Water Column

AUGUST 2022 ISSUE 19

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

WAUPS

Creature feature: Flatworms

Cave diving

Blackwater photography

Underwater stitching

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Water Column

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Contents

WAUPS

Cover, WAUPS 2022 Image of the Year, by Bert de Wit

Publishing credits: Editor **Viv Matson-Larkin** | Layout design **Tammy Gibbs** | Printing **UniPrint**

EDITOR'S BUBBLES

Howdy Members,

Thanks to everyone who attended the AGM and June meeting. It was fantastic to see a good crowd on the night which ensured we had a quorum ☺. A few members were lucky enough to be away for some dives at Cocos and Christmas Islands.

Lindsay and I have stepped down from the committee and we both would like to take this opportunity to thank the 2021/22 committee for all their hard work during the year. Ross, Mary, Amanda, Tammy, Leanne, and Matt have done a brilliant job keeping your club going. Especially through COVID with both committee and some monthly meetings being held via Zoom. Thanks also to Danny Messom for organising engraving of our trophies, and Tammy Gibbs for the wonderful design of the club magazines.

Congratulations to Isla Cath, winner of the Wayne Storrie Underwater World of Humour award with a very hilarious nudibranch image (right). This award was established in memory of one of the club's founding members who always enjoyed a good laugh. Our thanks to both Bill Meiklejohn from Willyabrup Dreaming Gallery for donating beautiful pottery prizes, and Ann Storrie for her continued support of this annual competition.


Isla Cath

This year's Open Portfolio competition was won by Ross Gudgeon, with quite a unique layout that made his selection of images really pop! Runner-up was Amanda Blanksby, and the judge even awarded a Highly Commended to Gary Browne. Thank you to our ongoing sponsor, Dive Tub.

The WAUPS Image of the Year went to Bert de Wit with a great image of a grey nurse shark taken under Exmouth Navy Pier (right). Thank you to Ross and Mary Gudgeon of Bluefish Photo who sponsor this competition.


Bert de Wit

The tally towards the Golden Snapper Award is chugging along nicely, now past the half-way mark. The majority of our WAUPS related activities contribute towards this – a great way to acknowledge everyone's involvement in the club. Remember, you don't have to always get wet to participate in your club.

The PIXELS 2022 photographic competition has less than three rounds of submissions to go before we know who the overall winners are. Congratulations to our Gold, Silver and Bronze Award winners so far.

The Tri-Club Shoot-Out sadly ended up as a one club event in early April due to the terrible weather and flooding fallout in the eastern states. Over-all winners were 1st Ross Gudgeon, 2nd Viv Matson-Larkin, 3rd Aneta Ward. Thank you to sponsors Perth Pro Lab and Scubapix.

One competition I am certainly looking forward to view winning images from is the OzTek – Oz Dive Underwater Photography competition, which also includes the Nikon Dive Shot of the Year. Lindsay and I will be attending the OzTek 2022 Technical Dive Conference at Melbourne in the first weekend of October. Here's hoping I see some familiar WAUPS members names again.

Keep blowin' bubbles

Viv

Fascinating Flatworms

CREATURE FEATURE by Sue Morrison

What is a flatworm?

'Worms' covers a whole gambit of wriggly, slithering, elongated animals, from ribbon worms up to 30 metres long, down to microscopic mud dragons that can pass through a 1 millimetre sieve. The three main groups of worms currently recognised are the segmented worms e.g. earthworms, Christmas tree worms (annelids), round worms (nematodes) and the flatworms (platyhelminthes).

Marine flatworms belong to the latter group (phylum Platyhelminthes) which contains over 10,000 species – a huge group! This includes the free-living flatworms that are found in marine, freshwater and terrestrial habitats, and the parasitic flatworms such as liver flukes and tapeworms. Here we shall just be focussing on the larger free-living marine flatworms, or polyclads.

Flatworms are indeed flat, often flamboyantly coloured, but with a simple, thin, extremely delicate body. Due to their normally small size and ability to hide, and difficulty in preserving them, they have not been well studied until recently. It was only in the 70s and 80s when SCUBA diving became increasingly popular, that marine flatworms were given more attention.

A versatile body

The flatworm body is a leaf-shaped 'blob' that has no segments and is bilaterally symmetrical. At the front end is a small collection of nerves (simple 'brain'). Nearby are sensory areas that can detect chemical cues (on the front tentacles if present), and light sensitive cells. Tentacles are important in identifying flatworms – some have them on top of the body near the 'brain", some have tentacles or folds on the front

Top to bottom: Undetermined species (Viv Matson-Larkin); Thysanozoon species, dorsal papillae visible (Mary Gudgeon); Pseudoceros ferrugineus (Viv Matson-Larkin)

margin and others have none! The ventral mouth leads to a muscular pharynx that can engulf, suck or crush prey. This leads to an extensive gut that branches like a tree all over the body. There is a simple 'kidney' like system for regulating water and for excretion. Some have a ventral sucker that they can use to stick to various substrates.

Flatworms glide across the seabed by beating tiny hair-like 'cilia' on the underside and by secreting a lubricating mucous sheet. Complex muscles enable flatworms to move and change shape, and some can even swim by gracefully undulating the edges of their body. They have an incredible ability to repair damaged tissue. If severely injured, the section containing the 'brain' can even regenerate a whole new animal!

Gorgeous gowns or Cinderella?

Divers are most familiar with flatworms that have striking colour patterns. These species tend to inhabit tropical regions. Other species, however, are very dull in colour or even transparent and consequently are well camouflaged. These are generally more common in cooler, higher latitudes. Pigments can be in the outer body layers, but are sometimes in the gut as a result of feeding on colourful prey such as ascidians.

The brightly coloured flatworms are very conspicuous to predators, but are not favoured by them because they contain toxins (similar to ciguatera). Fish that are tempted to try them usually spit them out instantaneously. Some of these bright colour combinations are common to venomous animals, and fishes recognise them as 'warnings' not to eat them. Not all flatworms with bright colours are poisonous, but may resemble others that are. Some even mimic other types of animals e.g. the flatworm *Pseudoceros imitatus* mimics the very poisonous nudibranch *Phyllidella pustulosa*. Flatworms can be distinguished from nudibranchs by the lack of rhinophores, gills or cerata.

Carnivorous Feasts

Marine flatworms are carnivores with a favourite prey being ascidians (sea squirts). Flatworms glide over the colonies, extend the pharynx and suck out the individual zooids. The food then passes into the many-branched gut all through the body, even into the dorsal papillae (if present). The strange thing is that most have no anus - excess food may be regurgitated!! Nutrients diffuse through the body tissues and waste products diffuse out of the body via minute pores. Other popular prey includes bryozoans and some actively pursue worms, small crustaceans and molluscs. Some eat bivalves and can be a huge pest to oyster farmers.

En Garde!

Marine flatworms are hermaphrodites with fully functioning male testes and female ovaries throughout the body, but rarely self-fertilise. Some perform conventional mating behaviour and one or both may deliver sperm to the partner. However, some notorious species have developed a very dramatic way of mating by stabbing each other with their penis anywhere in the body! This has been appropriately named 'penis fencing'!! They glide towards each other, rear up, and thrust the hypodermic like penis at each other to inject a bundle of sperm, while trying to avoid being injected themselves. One explanation for this dramatic behaviour is that there is much less energy expended in being a 'father' than a 'mother'. Also worms that can father more offspring will spread their genes much further.

Internally the eggs and sperm travel along tiny, separate ducts to the exterior. Sperm collect in a reservoir at the end of the duct, then move into the muscular copulatory organ. Eggs pass along oviducts, but are usually fertilised (by sperm from a different flatworm) before they reach the exterior. The fertilised eggs are glued to a firm substrate. Most worms develop directly into miniature individuals, but some species have a planktonic larval stage.

Where to find them

Most marine flatworms are found on the sea bed in rocky or reef habitats. They can hide in the tiniest crevices and under boulders. A few hardy species live in the intertidal zone and other live in close association with other invertebrates including gorgonians, hermit crabs and echinoderms. If you find one, try to resist touching it as they are incredibly fragile and can be easily damaged. You will have to be patient and wait for it to slowly slither into a suitable spot for photography!

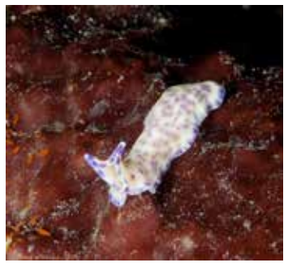
Note: There is a species named after Bill Brogan, *Pseudobiceros brogani*. This is in gratitude for hosting flatworm experts Leslie Newman and Andrew Flowers on a research trip to Coral Bay in 1996.

References:

Newman, L. and Cannon, L. 2003. Marine flatworms: the world of polyclads. CSIRO Publishing

Gosliner, T.M., Behrens, D.W. & Williams, G.C. 1996. Coral Reef Animals of the Indo-Pacific. Global InterPrint USA.

Top to bottom: All photos Wendy Hutchison. Acoel "Microturbellarians' get their colour from symbiotic algae, Aljui Bay; Pseudoceros dimidiatus, Mioskon Island; Pseudoceros species, Batu Ringgit; Pseudoceros species, Sangeang; Pseudoceros bifurcus, Sangeang

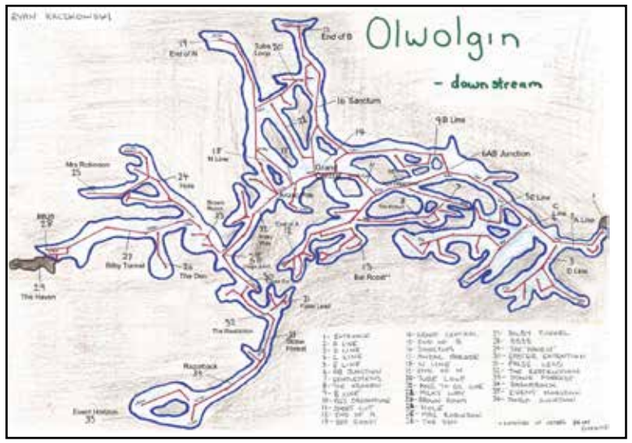


Top to bottom: Undetermined species (Mary Gudgeon), other images Wendy Hutchison. Eurylepta fuscopunctatus, possible mating pair, Ammunitions Jetty; Pseudoceros laingensis, Mioskon Island; Pseudoceros lindae, Yebun Kecil; Pseudoceros scintillatus, Mioskon Island; Undetermined species, Aljui Bay; Pseudobiceros species, underside showing pale pharynx, sucker & branches of gut, Rottnest Island.

Cave Diving Trip Report

by Jenny Ough

Above: Olwolgin entrance
Below: Olwolgin downstream map by Ryan Kaczkowski; dingo bones



Olwolgin cave was discovered from the air in 2001. Dry cavers visited the site that year and in February 2002, Paul Hosie and Andrew Nelson explored and mapped 1,300m of underwater passages. The cave was named Olwolgin after a bluff on the nearby escarpment, with the approval of the cave's dry caving explorer.

On average, the water table in Olwolgin is 10m below the ground surface, so as far as Nullarbor caves go, in my view it is the cave with the easiest access to the water. The caves on the Roe Plains are very close to the surface – on the high plains (sites such as Murra El Elevyn, Weebubbie, Tommy Grahams), the water table is usually 80 to 90m below the surface, so they all require extensive haul ins/outs.

By mid-2012, the Upstream section of Olwolgin had over 2,600m of surveyed passages.

On 6th October 2011, the Downstream section of the cave was discovered. The pool at the SW end of the cave was investigated by Paul Hosie and a Letterbox restriction and low flattener were passed which then revealed the start of what is now the most extensive cave diving system of the Roe Plains. A few days later, over 1,400m of passage was explored and surveyed, and each of three main leads were reported to be open and continuing.

Further trips in 2012 added another 3,800m of surveyed passage to Downstream, with the discovery of Grand Central and Anzac Parade. A quite pretty section of the cave is named Ag's Dreamtime, in memory of Agnes Milowka.

The combined passages of Upstream and Downstream in Olwolgin now contain over 9,500m of surveyed passages, and a large number of extremely fragile features that are unique in Australian cave diving sites. These organic features are so fragile that a diver's exhaust bubbles could obliterate them. They are hanging roots, bacterial mantles and strands, and Rootites. There are signs and lines in place to keep divers from diving immediately under them, to minimise our impact on these fascinating and unique features.

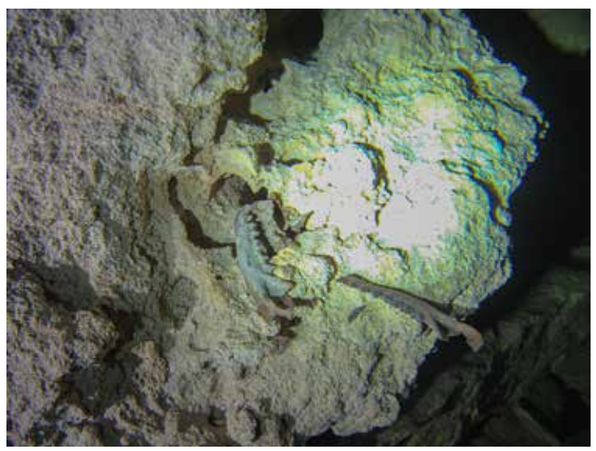
There is an air dome in the Upstream section of the cave, but the air is not breathable. It has a very high CO_2 level and high hydrogen sulphide, and low O_2. One diver inadvertently took a breath in 2010 and immediately regretted it. They suggest not removing your mask – I chose to not even surface there. The recommendation is don't remove your mask in any air space you find in Olwolgin.

The maximum depth Upstream is 13m and the average is 7m. Side-mount configuration is necessary to safely negotiate the restrictions between the entrance and the main passages. I only did one dive in Upstream and went to the Hanging Gardens of Babylon. The Catacombs is apparently very pretty – next time!!!

Downstream has a maximum penetration of 2,800m. It is enormous. We dived there for a total of six days, and I feel I hardly scratched the surface of the cave. There is a staging area 80m inside the cave, where stage cylinders can be left hanging from four or five ropes suspended from the ceiling of the cave. That area is appropriately called The Gallows.

Downstream has a maximum depth of 16m and the average is 7m. I only reached 12.8m. The water temp was consistently 20C. There are severe haloclines in both

Top to bottom: Olwolgin haul-in tubes; Hanging Gardens near the surface; Hanging Gardens root draperies



Kim coming through a restriction in a halocline

sections of the cave that cause visual distortions and blurred vision. The water appears green at times as well. As a photographer, it is great to be the first one into the cave – and I had three "first-ins" this expedition – one at Murra, one Upstream and one Downstream at Olwolgin.

On our second last diving day at Olwolgin, Joseph and I scootered 1.4km into the cave on our chest mounted ChOptima rebreathers. We had staged 11L ali cylinders at about every 500m on the line and both had 7 litre side mount bailout cylinders, so there was plenty of gas if either of us had an emergency. We only turned around as Joseph was getting cold – leaky drysuit.

A rebreather in a cave is fantastic, I did two dives that were both just shy of 3hrs long. We are diving on the shoulders of giants – the guys who found the caves, mapped them, and made it all so easy for us to explore.

We also dived Burnabbie cave one day. Burnabbie has a 9-10m long narrow entry – we laid out an 8m roll of plastic and had a 25m rope in a loop, with 2 carabiners on it. Using that, we dragged all the gear in, then the rest of us crawled in, using our elbows and toes to propel ourselves – it is so shallow you can't even kneel - it is literally a belly slide. Then you're in a small lake that you can't even stand up straight in, that by then has a fairly low O_2 content. Here we geared-up and then blindly followed the line down till we passed the end of our gearing-up silt plume where it opened up into a magnificent cave. It is a beautiful cave, but the hauling is hard work lying down. I still don't think I have got all the mud out of my booties ☺ Yes, you wear your wetsuit into and out of the cave, because you are crawling through mud!

That is a pic of 3 of us after crawling out, and some of the gear all muddied up.The hole on the right is the entrance to Burnabbie cave. Didn't take my camera in, having not been there before, only the baby video cam.

UNDER COCKBURN SOUND BOOK

By Mary Gudgeon

In early 2020, WAUPS were invited to be part of the inaugural Paint the Port art display at the port of Fremantle. WAUPS members submitted photos which were printed ready for display. Viv Matson-Larkin and Gary Browne spent all day putting the photos up only to be told to take everything down as the event had been cancelled due to COVID. The photos spent the next few months in our back bedroom until I decided to do something with them.

A suitable venue was sourced and more photos were printed. In June 2021, our exhibition - now renamed to Under Cockburn Sound - finally went on display at the Shipwreck Gallery in Fremantle. Following on from a very successful exhibition, a book containing the photos was printed and made available to members. Our next exhibition - Exmouth to Esperance - is booked at the museum in early December.

There are many people to thank for their time, effort and support of this exhibition. Firstly Viv and Gary, a very special thanks to Gill Harrison and her staff from the museum for their support and a very special thanks to Ross Gudgeon for his patience and expertise in printing the exhibition images and for putting the book together. A very special mention to all the WAUPS members who contributed photos.

Open Portfolio 2022 winner, Ross Gudgeon

Getting that bird pic

Photos and text by Daniel Messom

Bird photography has some elements that make it very similar to fish photography. The one main thing being that they are both animal species and as such do not see a camera and decide to co-operate with the human behind the lens.

When setting out on a bird photography outing, we don't have to prepare our cameras to the degree that we would for an underwater session. Housings and o-rings are not necessary but, as with underwater photography, selecting the best lens for the job is going to help get the best results. For bird photography we are going to do a lot better with a good zoom lens, something like a 100-400 or longer. I use a Canon "L" series 100-400 I.S. sometimes with a 1.4x adaptor for extra length or a Sigma 100-500 I.S. I believe that long lenses are the key to getting close to your subject without stressing the animal or scaring it away. Like if you physically get too close to a fish, it will move off to somewhere that it feels less threatened.

As well as the right equipment we need to set our cameras to the best settings. Birds move at various speeds depending on the type and size of the bird, it seems that the smaller they are the faster they are, and the more unpredictable their flight path. So, to get a sharp picture we need to use a fast shutter speed, but of course the faster the shutter speed the less light that gets into the camera's sensor. So, we need to adjust our F-stop or ISO to compensate for the loss of the light. I normally start my excursion with an ISO of 1600, an F-stop of 8, with shutter speed of anywhere between 1/800 and 1/2000, adjusting as the light of the day requires. I set AI to AI servo, spot metering and continuous

shooting. I also use back focusing to keep a moving subject in focus. These settings are by no means gospel and can change immensely during an outing.

So, my camera is set up and I am setting off to find some birds to "shoot". My favourite areas are wetlands, and there are two in particular. The first being the Wellard wetlands in Baldivis, as it is so close to home and always has a variety of birds. The second being the Creery wetlands in Mandurah, a little further away but quite easy to get to with a great variety of subjects. When I set out to either of these places, I usually have an expectation of what birds I will see. For the Wellard wetlands I am pretty certain that I will see a few whistling kites, along with pelicans, black swans, ibis, other water birds, and also many of the smaller birds such as grey fantails, willy wagtails and silver eyes. If I have a bit of luck on my side, I often see a resident sea eagle and or it's offspring either carrying its prey or getting into a flurry with the whistling kites. As far as raptors go, I think that I have seen and photographed just about every raptor that can be seen in the south-west at the Wellard wetlands, including Wedge-tailed eagles. The Creery wetlands is where I go to find the ospreys, almost guaranteed and usually eating a fish that they have caught. The Creery wetlands also has an abundance of other birds, the splendid fairy wren being among them, along with welcome swallows and gulls. The list of birds at these wetlands is long. Some other favourites include spoonbills and egrets, such graceful birds that make lovely subjects for the camera.

As with underwater photography there are ethics to observe as there is with any animal photography. Don't do things that will stress the animals such as approaching a nest with young in it. Don't throw things at birds to make them fly. Don't entice actions with food. Don't use play back recordings of same species to entice birds out into the open. AND don't damage the environment to get a better shot!

When you can't get underwater, bird photography is a great substitute and an interesting way to keep the camera's shutter clicking.

Blackwater photography

by Simon Buxton, NAD Lembeh

For this article I will be writing based on personal experiences pre-COVID, I don't think things have changed much, but I must mention this caveat.

Camera:

Ideal Camera Choice: Nikon D500.

Runner Up: Canon crop series, Nikon D850

Nikon is the clear winner here as they have the most suitable macro lenses for both crop sensors and full frame. Sadly, Canon does not have an OEM 50/60mm that is capable of 1:1 macro on full frame, which is the direction their bodies seem to be moving in, hopefully the lens department catches up soon.

Lensing:

60mm 1:1 is king here, 100/105mm is still feasible for full frame, but there's something about the 60mm on FF and crop that gives a better yield.

Housing choice:

You need a housing that has levers positioned for good thumb focus, as you absolutely want shutter on the trigger and focus on your thumb. Nauticam allows you to switch between Nikon / Canon and have the control positions in a similar area.

Flash:

Any flash with fast recycle and a large capacity. Well worth refreshing your batteries before a blackwater trip, and never use the same batteries from your day dive as they are sure to run out. Ikea 2450 capacity AA batteries are great.

Focus Light:

For your focus light, you want a wide beam light that is not too bright. FIX focus lights can be operated down to 1% power, and have great battery life.

Spotting light.

Tight beamed spotting lights are essential. I usually carry 2 from Kraken or Supe, that use 18650 cells.

Safety Equipment:

If you're diving with a less experienced blackwater operator, then for sure I'd want at least a whistle on my BCD. Good operators will have an expensive downline, that is well lit above and below the surface, as it will never enter their mind that they might lose it!

Downline lights:

We had both SUPE and Kraken lights on our downline pre-COVID, however we have noted that some of the lights from SUPE have had drastically degraded battery performance upon starting up blackwater diving post COVID.

Blackwater Technique:

You need to be prepared to have a few bad dives to begin with, some people 'get it' from the beginning, and others take a while. An experienced guide helps a lot. Your eyes will begin to recognise the patterns and behaviours of different subject and once you know what you're doing you'll be able to make an educated guess at what something is before getting close to it.

If you have been diving all day, be mindful that you should not follow critters up and down the water column, and also remember that deep blackwater dives will limit your bottom time the following morning. Stay shallow and maintain your depth by looking at your position relative to the downline.

You will use your powerful tight beamed spotting light to locate subjects, without drawing in too much plankton. Wide-beamed spotting lights are terrible at attracting the things you don't want.

Taking the shot is an exercise in frustration if you're alone, so again, an experienced guide or a buddy that you can cooperate with is always a good idea. Count down your shots on your fingers so your buddy can see and be ready to swap from assisting with their focus light to shooting. Never try and shoot at the same time. Experienced guides will try and share rare finds with the group, which can be annoying but is the only way to keep things fair.

Strobe position is depending on subject. As standard I recommend to have your strobes at 10 and 2 o'clock, pointing slightly outward, this will get you some shots for the first few dives. Once you're comfortable with that, try moving the strobes out wide, and point them inwards, to give 50/50 side lighting.

Translucent critters need more inward and back lighting to get the insides lit up without blowing out the silver parts. A third strobe is considered a good investment by many as it allows you to backlight and sidelight at the same time.

Camera Settings:

You pick your ISO / F-Stop combo based on the recycle time of your strobe, you'll want to shoot fast so the sacrifice in ISO performance is worthwhile as opposed to black frames from insufficient recycle time.

Blackwater conclusions:

Pre-COVID we were all diving a lot, and in some cases (me) we were also bored of the normal diving that many locations had to offer, so blackwater provided a welcome new distraction on a holiday. We were offering regular blackwater weeks where we would dive all night and not in the day. Post-COVID this has changed, and I think it will take a bit of time before heavy demand for blackwater returns for the masses. This will likely restrict availability in the short term, as locations usually have a minimum number of divers requirement for a blackwater excursion.

That being said, if you are somewhere and blackwater diving is taking place and people are seeing good stuff, definitely give it a try. It is hit and miss and as long as you know that it's a bit of a gamble you'll have a great time.

Shoot-out winners

The shoot-out went ahead with just our club participating due to the unfavourable weather conditions over east. Congratulations to the overall winner Ross Gudgeon and the category winners Mary Gudgeon (Open), Ross Gudgeon (Marine life portrait), and Ross Gudgeon and Viv Matson-Larkin (Dominant colour).

UNDERWATER STITCHING

By Andrew Marriott

Above water, I have been regularly creating 100+ megapixel images by stitching overlapping images together. Easy! The China Wall image however, was totally unexpected. I had just thrown all images from the day into the stitcher and it came back with this. I must have taken enough images with overlap for it to work. About 50 images, approximately 256 megapixels. It is now a canvas print on our wall.

This was probably my first underwater stitch. The end result was smaller than if I had taken a single photograph direct! But I was chuffed. Two stitched images producing a 15 megapixel final image, taken snorkelling at Koh Lipe, Thailand at about 5 metres.

Fast forward several years, and diving at Ammo jetty: I had been practicing underwater stitching on anything I could find. Four common slow moving nudis, in a relatively calm and accessible environment. Eleven stitched images producing 5 times the native resolution: 85+ megapixels. Moderately OK final image. You can see the coverage of the individual images. This could easily produce a print 1.5 metres long.

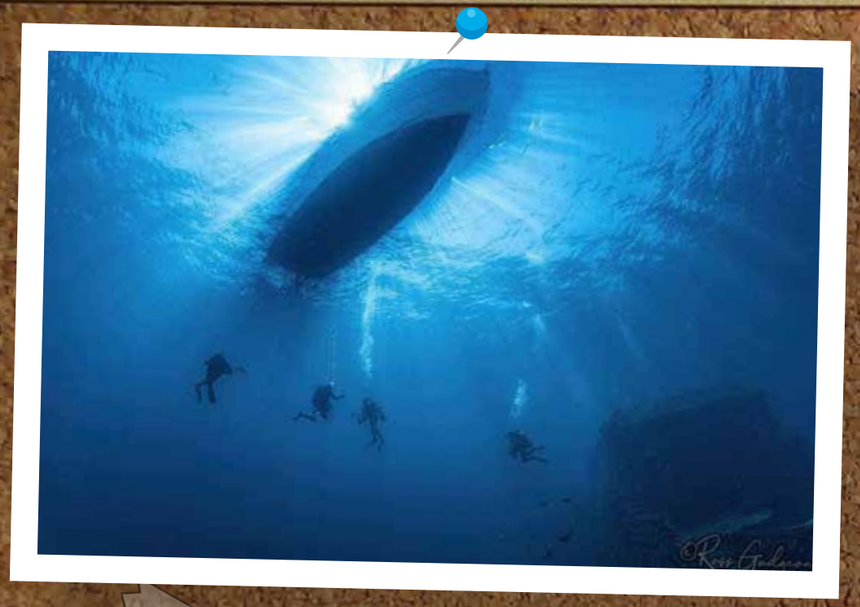
The Port Jackson image is a very easy to take stitched image. The juvenile shark was happy to sit still. I just did a couple of rows with lots of overlap. The resulting image is about 80 megapixels. So OK, but not really challenging. But a very good subject to use. It sat still, it did not mind the strobe, it let me get close enough. This would produce a good quality print about 2.5 metres long.

Currently, this Seahorse is my best underwater stitch. You can see that the sides have been cloned to fill in the missing bits, but about a 4 times increase in resolution. An engaging image as well. From ten images, approximately 61 megapixels. Note that it is not the biggest stitched image, but the more challenging one to take. I am proud of this image because Seahorses often quickly turn away, and that kills stitching. And it survived 10 careful flashes from the strobe. And it all seems to be in focus. Tick, tick, tick.

Where to from here for me? More practice so that when I encounter another small critter like this one, or I am overseas on a dive adventure, I will know what to do automatically and get another good stitched image.
After 3 or 4 years, I was getting good at taking these underwater stitched images. Like above water, I want to be able to do it automatically underwater as well.

Where to from here for you: start above-water by getting a stitching program. I suggest the free Autostitch program. Then start stitching single row pans. Get your overlap right (about 30%), add extra shots around the core subject so as not to miss out on a great final image. Apply your new skills to underwater work. Add in critter movement and get that right. Add water/swell movement, improve your cloning to fix mistakes. Review and reflect on each stitched image. Move on to multi-row stitches, re-learn what you have to do now. Look at planning larger stitches using 20 or more images. Review, re-learn. Laugh at your mistakes. Oh yeah, and practice, practice, practice. For more information, look at https://photojourney.smiliemail.org/gallery/ These eBooks have been grabbed by over 6000 sites worldwide. A useful source of information.

WAUPS PINBOARD



Lena trip

We enjoyed near-perfect conditions on the Lena wreck off Bunbury for our group dive trip in February. Thanks to Kim from Octopus Garden Dive Charters for a great day on and under the water.

Jurien Sealions

A group from WAUPS headed to Jurien Bay in April to swim with the sealions. Thanks to Turquoise Safaris for a great day out on the water.

PIXELS 2022

Congratulations to those who have been awarded a Gold award in the first half of 2022.


Ross Gudgeon


Amanda Blanksby


Jenny Ough


Isla Cath


Brad Pryde


Leanne Thompson


Leanne Thompson

PARTING SHOT

Pygmy Leatherjacket by Marjon Phur

This shot of a Taylor's Pygmy Leatherjacket was taken quite a few years ago, in 2014 with my Olympus EPL 5 in Lembeh Strait North Sulawesi. It's probably one of my favourite underwater shots as it is not often you see a Shrimp on a Leatherjacket's nose!

My buddy Sue and I had just spent 10 days diving in Tulamben Bali and extended our trip for another week to include Lembeh. After a nerve-racking Bali belly drive to Bali airport, followed by a harrowing flight on Indonesia's internal airline, we finally landed in Sulawesi. Another long drive with a flat tyre, then a boat trip at midnight, saw us very happy to arrive at the resort!

When I dive, I always have my "go to" settings in my camera. I dropped down on this dive and was still equalizing when I saw this little beauty and her friend. I only managed to take three quick shots before the shrimp jumped off, I think he was just as shocked to see me as I was to see him!

For those that haven't been to Lembeh it is well known as the muck diving capital of the world. While it is a macro and muck diving photographer's paradise there are many wide angle opportunities as well.

Staying at the NAD-Lembeh Resort, the waters are warm, there are critters galore, and the people are lovely.

Olympus EPL 5, Olympus 60mm Lens + 2 x Z240 Inon Strobes, ISO200, shutter speed 1/160sec, F14

WESTERN AUSTRALIA UNDERWATER PHOTOGRAPHIC SOCIETY

waupsnews@gmail.com

The Western Australia 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