices (phones, tables, laptops, home pc's) to access our data. Ideally, we like



A typical 2 drive NAS (Synology DS216j).

fast and unlimited storage capacity. We will see some amazing new fast and (almost) unlimited storage coming out in the next 10 years, but for now a mix of local fast storage, combined with NAS and cloud storage, is the best solution.

A NAS device is a system that lives in your home or office network, dedicated to provide resilient and redundant storage. It can be accessed by all devices that are connected to the network. Your Windows/MacOS system can store data on the system and use it for backups, your (smart) television can play video/music and your phone can access data on the NAS too. If you have an internet connection, you can access your NAS anytime from anywhere and you can share data/files with others.

As photographers, we usually have lots of data, so a NAS comes into play for storing images and backups. Although Lightroom prevents you from having the catalogue file on a networked drive, you can store images on the NAS. Those images can be accessed from your local network (or via the internet if you are traveling). By using the Smart Preview function in Lightroom, you can keep working on files even when you don't have access to the image file.

I hope the above helps you decide on your backup processes so you don't get into the situation that you lose many years of work. If you need help setting up Lightroom, deciding what to backup where, improving your system performance through a SSD drive, memory, or NAS, please get in touch - Yuri.Verbaan@gmail.com

[See Yuri's storage tips on the WAUPS pinboard on the next page](#)

## FUN at WAUPS AGM and Awards Night

by Ann Storrie

It's always fantastic to catch up with WAUPS, meet new members and see some of our original participants still having fun. And wow, what an hilarious night for the AGM, Image of the Year, Humour Award and crazy sealife hat competition. All our Life members (and Wayne in spirit) were in attendance as was our first President, Patrick Baker. PIXELS shots were also amazing. How things have changed since 1984 with our old Nikonos IIIs and IVs with manual flashes! We used to be proud if we got a fish in focus!

For this year's Wayne Storrie's Underwater World of Humour Awards, Bill Micklejohn from Willyabrup Dreaming donated two fabulous mugs, one with an octopus, the other with a crayfish handle. Bert de Wit won with an amazing photo of a nudi with a 'finger', titled 'Up Your's Nudi'. Second was Dan Barker with a photo of a Blue Devil with glasses. All entries were entertaining and fun, though we'd like to see more next year. It's not an easy subject so it is open to computer manipulation as well. Great to find that gem underwater though - so keep looking throughout the year.

Well done to everyone - members, committee and helpers for keeping WAUPS alive and thriving. Hope to see you all again next year, if not before.



Bert de Wit



# PINBOARD

## YURI'S TOP STORAGE TIPS

If you use external USB drives, renew them every 2-3 years. Since they contain moving parts, they will eventually fail. (Unless they are the newer and more expensive SSD external drives, you can use these a lot longer).

If you still use USB-1/USB-2 drives it is probably time to upgrade these to newer drives, as they most likely are older than three years and are likely to fail. These drives are also a magnitude slower than the newer USB-3/USB-C drives.

Configure Lightroom so that your catalogues are on your internal drive, not on an external drive. Images can reside on both internal and external drives (or NAS device). Having your catalogue on the internal drive will give best user experience.

Configure Lightroom so that the catalogue backup is made to an external drive, your NAS device or a location that is included in your backup regime.

Invest in an internal SSD drive for your laptop/PC. Next to having a decent amount of working memory (RAM), this will speed up your system considerably.

Make second/offsite backups. Even if you only make a second backup once a month, it further minimises the chance of losing all your work of the past years.

Buy a NAS. Contact me ([info@WestIT.com.au](mailto:info@WestIT.com.au)) if you would like help with this.



## Golden Snapper

Congratulations Amanda Blanksby, the WAUPS Golden Snapper for 2017. Amanda is a regular contributor to the club, not only attending monthly meetings, but also entering comps, joining monthly dives, and bringing along images for show and tell.



Dan Barker



# WAPF underWATER comp

The WAPF runs this competition to showcase underwater photography along the Western Australian coastline.

Images were judged by Paul Colley, Chairman of the British Society of Underwater Photographers.

Third place went to Gary Browne for his manta ray shot taken at Coral Bay. The judge said, "The top-down view of the Manta, particularly where you have an interesting background and secondary subjects, is very striking. The curled wing tip adds a nice dynamic and it really is a great wide angle scene of a charismatic creature that makes you want to be there."

Second place went to Amanda Blanksby for her wide angle image of Old Wives taken under Busselton Jetty. The judge said, "This image is an absolute beauty. The central framing works well because it allows the viewer to perceive the depth perspective given by the pier legs. The primary subjects and the background are really well lit, showing great technique and good artistic appreciation. One of my favorite images in the competition."

First place went to Isla Catch with her beautiful image of an octopus hunting. The judge said, "The flowing tentacles give a wow factor to this image and the combination of sound photographic technique and what might be clever post processing provide rich contrast and a subject that really pops from its background."



Thank you to the generous sponsors who provided amazing prizes for this years competition - Perth Scuba, Olympus and DigiDirect.







# PARTING SHOT



## Flower Child by Bert de Wit

This is a parting shot in its truest sense.

When we started our long trip in Bali, on our very first dive at Melasti dive site we found a small Mimic octopus.

In the next 10 months we saw only one more and started to get worried about it as in the previous years we found many.

Our very last dive before returning home, we dived again at Melasti where we found this little fella.

After the dive we had mixed emotions, sad it was all over but very happy to have found another Mimic!








## WESTERN AUSTRALIAN UNDERWATER PHOTOGRAPHIC SOCIETY

waupsnews@gmail.com

The Western Australian Underwater Photographic Society (WAUPS) is a non-profit organisation, which was established in January 1984.

The aims of the Society are:

-  To promote an improvement of underwater photography amongst its members.
-  To promote underwater photography in the community.
-  To encourage an understanding and preservation of the marine environment.
-  To promote an exchange of skills and ideas from within the society and from external bodies.
-  To have fun and enjoy socialising, diving and photography.

WAUPS holds monthly meetings which include guest presenters on a range of photography and diving topics along with a digital show-and-tell of images from members.

We hold regular competitions including an annual day dive shootout, annual open and novice portfolios and image of the year competition, and a range of trips and social events during the year including monthly photo dives.

WAUPS members also get membership to the WA Photographic Federation and can participate in their events and trips.

Anyone interested in underwater photography is welcome any time including all levels of experience.

**WAUPS meetings are conducted at 7:30pm  
on the FOURTH TUESDAY of every month.**



Find us on Facebook

**www.waups.org.au**

