
Water Column

AUGUST 2019 ISSUE 13

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



**CREATURE
FEATURE:
Nudibranchs**

Africa

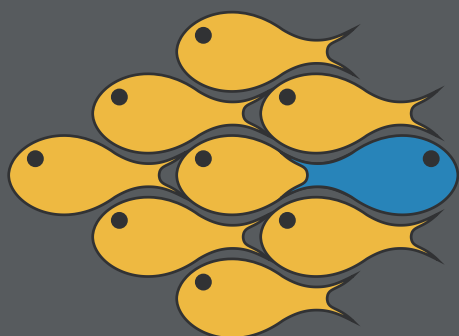
Lembeh

The Philippines

Busselton Jetty



We sincerely thank all of the sponsors who have supported WAUPS over the years. Please remember these WAUPS sponsors when you are thinking of your next purchase.



Bluefish Photo

- Fine Art Printing
- Canvas & Block Mounted Prints
- Underwater Photography Courses

Ross & Mary Gudgeon

Phone: +61 412 862 305

Email: info@bluefishphoto.com.au

Web: www.bluefishphoto.com.au



DIVETUB

U1/15 Coolibah Way

BIBRA LAKE

9418 7258

contact@divetub.com.au

www.divetub.com.au

PERTH SCUBA

**Underwater Photo & Video Equipment
Scuba Dive & Snorkeling Equipment
Dive Courses - Beginner to Instructor**



WAUPS Members receive 10% discount on scuba diving equipment purchased at Perth Scuba on presentation of their current WAUPS member card.

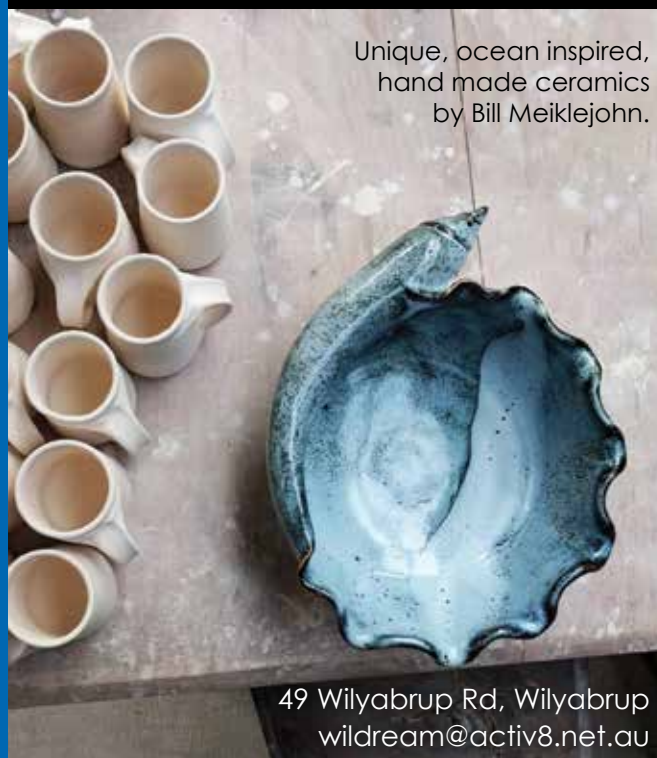


Professional advice and service on all of your underwater photo and video needs. Why go to the internet when you can build your system in store, work out everything you need and pay the same price in Perth? No waiting or freight costs!

We carry a huge range of Nauticam & Aquatica housings, ports, zoom gears and accessories, Sea & Sea strobes, housings & accessories, Inon strobes & accessories, Light & Motion Photo & Video lights, GoPro & the full GoPro accessory range and Ultralight Systems.

**4/180 Bannister Rd Canning Vale WA
08 9455 4448 info@perthscuba.com**

WILLYABRUP DREAMING POTTERY

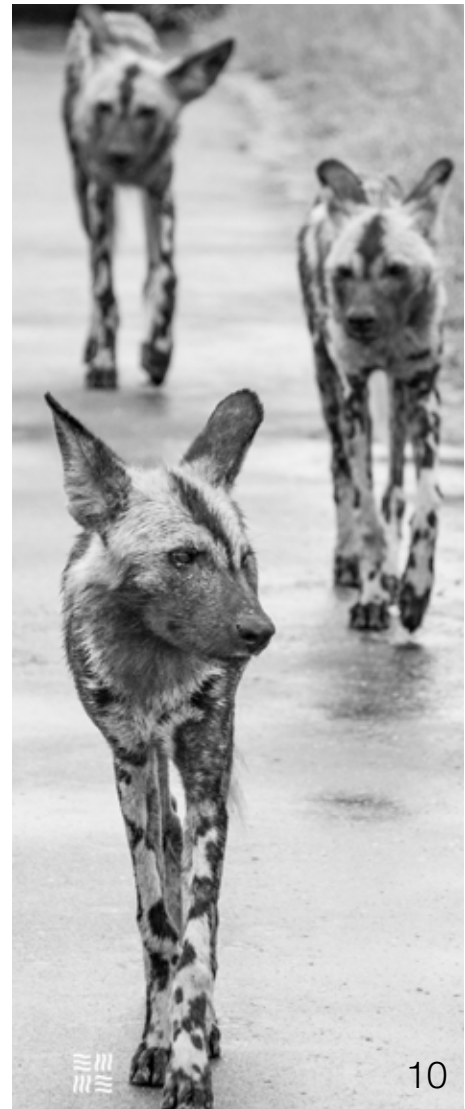


Unique, ocean inspired,
hand made ceramics
by Bill Meiklejohn.

49 Wilyabrup Rd, Wilyabrup
wildream@activ8.net.au

WaterColumn

AUGUST 2019 ISSUE 13



Contents

- | | | | |
|----|--|----|--|
| 4 | Editorial
by Viv Matson-Larkin | 16 | Lembah
Patricia Swallow's trip report |
| 5 | Romblon, The Philippines
Photo essay | 18 | Technical article
Lightroom and Photoshop |
| 8 | Creature feature: Nudibranchs | 20 | WAUPS pinboard
Open Portfolio, Humour Award,
East vs West shootout |
| 10 | South Africa
Emma Burdett's bucket list adventure | 22 | OZTek photo comp |
| 12 | PIXELS 2019 | 23 | Parting shot
Isla Cath |
| 13 | Busselton Jetty
Local dive site by Daniel Barker | | |

Cover by Tammy Gibbs, Atlantic Spotted Dolphins in The Bahamas, 2019 Image of the Year

EDITOR'S BUBBLES

Howdy Members,

The AGM this year was very well attended. Thank you to those who made that evening such a fun night, with many competition winners announced that evening. From the Wayne Storrie Humour Award, to the Image of the Year. The latter won by Tammy Gibbs, her magnificent image graces the cover of this issue and is also below. Our sincere thanks to the external judges we use for all our competitions, the members behind the scenes who organise the monthly dives, help with the scoring of the photography competitions, outings, etc.

We welcomed aboard a couple of new committee members, and sincerely thanked those who stepped down due to other commitments. We are very grateful to all our guest speakers and club members who put on club presentations. At the end of the year we will know who the overall winners are for PIXELS and the Golden Snapper Award. Attendance at on-going WAUPS events goes towards the end-of-year tally for the Golden Snapper Award. You don't always have to get wet to participate 😊.

You can be a part of citizen science. A call has gone out for video and images of mantas for Project Manta. The unique spot pattern on their belly is used as identification. If you have date, time, location, its sex, maturity status, injuries and behaviour your sightings can be matched to an existing record to track the ray's movements and population dynamics over time. Some manta rays have travelled from North Stradbroke Island to the SS Yongala shipwreck, more than 1000 kilometres.

I'm definitely looking forward to spring as the underwater conditions have not been favourable for those of us without drysuits. Fortunately, we can still hone our photography skills on land – the wildflowers are out, the birds are pairing up, or pop overseas for a dive trip.

Keep blowin' bubbles,

Viv



Jenny Ough in her winning seadragon face mask at the AGM.
Photo by Isla Cath



PHOTO ESSAY

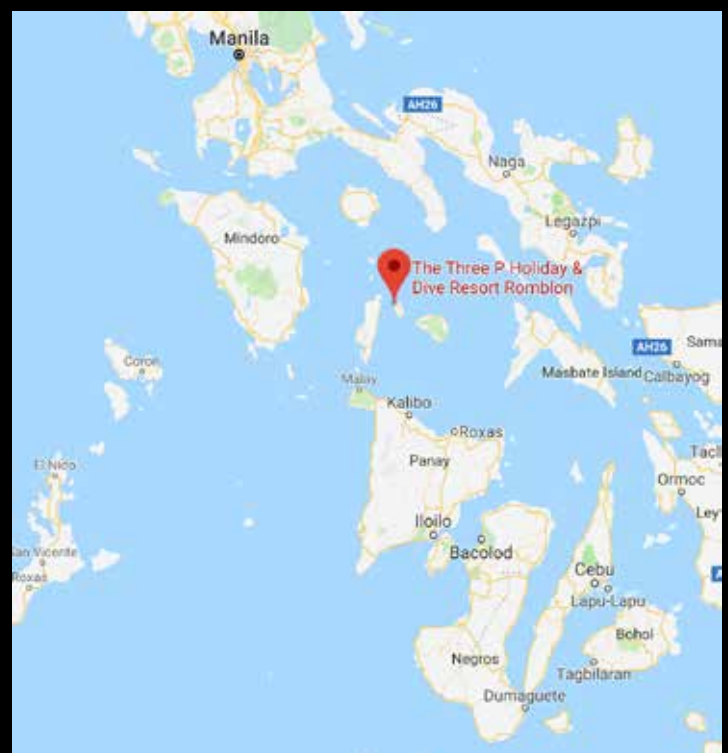
by Sue Myburgh

Photos by Sue Myburgh
and Marjon Phur

The Three P's Dive Resort Romblon, The Philippines

May 2019 found Marjon and I heading to Romblon in the Philippines. Part of the fun of getting to Romblon was the journey to and from the island. An 8-hour overnight ferry ride from the port of Batangus, which itself is a 3 hour drive from Manila Airport. Onboard karaoke all night if you can't sleep, followed by motor bike taxis to the resort. Was fun seeing all the dive gear loaded onto these with you, tied to the roof and anywhere else it would fit. The resort will pick you up from the airport or from your accommodation. It is best to let Kat from the resort organise your tickets and book your cabin on the ferry - believe us, it is worth it. The resort is run by the Three P's – brother's Peter, Patrick and Philipp and their partners. The accommodation has A/C which is a must, and the rooms are clean and comfy. The food was amazing as one of the P's is a chef.

Diving was great, 30°C in the water all the way to the bottom. Diving was not too deep which made for nice long dives with no hassling from the boat crews or guides. We did three dives a day, usually about 80 minutes each in duration. You are able to do a fourth dive if you wish, a night dive in the bay just in front of the resort, where you can find the rare Sashimi Shrimp. Needless to say neither of us managed the fourth dive. Blackwater diving is also on offer here and as the channel goes down to some ridiculous depth (600 metres I think) there are always lots of weird and wonderful critters floating by, apparently!



Romblon, The Philippines

A couple of the attractions here are Butterfly Nudi's (*Cyerce nigra*, *Cyerce bourbonica*, *Cyerce elegans*, *Cyerce ssp*) and the Phantom nudibranch (*Melibe colemani*). To be honest, by the end of the week we actually didn't want to see another one of either of them, as they are as common as blowfish under the Ammo Jetty.

The dive sites are mostly sloping sandy bottom muck dives with outbreaks of corals and reef, sea fans and lots of soft corals which are all very healthy with plenty of life. It is definitely a macro paradise with very few big fish seen all week.

We didn't see any other groups of divers the week we were there as this area is only just becoming known, but there is another resort soon to be completed on Logbon Island nearby, so that's about to change. This new resort will have the home of the *Melibe colemanis* as its shore dive right in front of the resort. Check out the resort website for more information <http://the-three-p.com>







A Cornucopia of Nudibranchs

Nudibranchs (nude-ee-branks), aka sea slugs, are molluscs that have shrugged off their shells, have lost all inhibitions and go naked everywhere. Fortunately, most have evolved extremely colourful and attractive body patterns to make up for this, unlike their terrestrial cousins. Why lose a protective shell? Well, to produce a shell uses up a lot of energy, plus they are cumbersome to carry around.

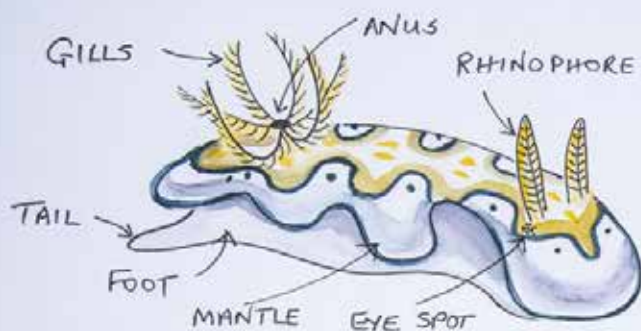
Nudibranchs are gastropod molluscs in the subclass Opisthobranchia, a motley group of sea slugs, sap-suckers, sidegill slugs, headshield slugs and seahares. Opisthobranchs (oh-pissed-oh-branks) differ from their relatives, the spiral-shelled gastropods (prosobranchs), in that they only develop a reduced shell or no shell at all. They all have a pair of sensory tentacles on the head and most have a second pair called 'rhinophores' that can detect chemicals including food, plus are sensitive to pressure changes and vibrations. They breathe through their feathery gills or their cerata. A simple eye spot at the base of the rhinophores detects light and dark, but

cannot resolve images or colour. Additionally, all are hermaphrodites (possess male and female organs in the same individual).

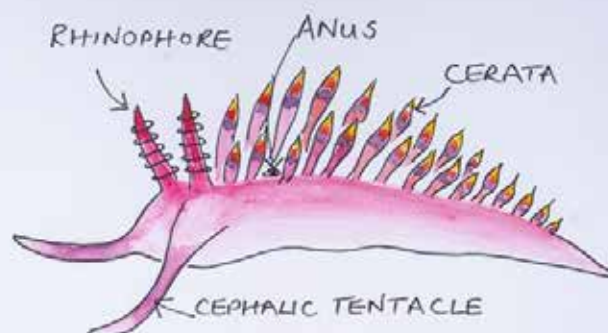
Nudibranchs ('nudi' means 'naked', 'branch' means 'gill') form the largest order of the nine opisthobranch groups, with estimates of over 2,000 species, with many still undescribed. There are four nudibranch suborders (yes taxonomy keeps sub-dividing!) – Dorids, Aeolids, Dendronotids and Arminids, as in the diagram below.

Dorids are the largest, most flamboyant group most often photographed by divers, although some are cryptically coloured. Most have conspicuous branched gills forming a ring around the anus, others have them tucked in along the side of the foot. In many, the rhinophores look like a little stack of thin plates.

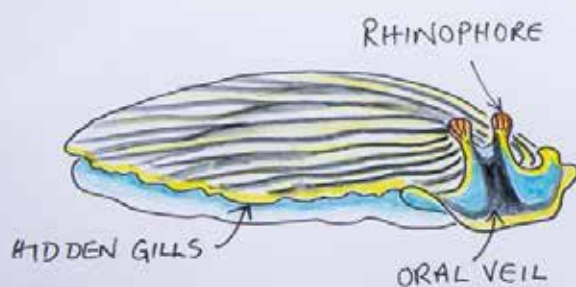
Aeolids are the second largest group of nudibranchs. They have long tapering bodies, cephalic or oral tentacles on the head distinct from the rhinophores, and numerous finger-shaped cerata along the back.



DRAMATIC DORIDS



ARMED AEOLIDS



MODEST ARMINIDS



DISGUISED DENDRONOTIDS

Dendronotids have long, tapered bodies with gills in branched tufts, flattened paddles or spindle-shapes. The rhinophores are fluted or cup-shaped.

Arminids have varied forms, but all have a large flap (oral veil) above the mouth. The rhinophores are striated and can be bulbous. Gills may be on the side of the body or along the back.

COLOUR AND DEFENCE

Nudibranchs sporting bright colours provide a warning to potential predators that they are toxic or unpleasant to eat. Others are masters of disguise, blending in perfectly with the colour and textures of the background. Their colours are often obtained from their food source.

Besides colour, nudibranchs have several more tricks to defend their vulnerable bodies. Some secrete chemical repellents, often acids, that can damage the mouths and gills of predatory fishes if threatened.

Others have an intriguing technique in which they recycle the stinging cells (nematocysts) from corals or jellyfish that they feed on. Aeolids transfer nematocysts to the cerata on their backs, via branches of the gut, where they provide good defence. Other aeolid nudibranchs readily drop off wiggling cerata to confuse predators.

Some employ good swimming abilities to escape predators, the best known being the Spanish dancer. It flaps the huge red and white mantle in a beautiful ballerina-like 'dance' to escape, and the flashing bright patterns may also confuse predators.

FEEDING

Most nudibranchs are carnivorous and feed on a huge range of prey including sponges, hydroids, jellyfish, sea pens, anemones, zoanthids, cup corals, bivalves, worms, bryozoans, crustaceans, sea squirts, fishes, other nudibranchs and their eggs. Some even have photosynthetic algae in their body tissues as in corals. Individual species, however, are highly specialised and only feed on a single food source, which requires specialised techniques. Sponge eaters, such as many dorids, secrete digestive juices onto the sponge and suck up the resulting stew! *Melibe* species (dendronotids) have a peculiar hood-shaped mouth that they rapidly enlarge to engulf small fishes and crustaceans. Most other nudibranchs have harder mouthparts including a radula, which is a kind of tongue with minute, sharp backward-pointing teeth used to rasp off their food.

REPRODUCTION

Having only a short life-span of usually less than a year and sometimes as little as a month, nudibranchs must maximise the chance of successful reproduction. Being hermaphrodite increases these chances. With genital openings on the right side, slugs must line up head to tail with right sides together. Once sperm is exchanged and eggs fertilised, huge ribbons of eggs are laid by both individuals.

There is so much more to nudibranch biology that it cannot be covered here. There are many excellent references including:

Behrens, D.W. *Nudibranch Behaviour*. New World Publications, 2007.

Coleman, N. *Nudibranchs Encyclopedia*. N. Coleman's Underwater Geographic Pty. Ltd., 2008.

Wells, F.E. & Bryce, C. *Sea Slugs of Western Australia*. Western Australian Museum, 1993



SOUTH AFRICA: ELEPHANTS, SHARKS AND ALL THINGS IN BETWEEN

by Emma Burdett

Something a little different! Over 12 days we travelled from Johannesburg to the north-eastern border of South Africa and then back down the coast to south of Durbin. The 'All Terrain' trucks fitted out for a comfortable journey whilst transporting all food, camping equipment and dive gear for the group and there was never a dull moment!

First Stop: Kruger National Park

We had high hopes for Kruger as it's well known for spotting The Big Five! A little bit of rain didn't dampen our excitement as within the first few hours in the park we had seen lions, rhinoceros, elephants and Cape buffalo just to name a few. After a quick coffee stop we were back on the road and suddenly found ourselves cruising alongside a pack of Wild Dogs... a very rare sight!

Second Stop: Hlane, Eswatini (formally known as Swaziland)

Another remote game park with no power but lovely mud-brick style chalets for us to stay for a few nights. The early morning sunrise game drive was a treat, the light oozing over the grass and trees, and the lions on the move! This private park is mostly known for their White Rhinos just chilling next door to the accommodation. The only 'on foot' adventure and they came right up close.

Third Stop: Hlululuwe

What a stunning National Park boasting 960m² of rolling hills and lush green bush! It was an incredible perspective looking down on the animals in their natural habitat as we drove along the top roads. Most memorable encounters had to be the huge heard of elephants and zebras crossing the road with not a care in the world.

Final Stop: Protea Banks & Aliwal Shoals

About 2 hours south of Durbin was our last stop and time to dive with the Oceanic White Tip Sharks. We hit the water with speed in the RIBs with lifejackets donned and feet anchored to the boat as we left the beach. The



diving was deep! We reached the reef at 40m briefly and then drifted for the next 45 minutes making our way back to the surface gradually whilst looking for sharks. We travelled over 8kms in one dive going with the current. During some of the dives we had bait balls of sardines in the water creating an oil slick, that's when the action was on!

An absolute bucket list trip and something I'd recommend to anyone looking for an adventure!



Pixels 2019

Congratulations to our Gold award winners for the first half of 2019. The new format where the guest judge awards Gold, Silver and Bronze has certainly levelled the playing field. Next issue will have the overall results of who came First, Second and Third. Keep up the entries everyone.



Shannon Earnshaw



Shannon Earnshaw



Marjon Phur



Janet O'Brien



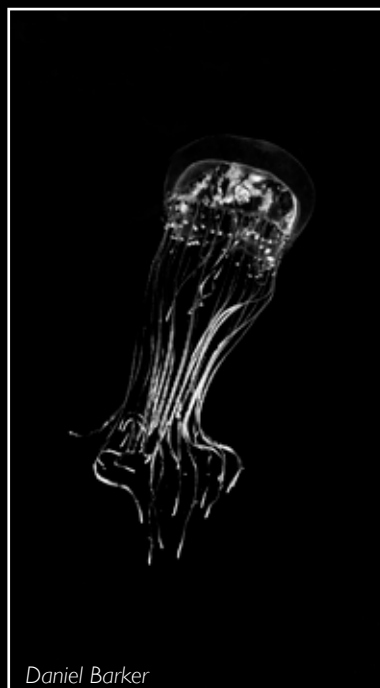
Mary Gudgeon



Marjon Phur



Ross Gudgeon



Daniel Barker



Mary Gudgeon

Busselton Jetty

by Daniel Barker

Over the last couple of years, my go-to dive spot to 'develop' my underwater photography skills has been the Busselton Jetty.

For those of you who don't know the jetty, it is a short walk from Busselton's main street and stretches north 1.8 kilometres out into Geographe Bay. A great deal of work has gone into making it user-friendly for diver and fisherman alike, and it attracts a lot of visitors.

A short distance from the end it has an underwater observatory. In the observatory, two cameras stream live feeds of the views through the north and south underwater windows which are really handy for checking the visibility before making the trek down to Busselton from wherever you are.

My standard routine is to load a garden trolley with my dive kit and camera and walk it out to the shady, purpose-built dive platform that is about 1.6 km along the jetty. Occasionally I dive at the elbow (perhaps half way along) where there are fishing platforms with ladders. I'd say there is a little less marine life at the elbow but the growth is very well preserved and sometimes the visibility can be better.

Out near the observatory, I am often torn between setting up for wide angle or macro, particularly as my macro set up has been a 30mm which is has quite a wide field of view. If I'm trying to photograph the Sampson fish, Dhueys or rays or I'm anticipating really good visibility I'd use my wide angle (16 and 18mm lenses). If it looks a little stirred up, I'd use the 30mm behind a flat port and carry a couple of magnetically mounted wet lenses in case I come across something small.





db

Before I descend the steps of the dive platform, I usually lower my camera into the water on a line as it frees my hands up. I then descend and usually head north directly under the jetty to get among the beams and posts that lie in the waters between the platform and the observatory. Overhead, schools of Bullseyes, Globefish and the occasional Dhufish meander calmly around the pylons. Below you, among the debris, gurnards, cuttlefish, octopus, juvenile groper and the like give you plenty to look at.

As the maximum depth is around eight metres, you get long bottom times and you can easily fin out to the end of the jetty and back without rushing. Divers are asked to keep 10m from the underwater observatory itself and that gives me an excuse to venture out from under the

jetty to explore the mixed sand and sea-grass country, where I often come across rays. Bigger predators seem to hunt along the sides of the jetty as well. The invertebrates and ornate fish, however, seem to prefer being among the debris beneath the jetty itself.

The pylons can create wonderful framing in the right light. I really like the atmosphere created by the sunlight reaching under the jetty during the early/mid morning and late afternoon, while at midday, the jetty itself blocks the sun somewhat.

However, my favourite time to dive the jetty is at night. The jetty is very well lit at night but some set-up lighting is a good idea, particularly if you head out to the platform which is under the jetty and it can be quite dark. The light I use is waterproof, and I tether it to a line and throw it



in the water so I can find the platform again at the end of the dive.

In recent times, I have taken to shore diving from the beach that lies between the cafe and the jetty building and have had a ball trying to photograph snake eels (which I don't see further out) juvenile squid, jellyfish, octopuses out on the prowl and even lovely big prawns.

Surprisingly, I can feel a little claustrophobic in the shallows as there is not a great deal of room between the bottom and the surface and if something takes an interest in your light, you can have some quite interesting close encounters with rays which are a lot bolder when they can't see you behind your light source!

As the jetty lies in the centre of Geographe Bay, it is largely protected from the southerlies in summer but is a little exposed to the more northerly-orientated systems in winter, making the warmer months the better time to dive it.

In terms of support, the Dive Shed in the main street in Busselton does air fills and hires out gear (including trolleys) and you can get fills from Coastal Water Dive in Bunbury if you're heading down from Perth and need a fill on the way.

All images except the HDR of the Jetty and the old wives were taken on a Sony Nex 5 in an Aquatica housing. The HDR and the old wives were taken on Nikon DSLRs.



LEMBEH: INDONESIA

by Patricia Swallow

Its winter in Perth, a cold wind is blowing, the ocean is cold, and the urge to travel to warmer climes to go diving is strong, but where to go? One diving destination that I can highly recommend is the Lembeh Strait in Indonesia.

As a solo diver, a group trip with like-minded divers is always a plus, and Underwater Tribe fitted the bill. Based in Bali, the outfit has been running a yearly underwater photography trip to Lembeh for several years (2019 will be their seventh trip), staying at NAD Lembeh Dive Resort.

The set-up at NAD Lembeh is ideal for underwater photographers. It has a very large camera area with plenty of work stations to cater for every diver on the trip. The studio rooms are pleasant and spacious, with enough room for two people to work at their computers processing photos. An added bonus is the food, which is excellent and plentiful. And if you are celebrating a milestone, be it a birthday or 'x' number of dives, the chef makes a special cake for you! The staff are also very accommodating and helpful.

The Underwater Tribe Lembeh trip included expert tuition from three photography instructors who were easy to get along with, extremely competent and happy to help. Mike Veitch has 20 years teaching experience; Doug Sloss, who is based in Denver, Colorado, is an expert in Lightroom as well as a great photographer; and Luca Vaime who is co-founder of Underwater Tribe (you usually deal with his partner Miho by email).

The instructors take turns to dive with three small groups, assisting underwater as required. They are very patient and spend time with each diver, as well as giving tuition each afternoon after everyone has returned from their three dives of the day. At the end of the trip divers are given a thumb drive with the workshop materials to take home. On the last day everyone is asked to submit their best ten images from the trip for a group presentation, followed by a celebration dinner (great fun).





Its mainly muck diving in the Lembeh Strait, which is perfect for discovering all sorts of unusual critters, as well as easy diving: important factors when you are trying to get to grips with your camera gear and learning new techniques. One of my favourite subjects is frogfish and Lembeh has plenty of them, including the hairy kind.

Another well-known subject in the area is octopus. These range from those making their homes in coconuts, to Wonderpus, as well as the mimic octopus – you can tell the difference between these last two by the lines on their appendages. And of course, there were all kinds of nudibranchs, including Shaun The Sheep.

There are too many diving spots to mention, but one that stood out for me was Angels Window. It's a deeper dive and it was here I was able to capture an image of a pygmy seahorse.

I decided to pay extra for a couple of night dives; hard to resist in the calm, balmy waters of the Lembeh Strait (about 28°C). I also did my first blackwater night dive. You descend from the boat but stay in the water column, trying to capture all manner of critters floating by you. The sandy floor below is well lit to help gain your perspective, or for a rest on the bottom. A traditional night dive was also great fun with stargazers and squid coming out to play.

Underwater Tribe had the same trip on offer in 2019 but its already sold out, however, you can sign up for their newsletter and be informed when details of the 2020 workshop become available.

As for pricing, the 2019 workshop had a starting price of US\$1790 for a twin poolside room for seven nights. This includes 17 dives. I flew via Singapore Airlines as their baggage allowance is more generous, which is all important with heavy camera gear in tow. From Perth to Singapore and then to Manado it cost A\$920, although you can get cheaper flights via Bali.

Also, you will need to take some US Dollars to pay for extras such as night dives, drinks, and gifts from the



dive resort shop. Its also handy for beer bribes for the underwater photo instructors!

Lembeh is also a great destination as its close to other diving areas, such as Bunaken, if you want to extend your trip.

Writing this brings back happy diving memories, with new friends made and some photos I am very pleased to keep.

For more information visit: www.underwatertribe.com

Lightroom & Photoshop

by Nick Melidonis

Whenever I conduct workshops and the topic of workflow and image enhancement comes up, I am often asked where Lightroom fits in. Many photography enthusiasts who use Adobe Photoshop Elements or Adobe Photoshop aren't sure if Lightroom is an alternative to Photoshop and whether they need to buy both. I'll briefly outline the reasons why you should use both, and why Lightroom is not really an alternative to Photoshop or Photoshop Elements.

As each generation of Photoshop has evolved, more and more tools for photographers were added. Photoshop eventually became an industry standard for photographers and the last few versions have produced some amazing tools within it. It does some things very well and others; such as Digital Asset Management (DAM), less well. For example, prior to Lightroom, if photographers wished to download a lot of images after a shoot, they would preview them in Bridge, or use third party software such as Breezebrower. If these images required enhancement or preparation for printing or if they were RAW files and enhanced in Adobe Camera Raw (ACR); then they had to go back into Photoshop from Bridge. In fact, you can work in Bridge without necessarily having Photoshop open.

Lightroom was developed from the ground up specifically as a tool for photographers. In Lightroom, all the work takes place within Lightroom itself. You can seamlessly go from downloading, to cataloguing, to enhancing (both global AND local enhancements), and to printing, to producing audio-visuals and even preparing images for the web, all within the same software and interface. If Lightroom is an alternative to anything, it is probably best to view it as an alternative to Bridge, but there are many differences as well.

One of the major differences between Lightroom and Photoshop is that Photoshop is a pixel editor. In Photoshop, you can build up layers and layer masks (and save them) and when you have finished editing, you have affected your image at pixel level. Lightroom is not a pixel editor. Lightroom works on thumbnails (small file-size) of your original images (which are safely stored in the folders where you left them) and all the changes that are done to the thumbnails are saved in a sidecar or XMP file which is also tiny in size. All these changes are non-



Iceberg, Antarctica. Canon 5D, 24mm lens, ISO 500th @f8. This image took only about a minute or two to enhance in Lightroom 3. The basic tab was used to apply some brightness and contrast adjustment and clarity followed by the gradient tool to darken the sky a little at the top of the image. The lens correction tool was also applied; a little noise reduction and sharpening and a small amount of vignetting to finish the image off.

destructive to your original image. You can view virtual copies of the thumbnails and play around with lots of different versions of the same thumbnail. Examples can include monochrome and tinted versions as well as any of the numerous pre-sets supplied with Lightroom. If you want to turn any of the versions into pixels, you can export the version with the changes you have made in Lightroom as a Tiff, JPEG, PSD etc. If you wish, you can then fine tune the image in Photoshop using layers and masks. You can send an image for further editing directly to Photoshop from within Lightroom.

One of the big advantages of working with the thumbnails in Lightroom is that you can produce some very sophisticated changes using both local and global enhancements. You would only turn them into larger pixel files when you're ready thus saving a lot of time opening and working with large files in Photoshop. In Photoshop, you can save all the layers intact so you can re-open the file and make adjustments at a later time. Lightroom keeps a history of all the changes you make to the thumbnails which you can retrieve at any time you view the thumbnail, and you can adjust the changes. It also allows you to take a Snapshot at any time in the history which you can save separately. You can go back to any of the Snapshots at a later time.

Another difference between the two softwares is that Photoshop can align and blend layers; merge panoramas and carry out HDR (High Dynamic Range) sequences – Lightroom cannot. Lightroom can, however, allow you to make changes to one thumbnail and copy and paste those changes to the rest of the thumbnails in a panorama sequence stitch. Lightroom can then take those changes straight to Photoshop from within Lightroom and allow Photoshop to stitch them. I find I often use this time-

saving procedure. In fact batching changes to lots of images such as colour balance, sensor dust cleaning, contrast etc. are one of Lightroom's massive strengths.

In Lightroom you can build preview images as you import them (or at a later stage) and these are stored in the catalogue. This makes it quicker for you to view and work on your images in contrast to using Bridge. You can only see images that are in the Lightroom catalogue and these are managed within Lightroom. Bridge, on the other hand, shows you the contents of entire folders. When in the field, I choose the images I want to see in Lightroom and then I can use a flag, or star or colour rating for the small group of images I feel are my best ones. I can then quickly enhance a selection of these ready for printing or saving to digital files.

The ACR in Lightroom performs similar functions to the ACR in Photoshop although I tend to prefer the interface in Lightroom a little better. All the basic tools for adjusting contrast, colour balance, fill light, clarity (adjusts fine detail), vibrance, saturation etc are all there including the incredible new lens correction tool (corrects lens faults by recognising the lens used through metadata) and the vastly improved noise reduction and sharpening tools.

All the tools mentioned above are for global enhancements in the image. Lightroom also has some very neat local enhancement tools as well, including a very sophisticated Graduation tool and Adjustment Brush for dodging and burning as well as its own clone and healing tools.

One of Lightroom's strengths is the speed with which you can add keywords so you can manage, sort and catalogue your images. In the Lightroom library module you can take any images from the keyword groups and make a Collection. For example, if I catalogued some images under Santorini in the Greek Islands; I can choose "Fishing Boats" as a Collection and place fishing boat images from many other islands in the same Collection. A neat search tool uses the metadata in all files. You can

search for images in a group or collection by date, or camera body or even lens used as well as other criteria. Professional photographers are finding the digital asset management tools in Lightroom are saving them a lot of time when searching for images.

Other modules in Lightroom besides the Library and Edit modules are SlideShow, Print and Web which have tools for using the thumbnails of your images either as slideshows, web pages or preparing them for printing. Certainly, similar things can be done using a combination of Bridge and Photoshop but this is where Lightroom has the edge over Photoshop. In Lightroom, the tools work better because your images are already there, organised, open and ready to work with and the tools are very fast due to the small file sizes of the thumbnails. So can Photoshop or even Photoshop Elements do many of the things that Lightroom does?

The answer is yes and Lightroom is not for everyone, but the ease, convenience and speed that Lightroom offers with its many functions all in the same interface is hard to beat.

Most people who use Lightroom (including myself) achieve significant savings in the amount of time they spend processing their images. This makes sense as all your imported images, are available immediately and you can edit them without opening or changing the original files. All the changes are saved inside the Lightroom catalogue and not to the file itself. In the field and even after shoots at home, I find I spend much less time working on images in Photoshop then I did before. I now use Photoshop for my more complex layers and masks on competition images, fine art images and some commercial work.

Many photographers can benefit from using Lightroom to manage their digital photo workflow but it's not for everybody. If you work with lots of images; if you need to apply the same enhancements to multiple images; if you need to achieve results for professional work very quickly, then Lightroom will deliver, and do it well.

If on the other hand you create complex masks and fine art images or spend most of your post production time trying to perfect only a few images, then Photoshop may be all you need. I find myself doing both and so my workflow encompasses both Lightroom and Photoshop.



This digital infra-red photograph of the Petronas Towers in KL, Malaysia took about four hours to finish in Photoshop. The layers included some NIK software enhancements in Colour Efex Pro 3 and Silver Efex Pro as well as some basic contrast and tonal value adjustments. Some diffusing was done to the image using an Orton Effect action. As can be seen by the effects used in this image that what was sought as an outcome was a 'fine-art' look to the overall image and therefore, more intricate masking and several layers. To me, this is the difference in using Lightroom for quick but effective enhancements versus the more complex layers but finer control when using Photoshop.

HUMOUR AWARD 2019

Congratulations to Patricia Swallow, winner of the Wayne Storrie Underwater World of Humour Award for 2019, with Amanda Blanksby the runner-up. Prizes were beautiful handmade pieces from sponsor Bill Meiklejohn from Willyabrup Dreaming Pottery.

With all these photographers a girl has to look her best!



EAST vs WEST shootout

This shore-based shootout took place from 5pm on Friday April 5 until midnight on Sunday April 7 between WAUPS and Snappers. Covering about a 40km stretch of coastline from Norah Head to Hawks Nest on the East Coast, and Cottesloe to Rockingham on the West Coast, club members could submit one image in each category. Well done WAUPS for winning the inaugural shootout! Congratulations to Brad Pryde for being the highest scoring photographer in our club with a stunning set of images. The rest of the top 5 were Tammy Gibbs 2nd, Isla Cath 3rd, Janet O'Brien 4th and Rusty Geller 5th.

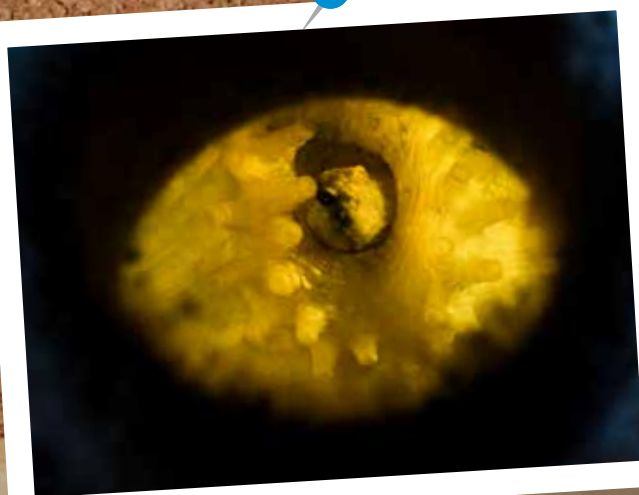


PINBOARD



OPEN PORTFOLIO 2019

Congratulations to Ross Gudgeon, winner of the Open Portfolio competition for 2019 with this stunning collection of snooted images. The runner-up was Marjon Phur. Thank you to the Dive Tub, a generous supporter of this competition for many years.



OZTek 2019 Underwater Photographic Competition

by Viv Matson-Larkin

This year, Nikon introduced a new category in this competition, the Nikon Dive Shot of the Year. Only Australian and New Zealand citizens and/or residents could submit entries into this one.

For the second year running, someone from Western Australia took out the top prize! Emma Holman came first in this specific category, with her stunning image of humpback whales in Tonga. Chris Holman was there to collect her prize, a Nikon D850 camera and Nikkor 60mm lens valued around \$6,800.

Following that up, Emma also came second in the Marine Life category, with Jenny Ough winning third place. Congratulations ladies 😊. The top six images in these categories - Wreck, Cave, Marine image with diver, Marine life/Wide Angle, Macro & Super macro marine life - were printed and on display during the OZTek Advanced Dive Conference & Exhibition held on March 16-17.

Not long after the winners were announced, the top entries for each category were online for viewing. I thought it was great to see how many entries from other WAUPS members made it through to the final judging round in this specific category – Chandy de Wit, Jenny Ough, Leanne Thompson and Tammy Gibbs. When I checked out the other categories I saw more familiar names including Bert de Wit and Mark Jeffs.

Last years Nikon Dive Portfolio of the Year category was taken out by Tammy Gibbs. She won the top prize then, also a Nikon D850 camera. Ross Gudgeon came a close third. Tammy's winning images appeared on this year's Nikon banners, which were on display in the Scubapix Imaging Centre. All the winning images from that particular category were also on show at last year's Ocean Film Festival when that presentation came to a cinema in each capital city.

There were quite a few West Australians in attendance at this year's OZTek presentations. Silver or Gold pass visitors – Lee Johnson and Joey Paul, Callum Girvan and Sarah Stoneham, Chris Holman, Paul and Kirsten Gammer, Dr Fiona Sharp, Jenny Ough, Mark Short and Ayme Sama - to name a few who I kept bumping into during that weekend. Some were guest speakers themselves, like Dr Peter Buzzacott, whose presentation was about tech diving near misses, injuries and fatalities in the DAN database. An extremely popular presenter was one of the joint Australians of the Year for 2019, Dr Craig Challen. His co-presentation on the Thai Cave Rescue was totally packed out, so much so that visitors who did not have passes were turned away. His and Dr Richard Harris' talk had to be televised into another presentation area for those who had silver passes.

Lindsay and I were there taking either photos or video of the guest speakers, then during breaks images of the various exhibitors booths for Sue Crowe and the main sponsors to use as promotional material and online. Attached is also an image of Dr Craig Challen that would be perfect for a 'what were they saying' caption competition. I laughed thinking of: See Craig, you push that button here, and wah lah, I can make everyone's wrinkles disappear ;-)

I am guessing they may have another portfolio competition in 2020, like they did in 2018, due to OzTek usually being held bi-annually.



Emma Holman

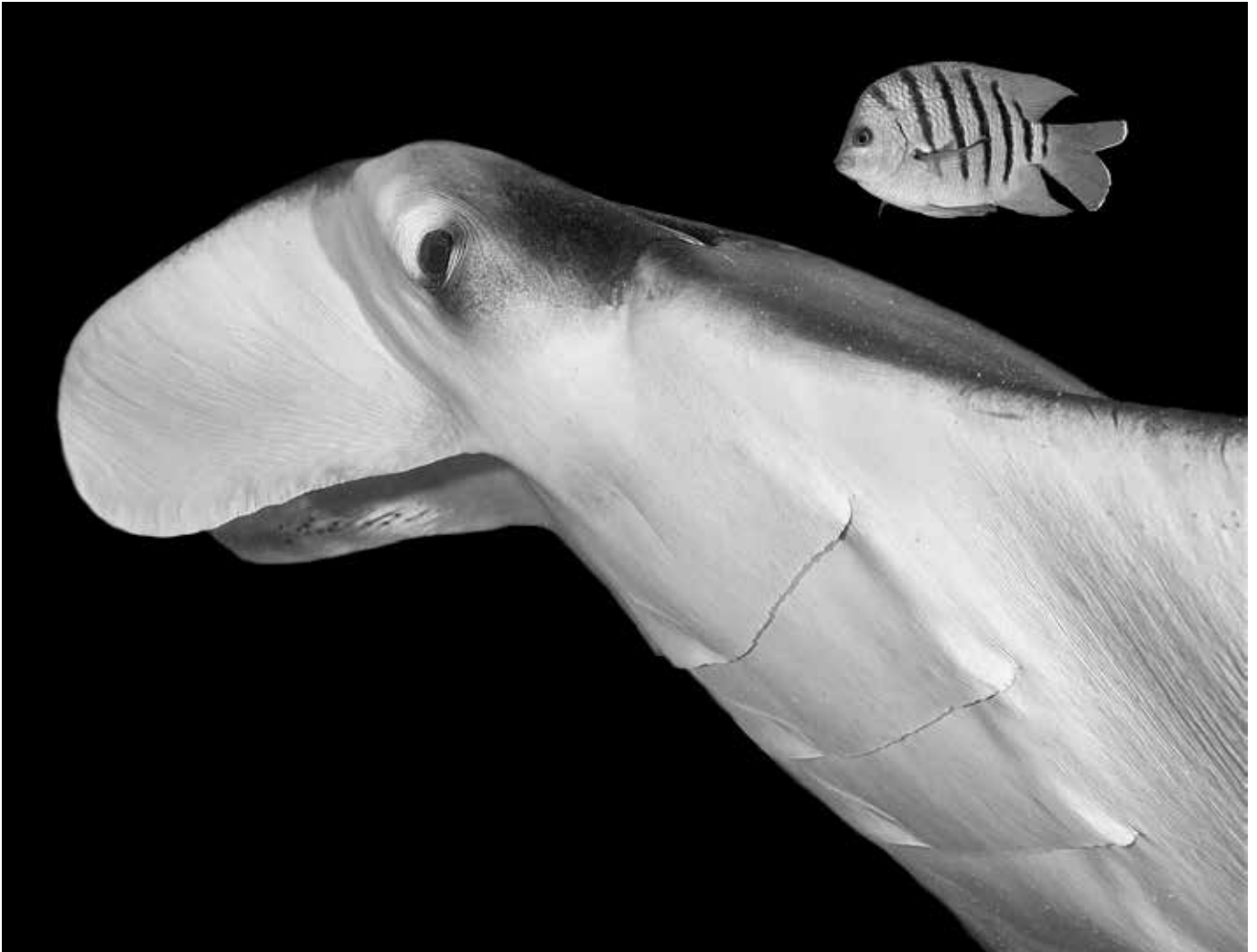


Jenny Ough with her third placed image





PARTING SHOT



Frankie the Manta ray by Isla Cath

For a few weeks in July/August, I joined Rusty Geller for a trip up to the Ningaloo reef with his boat in tow. After being made to settle for a few snorkelling days due to the famous Exmouth winds, we managed to finally launch out of Bundegi and head for the Lighthouse Bay moorings.

Whilst under the blissful surface and checking on my buddy, I happened to look up and was met with the brilliant graceful movement of a Manta ray coming into view. My enthusiastic tapping from my dive stick halted Rusty's photo shoot and what followed was a sublime and exciting 20 minute encounter. How lucky!

The Manta ray circled us as excited cleaner wrasse went about their business with the occasional false cleaner wrasse disrupting the whole scenario and causing the Manta to shudder from their naughty bites. I watched him do a barrel roll and was in such awe as he passed over me, so close on occasion he lifted his wing above

my head and once above my camera. His eye-balling me had me telling him he was magnificent (I'm glad my buddies get it when I do this).

Completely awe-inspired I tried my best to capture him with my 14-42mm kit lens on my Olympus EPL7 amongst the average vis. This shot was taken during one of his passes right over my camera, a Bengal Sergeant obviously didn't want to miss out!

The following day we went and visited Jess Smith from Project Manta Ningaloo and thanks to Rusty's footage and one of my stills, the Manta ray was identified as Frankie, a young male. This was his second recorded sighting, the first being recorded in the same area three years ago.

Frankie....he was magnificent!

F8 1/250 ISO 200 14-42mm lens x2 Inon 2000 strobes and focus light.








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

