

# *Pacific Northwest Diver*

Publication of the Pacific Northwest Underwater Photographic Society  
March, 2014



# Pacific Northwest Diver

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

## COPYRIGHT & SOCIAL MEDIA | SEA STAR VISION DISCOVERY

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# Pacific Northwest Diver: In This Issue

In this issue Russ Rockwood from Mukilteo shares his work and tips for avoiding mistakes, Jeff Renner of KING-TV describes his journey into underwater photography, along with a 1979 video in the Archives section, while videographer Dale Carlisle from Abbotsford shows what can be done with a GoPro. Kerry Enns and Pat Gunderson write-up their tale of diving Race Rocks among sea lions with our featured operator Ogden Point Dive Centre in Victoria. The Technical Corner discusses copyrights, posting to social media, and entering photo contests, along with a great dry suit zipper replacement alternative. As just mentioned, the Archive Corner contains three videos that comprise Jeff Renner and Craig Johnston's 1979 special Under Puget Sound. Please enjoy Spring and this issue!

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## Archives Corner: Under Puget Sound (1979)

Jeff Renner & Craig Johnston

In 1979 Jeff Renner and Craig Johnston teamed up to produce a documentary for Seattle's KING-TV called Under Puget Sound. It was one of the first videos to introduce non-divers to life below Puget Sound. Jeff and Craig also do an excellent job explaining the Sound's natural history and eco-system.

The original broadcast has been broken down into three separate videos:

1. Giant Pacific Octopus and tide pools;
2. Puget Sound was formed and named, plankton, San Juan Island diving, and wolf eel footage off Port Angeles (Note there is a 60 second blank leader that starts off this video); and
3. Harbor seals in the south Sound, orcas, including hydrophones and Jeff diving with an orca in Victoria, and concludes with a night dive at Edmonds.

To view the videos, please click on the Part 1, 2, or 3 play buttons on the Under Puget Sound image to the right.

While the ethics of interacting with marine life have changed over the past 35 years, it is fascinating to see how many of today's marine issues were discussed by Jeff back in 1979!



# *Pacific Northwest Diver: Salish Sea Celebration Contest Rules*



Kwakwaka'wakw Sisiutl Orca Mask, Oscar Matilpi

## Salish Sea Celebration

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Pacific Northwest Underwater Photo and Video Contest  
October 4, 2014 | Town Hall | Seattle, Washington

Showcase | Educate | Inspire

[Contest Rules  
Click Here](#)

[Entry Form  
Click Here](#)

# Pacific Northwest Diver: News Corner- Sear Stars Can See!

The past few issues of Pacific Northwest Diver have focused on sea star wasting disease. We thought it might be nice to print some good news about these critters: scientists have just discovered they can see!

## Sea Stars Vision Discovered

Jane Lee, National Geographic

Sea stars have eyes—one on the end of each of their arms—but what they do with them has been anyone's guess until now. Sea Stars have historically been thought of as simple animals. Since their eyes are also relatively simple and because they lack a brain, it's been difficult to figure out how or even if they could see.

But new research suggests that the eyes of sea stars—the term scientists prefer, as the invertebrates aren't actually fish—can form rough images, preventing the animals from wandering too far from home. “This [study] represents a significant breakthrough in our understanding of how sea stars perceive the world,” wrote Christopher Mah, a researcher at the Smithsonian's National Museum of Natural History in Washington, D.C., in an email.

Scientists studied a starfish species found in the tropical Indian and Pacific Oceans, known as the blue sea star (*Linckia laevigata*), and published their findings online January 7 in the journal Proceedings of the Royal Society B.

Expectations for complexity in these animals have been low because historically, sea stars were viewed as “simple creatures without complicated behavior,” said Mah, who was not involved in the study. “In fact, behavior and body form have been shown to be remarkably complex,” he explained.

Scientists have known about sea star eyes for about 200 years, but aside from studying their structure, not much research has been done on them, said Anders Garm, a neurobiologist at the University of Copenhagen in Helsingor, Denmark. Part of the reason is that it's been hard to get any physiological information out of the eyes until recently, thanks to advances in scientific equipment, he said.

Previous research suggested sea star eyes were sensitive to light, possibly giving the animal an idea of the location of dark and light spots in their dappled underwater world. Despite the confirmation of sea star sight, the animals won't be developing reputations for great vision any time soon.

“The image formed in the starfish eye is a very crude image,” says study co-author Garm. “It only has about 200 pixels.” But it's enough to enable the blue sea star to recognize large, immovable structures, he said.

This species is tightly tied to coral reefs. If it wandered off to the sandy flats surrounding those reefs, it wouldn't be able to find food and would eventually starve. So being able to locate a reef—likely the only big, static object in a starfish's immediate vicinity—is very important for these animals.

Sea stars have compound eyes, like the ones on arthropods such as insects or lobsters, but the resemblance ends there, Garm says. For instance, blue sea star eyes lack lenses, unlike arthropods' eyes. Garm and colleagues combined physical measurements of the eye itself with behavioral experiments to come to their conclusions.

One such measure gave researchers an idea of how

wide the sea star field of view was: large enough to pick out a coral reef in front of them. A second measure looked at the ability of the eyes to resolve images. “A lens can help you create a better-resolved image,” said Garm, “or it can help you collect more light.” Since blue sea star eyes don't have lenses, the images they form are fairly rough.

Their behavioral observations involved moving individual blue sea stars off of a coral reef near Okinawa, Japan, to see if the animals could make their way back or not.

Sea stars displaced about three feet (a meter) from the reef walked back home in pretty much a straight line. But animals placed either six feet (two meters) or 12 feet (four meters) away ended up wandering around randomly. Sea stars placed three feet (a meter) away from their reef at night also wandered around randomly, most likely because they couldn't see the reef, said Garm.

Research on sea star vision is in its infancy, the Smithsonian's Mah said. But he'd love to see whether vision plays a role in other sea star species. “The large sunflower star (*Pycnopodia helianthoides*) found on the Pacific coast is a fast and efficient predator which is often observed to chase down and swallow its food,” he said. Mah would love to know whether vision plays a part in this large animal's ability to capture food.

“There exists a huge gap in our basic knowledge of ecologically important marine animals, such as sea stars,” Mah said. Now, that gap is seen to be a little smaller.

- [National Geographic On-Line](#)

# Pacific Northwest Diver: Russ Rockwood



Russ Rockwood

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**M**y interest in diving started in the early 1980's, and I have always played with cameras of one kind or another. My first underwater rig was a Nikonos V (underwater film camera, anyone remember film?) that I used from the mid-1980's through the early 1990's.

Eventually I grew tired of dealing with all the O-rings and changing film between dives in less than ideal conditions. So, I gave up underwater photography and sold my Nikonos, lens, trays and strobes.

Around 2001 I purchased my first digital camera, a Canon G2. Boy, what a change! So long as your battery lasted and you had plenty of memory, you could keep on shooting.

In December, 2010 I decided it was time to get back into underwater photography. I decided I wanted a small set-up so got a Canon G11 with an Ikelite housing and a couple of Ikelite strobes. The G11 set-up worked nicely and produced excellent results.

I was using a DSLR for my land camera, and after about 12 dives I knew that I wouldn't be happy with a point and shoot (even though it was a high end point & shoot), since I couldn't control the camera like the DSLR. So I sold the G11 and the Ikelite housing. I was lucky, since the G11 was still the leading Canon point and shoot; I was able to sell the camera and housing pretty quickly.

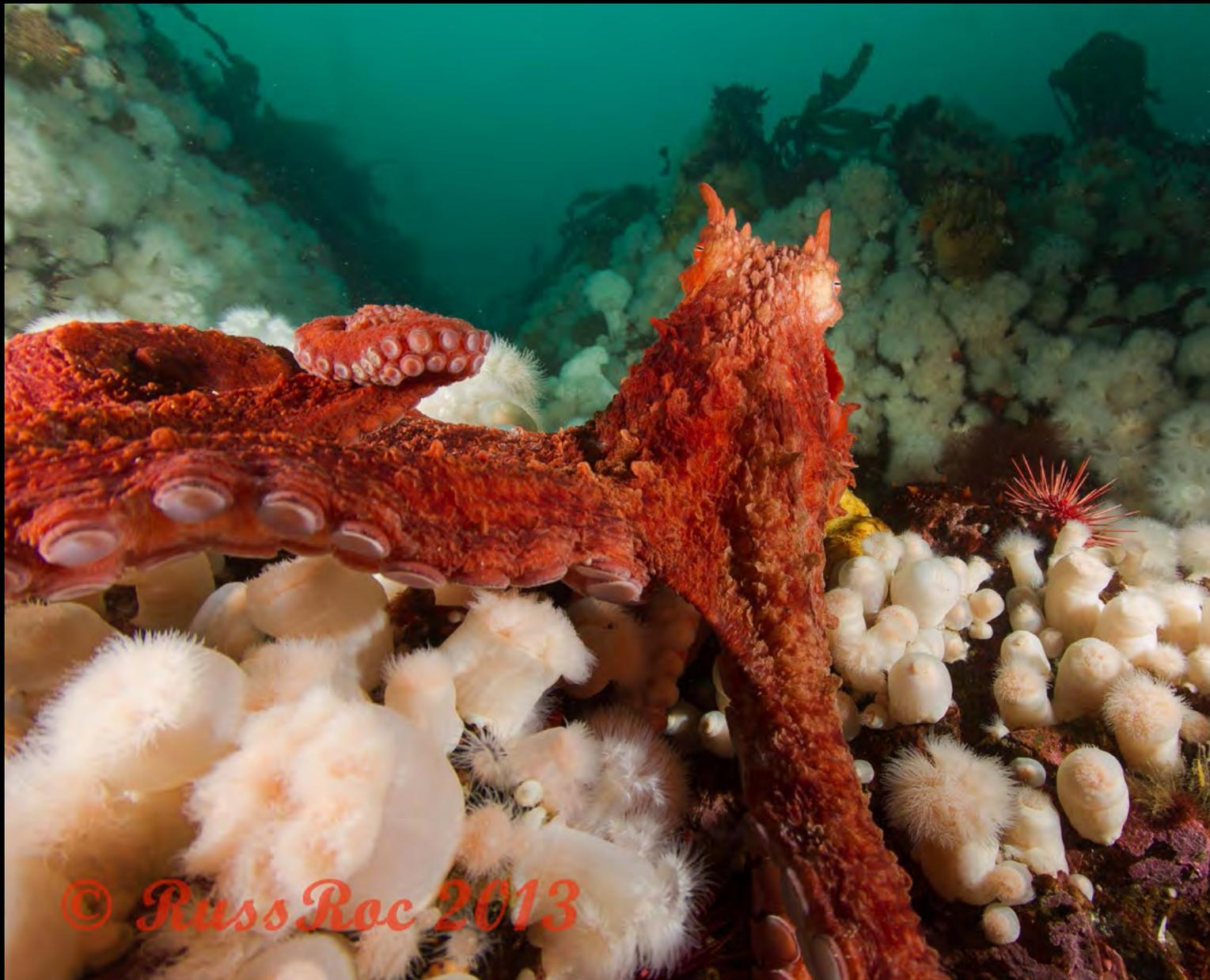
At present, I shoot with a Canon 7D, Ikelite housing, Ikelite DS161 strobes, Ultralight arms & clamps and Sola 600 for a modeling light. Most of the time I am using a Canon 60mm macro lens, sometimes I use a Canon 100mm macro lens and

occasionally I use Tokina 10-17mm fisheye zoom (I use this lens a lot more in tropical waters than in the Pacific NW). I use the Ikelite modular port system for the macro lens and a Precision 5" dome port for the Tokina 10-17mm lens (I own an Ikelite 8" dome port, but it is hard to pack when space and weight are critical).

I live in the Mukilteo area and do most of my diving to the north. The visibility is usually better the further north you go. My favorite dive locations would be a tie between Port Hardy & Barkley sound. The San Juan Islands, the Gulf Islands, Nanaimo and Keystone Ferry are all among my top favorites.

I have been asked if I have any helpful tips: always be careful assembling your housing! On two different occasions I had problems that could have been avoided. First, I bumped the auto/manual focus button while installing the camera in the housing. I had three dives worth of shooting and only 4 shots were in focus. The lens was on manual and I could not tell by looking at the display on the camera underwater.

The second one was a minor leak. I got down to about 60 feet and noticed that there was about a teaspoon of water in my housing. I surfaced, handed the camera up to the boat captain and then removed the camera. It turns out a couple of drops got into the battery compartment and shorted the camera body out. Ikelite serviced the housing but couldn't find any issues (most likely user error during camera installation). I am using the same housing today without issues (so far). So have a mental checklist, and go slow when you are starting your photo dive.



Giant Pacific Octopus by Russ Rockwood  
Canon EOS 7D | Tokina 10-17 mm | 1/100th | f8 | ISO 200



Longfin Sculpin by Russ Rockwood  
Canon EOS 7D | 60 mm | 1/100th | f 16 | ISO 200



Opalescent Nudibranchs by Russ Rockwood  
Canon EOS 7D | 60 mm | 1/100th | f 16 | ISO 200



© Russ Roc 2013

Cabezón by Russ Rockwood  
Canon EOS 7D | Tokina 10-17 mm | 1/100th | f8 | ISO 200



© Russ Roc 2013

Scalyhead Sculpin by Russ Rockwood  
Canon EOS 7D | 60 mm | 1/250th | f9 | ISO 320

# Pacific Northwest Diver: Dale Carlisle



- Dale Carlisle

I live in Abbotsford, British Columbia and split my time underwater between the ocean and exploring local inland waterways. Although I enjoy the act of diving itself, it really has become a means to an end and usually revolves around the pursuit of several passions. I like to write, sketch and take photographs, but have found videography to be the best way to record and share these interests with others.

One of those long standing interests is fishkeeping and I actually began diving as a way of observing fish more closely in their natural surroundings. In 2010, I became interested in a small cryptic fish that populates a local lake, the Cultus Pygmy Sculpin. Because it only exists in this one location, the Pygmy Sculpin is considered an endangered species, yet little was known at the time about its habitat or behaviors (being a non-commercial fish it received little funding for research).

Most of Cultus Lake lies within recreational limits and I recognized an opportunity for non-technical divers to add to the knowledge base for this species, so I began a five year observational study. Currently

in year four, we have achieved many of our goals, and now have a better understanding of the habitat and ecological factors impacting the Pygmy Sculpin. Fellow project participants such as Kerry Enns, Michel Joseph and Mike Barass have also taken the first photographs of this species in its natural setting. More about the Cultus Lake Project can be found here: <http://thecultuslakeproject.weebly.com/home.html>.

I also am a student of history so naturally found myself piqued by SCUBA's pioneering era, and began delving into vintage equipment diving. Intrigued by the way early divers engaged this new (to them) sub aquatic world using rudimentary, home-made equipment, I love to tinker and try using older or alternative configurations myself. In this regard, diving becomes a cycle of research, talking with others, building and then diving old concepts and designs. This historical "exploration" keeps me busy above and below the water, has given me an increased breadth of knowledge in regards to diving as a whole, and makes even the simplest recreational dive more interesting. My personal website chronicling these adventures can be found here: <http://www.manfish.ca/>.

Being a part of the natural world also has a strong spiritual component for me and I am drawn to it in order to recharge or reset my mental and emotional outlook. Though I enjoy and appreciate the people in my life I am not really a "social" person and for the most part try to keep this contact with nature personal and direct. As a result, I began to solo dive early and continue to do so most of the time. This approach presents a problem however, as I also want to share what I have experienced with my family and friends. Videography fills the gap, and my efforts with it really revolve around trying to learn how to

tell a better story.

My evolution as a videographer has come about gradually and I am still only scratching the surface of the art form. At the moment I enjoy trying to create short stories or vignettes, centered around a single theme.

My first camera was an Intova POS, with which I tried to take pictures, but I could never seem to get the settings right. Technical details are not my forte! Instead, I tried the video feature and discovered I could show my wife Roxane and our kids what I saw under water. After quickly flooding that camera, I discovered GoPro and have been using that system ever since.

Being a blue collar guy with kids and a mortgage, I can't always easily justify the expense of diving, much less videography, so I have had to make more with less, in an equipment sense, which has turned out to be a blessing in disguise, I think. One can shoot eye popping images using good equipment (almost any UW macro video is amazing) but if there is no overarching technique behind the capture, editing and interpretation, the overall video might never reach its full potential.

If I have learned anything so far it is to dive and shoot... a lot. If you can't dive, shoot land video and play with that. I grow by doing and every time I go through the process of creating a video I discover something new. In order to refine a particular video, or my skills in general, I need raw material. This involves a continual process of diving, shooting, editing and analyzing to see what works and what I need to do different next time.

Watch film and television with an eye to

# Pacific Northwest Diver: Dale Carlisle

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understanding how a story is told. Apparently it's not all accidental. I pay attention to setting, story development, pacing, camera angles, transitions, scoring etc... and try to incorporate some of those principles into my own efforts.

Give yourself permission to be less than perfect. Nothing stymies the creative process more than feeling the need to produce the perfect product all the time. None of my videos are completely polished but I have told quite a few stories regardless. If I waited until they, or I, were perfect that might never happen. I'm not interested in presenting a polished commercial product and it helps that I tend to cultivate a folksy "do it yourself" persona, so my videos ought to appear that way as well, right?

Be ruthless with editing. Yes, it's hard. I love all my video and think others should too, but in reality few others want to sit through long unedited home movies. More than a few minutes on the internet and you start losing viewers, if they look at all. Family may last a little longer, out of a sense of duty, but their eyes will soon glaze over as well. By shooting a lot of raw footage I hope to have at least a few good clips, and with a bit of filler these can be woven together to tell a short story. 20-30 minutes of pre-edit material can often only result in a 3 minute product.

I have a system that I generally follow to facilitate the process.

1. I shoot short clips instead of long continuous sequences. This helps with editing and also gets me to focus on shooting in the same way the finished product should look.
2. After downloading, I quickly review the raw clips and label them descriptively as to what they

show. I also delete anything I know will not fit. This helps to identify clips when importing into the editing software.

3. I usually import video into the software in chronological order and do the initial rough editing, getting rid of jerky, hazy or non-relevant material.
4. By this time (hopefully) a theme begins to evolve. There is what you see, but also the story behind it, which may not be apparent until you review the images. I sense a beginning, middle and end, and arrange the clips in that order interspersing various types of images to break up clusters or create continuity. I will reposition images without regard to chronology if they make the story flow better.
5. I look at the pacing of the images. Sometimes long shots say something, other times 3-5 seconds are enough. I import music into the video at this point and the tempo also influences the duration of various clips.
6. Refinement. I try to get rid of multiple images of the same subject and tighten up the timing. This can be the ruthless part. Some perfectly good shots may not make it into the video if they are repetitive or don't advance the story.

These are some of the things I am learning to do when working with video. Like I said earlier, I consider myself a student of the craft and by no means an expert.

For video I have a basic GoPro Hero with an Occulus after-market flat lens and have recently added a second Hero3. To one I plan to add a diopter for enhancing macro, which is the area that the basic GoPro falls short in. I don't use an optional LCD screen and have no way of reviewing data until it is downloaded. For simple video this is not a problem

though as I have learned over time where to point the camera. It also keeps me in the moment as I shoot what I am observing, rather than dividing my attention between the subject and the camera settings.

I DIY mount my camera on either a UK Light Cannon, diffused to eliminate the hot spot or on a stick. The stick is a great tool that allows me to angle the camera in a variety of ways to mix perspectives and even capture myself within the scene. These primitive set ups let me do a lot of other things while diving without managing a large camera array. The downside has been relatively poor macro and lighting quality.

As a result I've upgraded lighting to a bigblue VL1800M LED video light, which offers 120 degrees of diffuse 6500K lighting in three power modes. I can mount this light or hold it with a soft Goodman in my left hand to move the lighting independent of the camera.

For editing software I use Microsoft Moviemaker which is probably not the best platform out there but I know how to manipulate it and it allows me to work to the quality of video I am currently producing. As with most of my equipment I would love to upgrade but have to balance those wants against the many needs that family life keeps throwing my way.

Until that time, I keep working with what I have and strive to learn more about the craft of videography. Hopefully, when the good equipment finally comes along, I will have the skills to make the most of it.

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Today, Kerry and I are looking for  
the Pacific Spiny Lumpsucker



This is an excellent example of Dale's GoPro photography. Also note how he identifies various marine life they encounter during the dive. Nice educational touch!



This is the way most people probably see salmon



In this video Dale not only educates us about the legendary Adams River salmon run, he also shares his hobby of diving with "classic" SCUBA gear from the 1960's and 1970's. 2014 is the dominant Adams River sockeye run, and we will be heading up to photograph it in October.



Dale shares his video of diving Browning Wall, and all its myriad of life, in this clip.

On a tip from a friend,  
I am investigating a small wreck  
in a local lake



Dale continues to show the versatility of GoPro videography by exploring a 20' wreck in a local lake.

# Pacific Northwest Diver: Jeff Renner



- Jeff Renner at the Seattle Aquarium

Aside from being an accomplished broadcaster, meteorologist, and educator, Jeff is a pilot, climber, sailor, and diver. Here is his underwater photography story.

Like so many divers of “my age range,” I became fascinated by the underwater world watching Jacques Cousteau as a boy, amplified by countless hours of paging through scuba equipment catalogs (all printed in black and white then!)

Although the opportunities to become exposed to “real divers” first hand were very limited in Wisconsin, I did get certified just out of high school with two dives in a local quarry. My experience diving there was limited to local freshwater lakes, though that didn’t hinder my interest or passion.

As a young television science reporter at the NBC affiliate in Milwaukee (my initial degree was in broadcast journalism from the University of Wisconsin), I actually had the opportunity to interview Jacques Cousteau. I can still visualize our walking conversation just outside the television station.

When my wife and I were married, we spent our honeymoon in Cancun, and dived in the tropical waters there. The profusion of marine life was stunning. I had borrowed a friend’s Nikonos together with a flashbulb arm. The results were less than spectacular—perhaps due more to my limited talent than the elementary state of the equipment.

Offered a job at KING in Seattle, my wife Susan and I moved here in December of 1977. I remember staring into the water of Puget Sound, fascinated by the sight of sea anemones, nudibranchs, sea

cucumbers and of course, fish.

I began diving here and soon acquired a used Nikonos together with a basic strobe that I used to take photographs, both here in the Northwest and on various other trips to tropical destinations, including the Cayman Islands, Honduras, Hawaii, and Micronesia.

I should mention that in my second year at KING, a photographer named Craig Johnston and I brainstormed the first underwater special to be aired on local television, called Under Puget Sound. That aired in 1979, including sequences that focused on marine life ranging from Orcas, Wolf Eels, and Octopus down to plankton.

Followed by a return to school and earning a degree in Atmospheric Science from the University of Washington, my work turned to serving as Chief Meteorologist at KING Television. But my fascination hasn’t dimmed, and I continue to dive, though not as frequently, in our local waters, including occasional volunteer stints as a ‘Diver Santa’ at the Seattle Aquarium.

My underwater photo rig is an Olympus EPL-2 with housing, and Sea and Sea YS-01 strobes.

Television broadcasting is hectic, and leaves little time left for extra-curricular activities. Learning how to use post processing software is on my list, but I haven’t had much time to really delve into it, though I have purchased Lightroom and am beginning to learn it.

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Flickr: <https://www.facebook.com/jeff.rennerking5?fref=ts>



Plumose Anemone by Jeff Renner  
Olympus E-PL2 | 22 mm | 1/100th | *f* 16 | ISO 200



Spiny Pink Scallop by Jeff Renner  
Olympus E-PL2 | 16 mm | 1/80th | f 9 | ISO 200



Rock Sole by Jeff Renner  
Olympus E-PL2 | 18 mm | 1/80th | *f* 6.3 | ISO 200



Blood Star by Jeff Renner  
Olympus E-PL2 | 22 mm | 1/100th | *f* 16 | ISO 200

# Pacific Northwest Diver: Ogden Point Dive Centre



-Erin Bradley

Erin Bradley entered the world of diving at the young age of 14, and has never looked back. His passion for diving has taken him to numerous locations around the world.

After spending eleven years with a Victoria area dive centre, six of those years as the acting manager, Erin spread his fins and launched the Ogden Point Dive Centre in October 1997.

Ogden Point Dive Centre is a full service scuba diving facility catering to weekend dive charters, scuba diving holidays, equipment sales, servicing and teaching PADI scuba courses in Victoria, British Columbia.

They are also the only dive centre on Vancouver Island that offers superb diving at Race Rocks, and two Shipwrecks: the GB Church and HMCS Mackenzie. This month's cover shot was taken by Pat Gunderson on a recent Race Rocks charter, which offers outstanding sea lion photography (see Kerry

Enns write-up about this following this article on Ogden Point Dive Centre).

Ogden Point Dive Center is located right next to one of the best shore dives Canada has to offer: the Ogden Point Breakwater. This site offers an abundance of life only meters away from the Ogden Point Dive Centre & the Ogden Point Cafe.

Charter diving is offered from two boats: the Juan de Fuca Warrior, which is launched near the shop, and the Cape Able, which is moored at Van Isle Marina, about a 30 minute drive from the shop.

As you will see from Kerry and Pat's photos on page 25, the photo group had an outstanding time diving Race Rocks with Ogden Point Dive Center!

Phone: 250.380.9119  
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Web: <http://www.divevictoria.com/>



- Juan de Fuca Warrior



© Kerry Enns 2014



Candy Strip Shrimp



Sea Lion and Diver



Schooling Rockfish



Decorated Warbonnet

# Pacific Northwest Diver: Ogden Point Dive Centre Race Rocks



GILLIGAN'S ISLAND / AKA RACE ROCKS

And so it came to pass that eight adventurers, that is, eight experienced SCUBA divers, made their way to Race Rocks one early February morning. They gathered at the meeting place, Ogden Point Dive Centre, following a hearty breakfast at a local diner. The excitement was palpable as they loaded the skiff, the Juan de Fuca Warrior, still trailered.

The seed was planted many months earlier and set into motion by one of the divers, Mike. The group quickly grew to its maximum of eight, but within weeks of the trip, sadly one member was unable to come. A new member was recruited; she came from the South and brought along with her shore support, another Mike (and two dogs). So the final count looked something like this: Mike our fearless leader, Scott the second-in-command (usually first but on this trip, second), Kim, Cameron, Lee, Lisa, Kerry, and Pat, and let's not forget her camera-toting husband Mike and dogs.

Why Race Rocks, you might ask? Race Rocks, an Ecological Reserve located in the eastern entrance of the Strait of Juan de Fuca, also known locally as

the Bachelor pad, is where the teenaged sea lions hangout and learn how to be adult sea lions. Among the population are Steller Sea Lions (also known as Northern Sea Lion), California Sea Lions, Harbor Seals, Otters and the occasional Elephant Seal. This picturesque rock outcropping houses the second oldest lighthouse in Western Canada.

Lyle, given the competent skipper he is, gave the adventurers a debriefing educating them on important matters of sea lion behavior. He studied the waters carefully; looking for a safe, calm spot to drop off his charges. Two by two his passengers jumped ship, literally, and descended to relatively shallow depths of 30 feet. It wasn't long before one or two sea lions buzzed by to check out these bubble-making invaders.

One diver felt an odd pulling sensation from behind followed by an odd poking sensation on her head. She came to realize that she had just been nibbled on by a rather large sea lion and realizing such, turned to her buddy, who had a camera, hoping she had captured that rather terrifying but exciting experience. Instead, she found her buddy approaching her asking her in 'diver-ese' if she was okay. Nonetheless, she now had a story to tell. What a good buddy!

Not more than 5 minutes passed when in the murky distance of the green water not just one or two more sea lions were seen, but a pack. And what a show they put on for these neoprene-covered adventurers. While awkward and clumsy on land, these sea creatures were fluid and graceful underwater. And these were the Steller Bachelors we were told about, the Steller Seal Lion is the largest Sea lion in the world. Curiosity got the better of

both the divers and the sea lions. The divers settled on the bottom leaving the swimming up to the giant puppies. There was lots of tasting (on the sea lions part to be clear) of head, hands and camera parts. There were many moments when sea lion and diver just sat there on the bottom regarding each other. The adventurers got what they wanted: a two-way interaction with these playful underwater mammals. Enjoy the photos on the next page!

Just sit right back  
And you'll hear a tale  
A tale of a fateful trip, (not fateful this time)  
That started from this tropic port (well, more freezing cold and windy)  
Aboard this tiny ship.  
The mate was a mighty sailin' man (Lyle?)  
The Skipper brave and sure, (definitely Lyle!)  
Five passengers set sail that day (8 passenger/motorized)  
For a three-hour tour, (a bit longer actually)  
A three-hour tour (if you don't include a snack/bathroom stop at the marina, maybe)

The weather started getting rough, (nope...just nice)  
The tiny ship was tossed. (gentle rocking, I'd say)  
If not for the courage of the fearless crew (those sea lions are pretty huge)  
The Minnow would be lost (uh...Warrior?)  
The Minnow would be lost (not with Lyle in charge!)

The ship set ground on the shore (live boat)  
Of this uncharted desert isle (rocks yes, uncharted no - the lighthouse is a dead giveaway)  
With Gilligan (Lyle)  
The Skipper too (still Lyle, one in the same)  
The millionaire (yeah...no one fit that one)  
And his wife (oh...Lee and Lisa??)  
The professor (Scott) and Mary Ann (Kim)  
Here on Gilligan's Isle. (What about Pat, Mike, Kerry and Cam?)

- Kerry Enns



Race Rocks Stellar Sea Lions by Pat Gunderson



Race Rocks Stellar Sea Lions by Pat Gunderson



Race Rocks Stellar Sea Lions by Kerry Enns



Race Rocks Stellar Sea Lions by Kerry Enns

# Pacific Northwest Diver: Travel Corner

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[MONTEREY/PT LOBOS KELP FOREST](#) | May 11 - 16, 2014 | Trip estimate \$800

Join the annual trip south to dive the kelp forests in Pt Lobos and Monterey. This year we are planning a meet-up and boat dive with the Northern California Underwater Photographic Society. Costs include Pt Lobos fees, lodging, and at least one day of boat diving. Remainder of dives will be shore based. The timing also coincides with [Cooking for Solutions event at the Monterey Bay Aquarium](#), May 16-18.

Objectives: Harbor seals, sea otter, sea lion, rock fish, macro subjects.

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[ROATAN PHOTOGRAPHY WORKSHOP WITH MICKEY CHARTERIS & STEVE ZEDEKAR](#) | June 21 - 28, 2014 | Workshop \$200

Join PNW photographer Steve Zedekar and Roatan photographer and author Mickey Charteris for a week of digitally capturing Roatan's vast and varied sea life. Mickey is the author of [Caribbean Reef Life](#) and is recognized as an expert in all things aquatic! Workshop will be based at West End Divers and all diving will be off one of their boats. Contact Steve Zedekar at 360-609-8228 or email [zekeandboone@gmail.com](mailto:zekeandboone@gmail.com) for more information.

Price is for the workshop: does not include transportation, lodging, diving, meals.

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[CABO PULMO & LA PAZ](#) | October 25 - November 1, 2014 | Trip estimate is \$1,100

We head back to Baja California to snorkel with whale sharks, dive with sea lion, and check out eel, blennies, jaw fish, and the other marine life the area has to offer. Lodging will be with Posada Luna Sol, diving with Club Cortez, and whale shark outings with Mar y Aventuras. Price includes lodging, park permits, 2 tank dives on SCUBA days, lunch on diving days, and snorkeling with whale sharks to 1:00 PM on whale shark days. Does not include transportation to Cabo or La Paz.

Objectives: Whale sharks, sea lion, blennies, eel, jaw fish.

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[MONTEREY SHOOTOUT](#) | August, 2014 | Trip estimate \$800

Want to improve your underwater photography, be inspired by some of the top marine videographers and photographers, and party with a great group of folks? If so, then join us for the NCUPS 2014 Monterey Shootout. Lots of diving, photographing, seminars, and socializing. The exact dates have yet to be finalized, but the event is normally held in early August. This year we are looking to charter a boat for our group.

Objectives: Improve photo skills, harbor seals, sea otter, sea lion, rock fish, macro subjects.

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[ANILAO'S CRYSTAL BLUE WITH MARLI WAKELING](#) | March, 15-25, 2015 | Trip estimate is \$1,965

Critter expert and outstanding underwater photographer Marli Wakeling is combining forces with Crystal Blue's Mike Bartik for a Philippine adventure in the Spring of 2015. Price includes food, lodging, diving, surface transportation from Manila to the resort. Not included are air to and from Manila, and alcoholic beverages. A \$500 deposit is required to hold a spot. If you are interested, please contact [Marli Wakeling](#).

Objectives: Nudibranchs, frogfish, mimic octo, blue-ring octo, wonderpus octo, blue ribbon eel.

# Technical Corner: Copyrights, Social Media, & Contests



## Copyright & Social Media

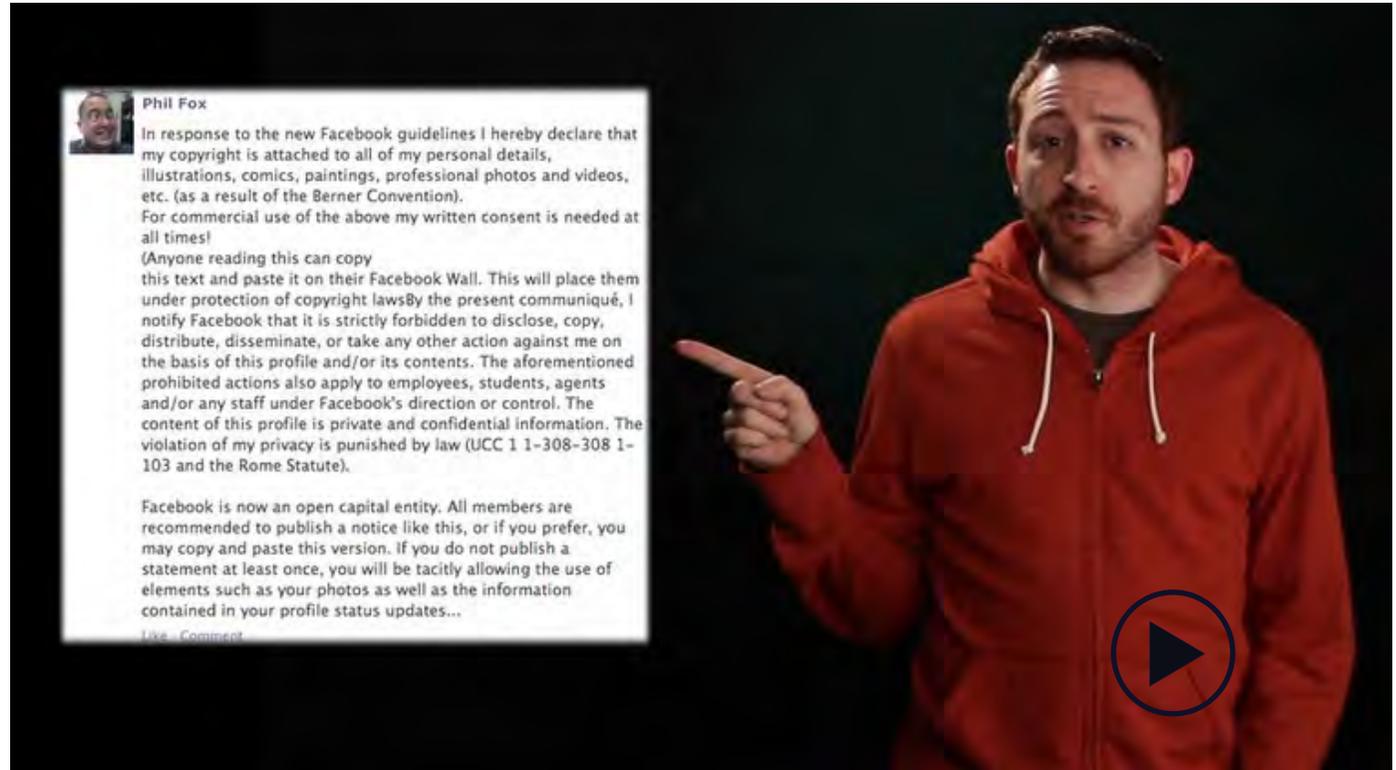
Dan Clements

OK, we have all seen the Facebook posts, (and some of us have even copied and pasted this post on our pages), about protecting our ownership rights to photos, videos, etc, in light of supposed changes to Facebook's license agreement.

The problem is, these posts may feel good, but they are utterly useless. The January issue of Photoshop User had a great article by Ed Greenberg and Jack Rezniki on this topic. The bottom line: you simply can't negate the Terms of Service Agreement you agreed to when you set up your account. Whether it is Facebook, or any of the other social media services.

To quote from the article: "What you can't do is negate any company's Terms of Service (TOS) that you approved when you installed the software. It's that page with lots and lots of tiny type where you just clicked "approved," meaning that you're now legally approving their terms. And of course, the software won't load unless you approve it.

What can you do? First, if you don't like the TOS, don't sign up. If you do approve, register your copyright, and post copyright notices and photo credits on all your work. Embed metadata and use watermarks. Post notices stating your work is registered, and that that you prosecute all claims of copyright infringement."



Oh yes, your work is registered and copyright protected, isn't it? My guess is probably not. Simply placing a © symbol and your name on a photo or video does not cut it. Your work does not have a copyright.

To actually copyright your work you need to complete a Copyright Application, along with the appropriate payment (\$35 US in the United States, \$50 CAD in Canada). In the United States, the \$35 fee is for each *copyright application*, which may include many images or videos.

Canadian law differs from US statutes. An excellent discussion may be found on the [Canadian Association of Professional Image Creators site](#). If a work is commissioned by an individual or company, unless otherwise specified, they own the copyright. CAPIC

has an excellent discussion of licensing arrangements under various scenarios.

Another scenario to watch out for are photo and video contests. Carefully read the rules regarding use of any material submitted. PADI has run photo contests where they retain rights to any material submitted. This is great if you want to enter a contest with the hopes of winning a prize, but not so great if all you are doing is providing free images for use in ads and promotional material.

If you want to see a humorous, but on point video about social media and making postings that purport to protect posted photos and other material, check out the video above from collegehumor.com. It is very entertaining!

# Technical Corner: Drysuit Zipper Replacement

## [TiZip Drysuit Replacement Zipper](#)

Perhaps you have seen them: drysuits with a flexible, easy to open/close, plastic zipper. They are amazing: longer lasting and easier to maintain than the old YKK metal zippers.

Last Fall we were diving with Jeff Gerritsen at Hood Canal, and I had a chance to talk with Jeff about the [TiZip](#), and the cost of replacing my old USIA tri-lam suit with one of these zippers.

Jeff works at TL Sea SCUBA Diving in Des Moines, Washington. He stated that:

“As far as pro’s go, just about every drysuit manufacture is switching to this zipper. The zipper is much more flexible and lighter then the YKK metal zippers. The only con would be the Masterseal 10 zipper is not recommended for the Whites Fusion drysuit due to the curves and bends in the drysuit design.”

I questioned how a plastic zipper could be stronger than metal, and Jeff cracked a wry smile and suggested I watch a Santi drysuit commercial where they torture tested the Masterseal 10, and YKK zippers by pounding it with a large hammer on a metal work bench. Jeff said: “Watching the video made a believer out of me.”

Me too! The cost of replacing the zipper is \$300-\$400, depending on the labor involved in changing zippers. If you want more information, contact Jeff. And see if the video makes a believer out of you!

Phone: 206.824.4100

e-Mail: [jeff@jeffgerritsen.us](mailto:jeff@jeffgerritsen.us)



# Pacific Northwest Diver: Our Team

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The Pacific Northwest is a large, diverse region with diverse interests in underwater photography and videography. In order to make it easier for you to submit information about critters, photographers, dive clubs, and operators/resorts in your area we have several key contacts. Since we are all volunteering our time and efforts, we also hope to spread the work-load so we will all have ample time for diving and photography!

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

Marli Wakeling



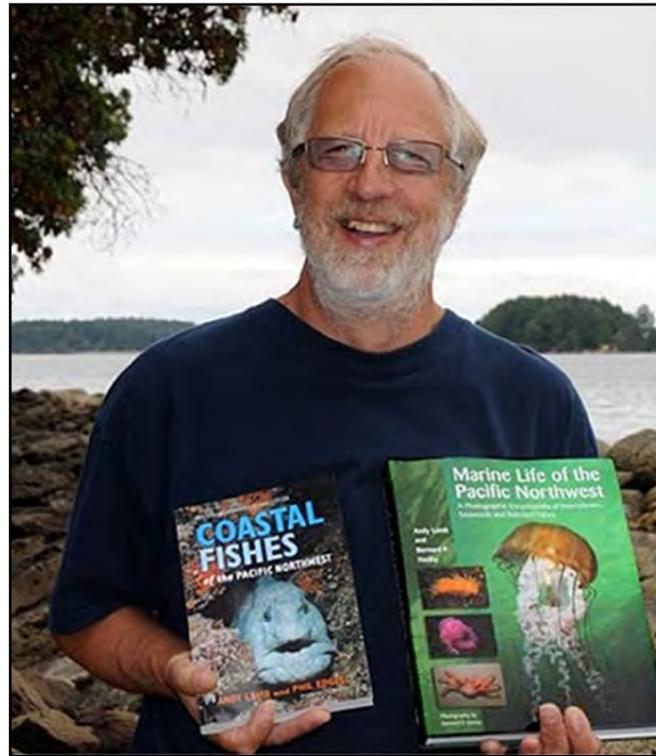
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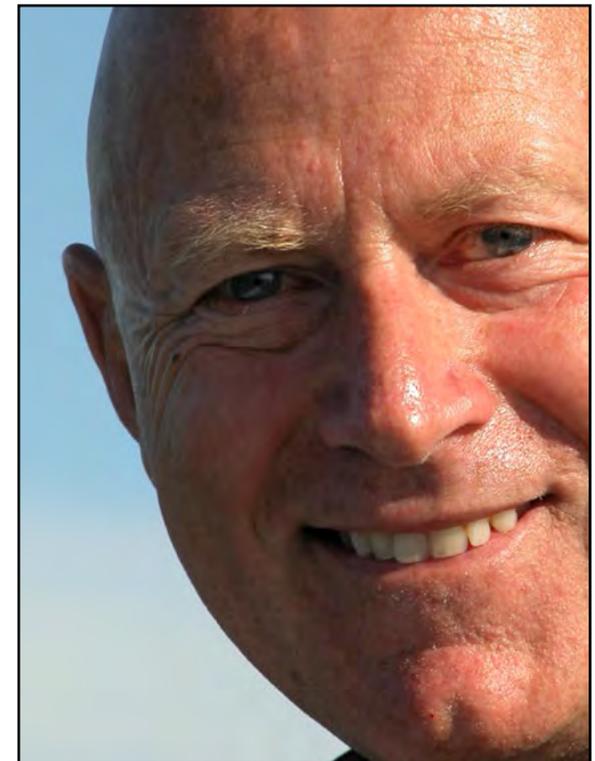
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