

The Goby

San Diego Underwater Photographic Society

Volume 50 Issue 6

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June - 2011

First, I want to thank all of you, and particularly **Herb Gruenhagen** on a very entertaining and successful 2011 Film Festival. In my opinion it went very very well. We had outstanding weather, the deserts were delightful, the social and communal environment were perfect, and the films were outstanding. Again, thanks to all of you that were involved.

Looking into the future a bit, as SDUPS's current president and member, here is one of the things that I have been "musing" about: It seems that it's 100% certain that sometime (if not already) the camera you take underwater will be highly capable of taking both high quality stills and high quality videos. Prime examples of this already abound – the Sony NEX5 that Bob Yin presented last month – multiple Nikon DSLRs (D7000, D3100, etc) – multiple Canon DSLRs (T3i, 5D, 7D, etc.). So, what impact will this change in cameras have on things like:

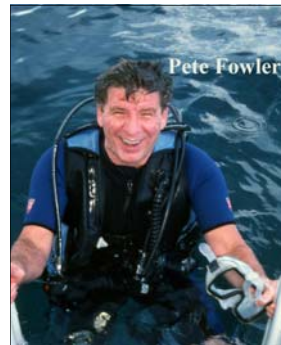
- ▶ Strobes / Video Lights – do they converge?
- ▶ Software – Will there be "all-in-one" software packages that edit both stills and video?
- ▶ The San Diego Underwater Photographic Society?

It's on this last one where we obviously have the most "control", and in fact SDUPS has already responded to some degree with the addition of our monthly video competition. But the addition of video to the club is also somewhat of a controversial issue, as there are some club members that want to focus solely on still photography.

When this issue is discussed with these members, they bring up some really valid points – i.e. the club meetings have limited time and if we spread ourselves over both still pictures and videos we will do neither one of them any justice. Plus, they add, there are video clubs that focus on video, so why would we want to replicate those club's efforts. And their final point is that they just have little to no interest in video.

For the most part, so far, I think you have to agree with them that keeping the video mostly separate from the photographic stills has been the right thing to do. But as we all know "things" keep changing.

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May 26th SDUPS General Meeting

When the meeting started at 7:00pm, there were more entries in the monthly competition than people in the audience. That changed as the light got dim, maybe it had something to do with the parking? Always the case with nicer weather.

Our President **Pete Fowler** got the meeting underway with the competition which for May was "Fish Faces". See page 2 & 3 for the results. Ballots were turned in and our first presenter was introduced.

Bob Yin gave a Tech Talk on the Sony Nex5, which he has been shooting with for more than a half dozen dive trips. Some of the camera's features that **Bob** really likes and is why it's his camera of choice right now are: compared to a DSLR, it's half the size, half the weight, and half the cost with the performance of a DSLR. It also has Full HD 1080 video, continuous shooting up to 7fps, panorama shooting with in camera stitching, and live view on a tilting 3" LCD display. Did I mention interchangeable lenses? Going price for the camera right now is about \$650. **Bob** also had two underwater



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Internet Corner - Mike Poirier - DSLR Video

You guys that have a DSLR that is capable of video will be interested in this link. This is the second in a series on shooting video with a still camera (there is a link to the first installment). The author gives examples of setting up your camera plus a beautiful seven minute video on what he captured using these techniques. I think it's really cool that we have the ability to shoot both types of images with the same camera. The video in still cameras is improving with each new model that comes out. Thanks to **Mike Miller** for this tip.



<http://www.divephotoguide.com/underwater-photography-special-features/article/shooting-video-basic-dslr-equipment-wide-angle/>

CALENDAR

June 23rd - General Membership Meeting
Summer Hall 7:00pm

Trip Report with **Paul Michalske** on Egypt and the Red Sea.

Tech Talk with **Greg Morris** on Ports & Lenses.
Competition Subject - "Selective Focus"

September 18th - Sunday - Club Picnic at La Jolla Shores. More info to follow

Pool Session every 3rd Wednesday
Call **Dave Hinkle** @ 619-980-8992

May Competition - "Fish Faces"

Tracy Clark - 1st Place Advanced



Mike Poirier - 1st Place Advanced



Stefaan Kiebooms- 2nd Place Advanced



Dick Gamble - 3rd Place Advanced



Jim Rakowski - 3rd Place Advanced



Herb Gruenhagen - 3rd Place Advanced



May Competition - "Fish Faces"

Bob Pooley - 1st Place Amateur



Matt Meier - 2nd Place Amateur



Skip Greehoe - 1st Place Novice



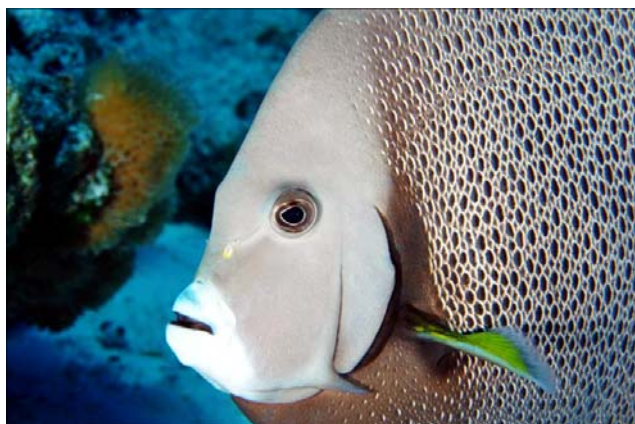
Brett Tischler - 3rd Place Amateur



Bill Kloezer - 3rd Place Novice



David Andrew - 2nd Place Novice



May Video Competition

1st Place - Pete Fowler

2nd Place - Stefaan Kiebooms

3rd Place - Bill Ring

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camera cases for the Nex5. One was a Nauticam housing which has interchangeable ports to be used with the various Sony E lenses. This housing sells for about \$1,650.



The one that **Bob** mainly uses is a Japanese housing called an Acquapazza.

They make this aluminum housing with 5 different port configurations. The housing body is double O-Ring sealed and comes in various colors. **Bob** has this rig set up with a fish-eye super wide angle lens with a dome port. With

examples of both still images and video shoots, we got a well rounded view of this new camera system. The question and answer provided added information about this system. With weight restrictions getting tighter on airlines, this compact system might just fit the bill. Thank you **Bob** for a great presentation.

It was time for a break with refreshments taken care of by **Walter and Beverly Heim**. This is when the shop talk really gets going. Where have you been diving? What setting did you use to get that image? It's a great time to ask questions and compare notes.



Our second presentation for

the evening was a Tech Talk given by **Walter Heim**. It was entitled "Point & Shoot" but this wasn't about the camera type but on the technique of quickly pointing any camera and taking the shoot in a short amount of time. **Walter** has been using this technique with amazing results with shark images in blue water and also in the shallow tide pools along our coast. The idea behind this practice is three fold: 1) Point the camera, 2) Compose the image, 3) Pull the trigger. You don't look thru the viewfinder to compose the shoot, you hold the camera/housing at arms length and just point it at the subject. Why would you want to do this? **Walt** explained that sometimes you might be shooting a dangerous critter such as a shark or maybe even an eel. It's nice to have that distance between your and the animal. Another reason is that you may spook a critter on you approach but with the camera/housing stuck out in front of you, you might have a better chance. How about shooting into a tight spot like a crevice? Carefully stick the housing in there to get you shoot. **Walt** presented some examples of images that he used this point & shoot technique with great success. He also told us to take plenty of shoots as this method does produce a lot of non-keepers. An educational presentation at its best. Thank you **Walter** for your time and help.



Pete closed the meeting with a few announcements and we were out of there before 9pm. Hope to see you all at the June meeting, if not you might miss out on some great entertainment or something more educational.

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For example two out of our last three Photographers of the Year now submit videos to the monthly competition.

As mentioned hybrid cameras now exist – and they are very good.

Ikelite has introduced a combo Video Light with Strobe (reviews say it is only a so-so video light) and that trend is going to continue. So, one day when we review one of these combo-lights in a club meeting, do we just not mention its video capability?

ProShow Gold accommodates both stills and videos equally well – Adobe has a product they call Bridge that "connects" Premier with Photoshop seamlessly.

The bottom line, it seems to me, is that SDUPS will need to adjust overtime to meet the interest of as many members as possible. To accomplish that, what is crucial is that the SDUPS membership let the Board of Directors know what they are thinking and what they want out of their club. Equally important is to continuously update the Board on your thinking as the world and your interests change.

Safe Diving and Great Shooting – **Pete Fowler**

SDUFEX Film Festival

At the last Board of Directors Meeting, the subject came up about SDUPS members submitting films for the S. D. UnderSea Film Exhibition that is scheduled for Friday and Saturday evenings, September 9th & 10th at Qualcomm Hall. The deadline for entries is July 18th. We had some very fine films at our Film Festival and these could be entered in the SDUFEX competition and make a great showing for SDUPS.

There are some requirements for how these shows are to be submitted and **Mike Miller & Pete Fowler** have volunteered to help anyone who wants to convert their ProShow into a usable format for the UFEX show. There is no entry fee so what do you have to loose? Let the judges make the decision to see if your entry makes the cut.

Here are a couple of links that will help you out:

Entry Guidelines and Rules:

http://www.sdufex.com/Guidelines/2011_sdufex_entry_rules2.pdf

2011 Entry Form:

http://www.sdufex.com/Guidelines/2011_filmaker_entry_form2.pdf

SDUPS 42nd San Diego Underwater Film Festival

Our Film Festival was a great success again this year. About 175 people showed up for an evening of great underwater entertainment. It took some hard work from many members of SDUPS to make everything run smoothly. **Herb Gruenhagen** was the Festival chairman and did a great job of organizing, putting everything together, and running the computer. **Chuck Nicklin**, a founding member of SDUPS, was the M. C. for the evening and did an outstanding job of introducing the films and the authors of the fourteen shows presented. There were many behind the scenes people that made this a winning Festival. **Mike Poirier** handled the tickets and reservations, **Pete Fowler** helped with the technical aspects of the show while his wife **Joann** pretty much set up the intermission food table. Board members **Dave Rudie**, **Dave Hinkle**, **Walter Heim** and others helped with the logistics for the evening. A big thank you to the



members who provided desserts for the intermission. They were enjoyed by all.

The fourteen films for this years show, put together by SDUPS members, showed the caliber of Underwater Photographers we have in our club. Both still image and video were presented. Watching these shows gave me so many ideas on how to improve my photography and make better presentations when I show my images. Being a better photographer is a learn-

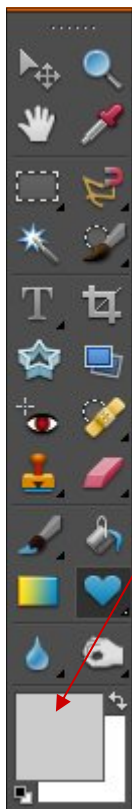
ing process and a show like we put on is a great place to learn new techniques.

For members who helped that I didn't mention in this article, thank you for making this a successful event. It's tough to remember everyone and it does take many to put on a show. Oh! By the way, I want to thank those who made a donation to the club. We received \$78 to help defray some of our Festival cost. All & all it was a great Film Festival.



Digital Darkroom - Mike Poirier

Back a couple of years ago, I did a Digital Darkroom on incorporating a watermark in your images. Member **Brian Dennis** sent me information on a new way to make a special brush to be used as a watermark. He had a little trouble using this procedure on a Mac, but it worked fine on my PC. (Using Elements v6.0)

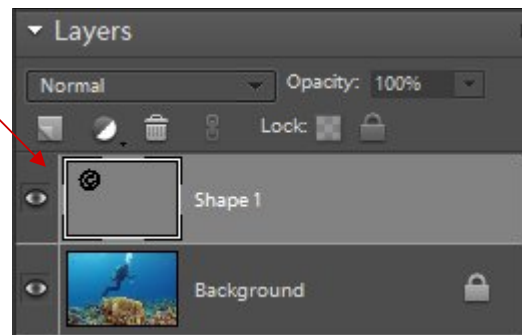


Step 1 - Open an image that you want to attach a watermark to. In the Tool Bar, click on the Foreground Color and in the pop-up dialog box, enter 204 for the R, G, and B values to change the color to gray. Click OK.

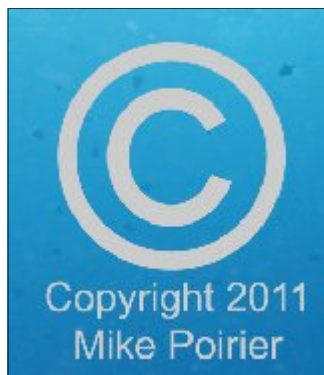


Step 2 - Select the Custom Shape Tool (press U repeatedly until the heart shaped tool comes up). In the options box, click the down arrow to the right of the word Shape to open the Custom Shape Picker. Click the double arrows and choose Symbols. Scroll down and pick the copyright symbol and click it.

Step 3 - To insert the copyright symbol, click once where you want the shape to begin, and Shift-Drag diagonally down. (Use the shift key to keep the symbol proportioned.) When you release the mouse, a Shape Layer is added to the Layers palette. To reposition the shape, select the Move tool (V) and drag the shape to a new location. To resize it, press Ctrl-T to access the Free Transform option.



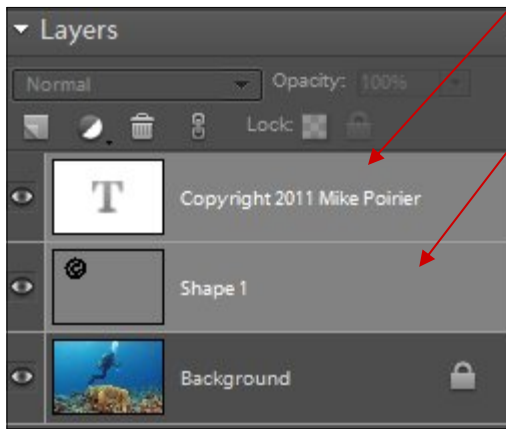
Step 4 - To add your name below the symbol, click on the Type Tool (T). In the Options Bar, pick a font and size for the text. Depending on the size of the image, pick a font size that will work. Start with 150 point text, you can change it later. Use the same light gray as the symbol by clicking the text color swatch in the Options Bar and hover the eyedropper over either the copyright shape or the foreground color in the Tool Bar and click to pick up that gray color.



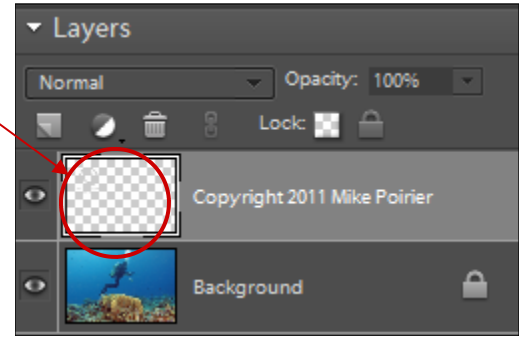
Step 5 - Now move & click the text "I" beam to where you want the text to start, just under the symbol. My preference is to include the word "Copyright" followed by the year and my name. You can move the text around using the move tool as you did with the symbol.

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Step 6 - If your happy with the text, Shift-Click on the Type & Shape Layers to select them both. Press Ctrl-E to merge them.

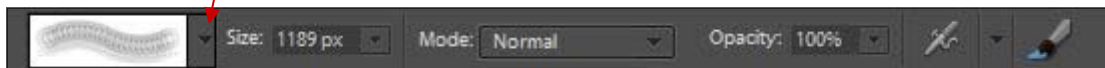
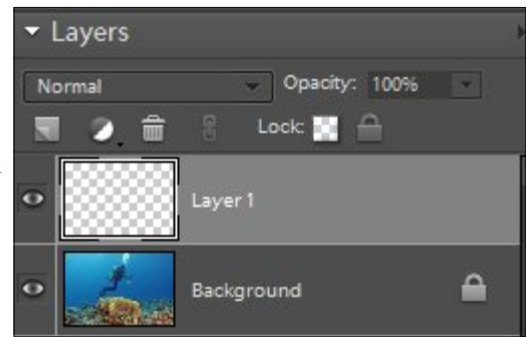
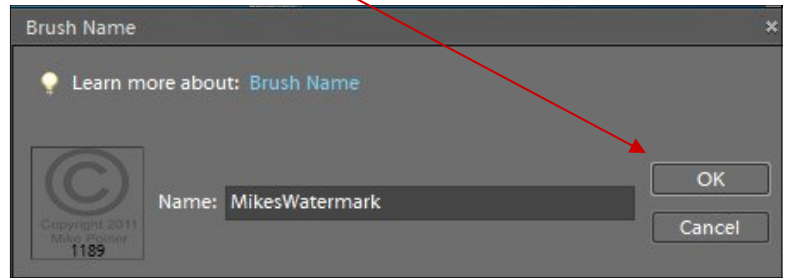


Step 7 - To load your watermark as a selection, Ctrl-Click the layer thumbnail. Marching ants will appear around the watermark. On the Main Menu Bar, click Edit > Define Brush From Selection. In the dialog box, give your brush a name (MikesWatermark). Click OK. Your new brush will be saved.



Step 8 - Now close the image without saving it. This was used to just set-up your new brush.

Now you have a special watermark brush to use on your photos. Open a new image and create a new layer for the watermark by pressing Ctrl-Shift-N. With this new layer selected, click on the Brush Tool in the Tool Bar. In the Options Dialog box, Click on the down arrow next to the brush style and find your new watermark brush in the list. Click on that brush and click once on your image in a spot where you want the watermark. Using the Move Tool and your new layer selected, you can move & resize your watermark. On the main menu bar, click Layers > Flatten Image and Save As the image with your new watermark.



NOTES - That's It! I know it's a little work to make this special watermark brush, but once it's made, you can use it over and over again to watermark your images. This is especially important if you think your images might ever end up on the work-wide web. It's not impossible for someone to erase the mark, but it makes it a little harder.

The more you use these exercises to practice in PhotoShop, the better you get at understanding and using the program.

Have Fun!



Monthly Meetings

Usually the fourth Thursday of each month
7:00pm
(No meeting in December)

Sumner Auditorium
Scripps Institute of Oceanography
8602 La Jolla Shores Drive
La Jolla, CA 92037

For more information
check the SDUPS web page
<http://www.sdups.com>

2011 Board of Directors

President
Pete Fowler
pfowler@cox.net

Vice President
Mike Poirier
mpoirier2@cox.net

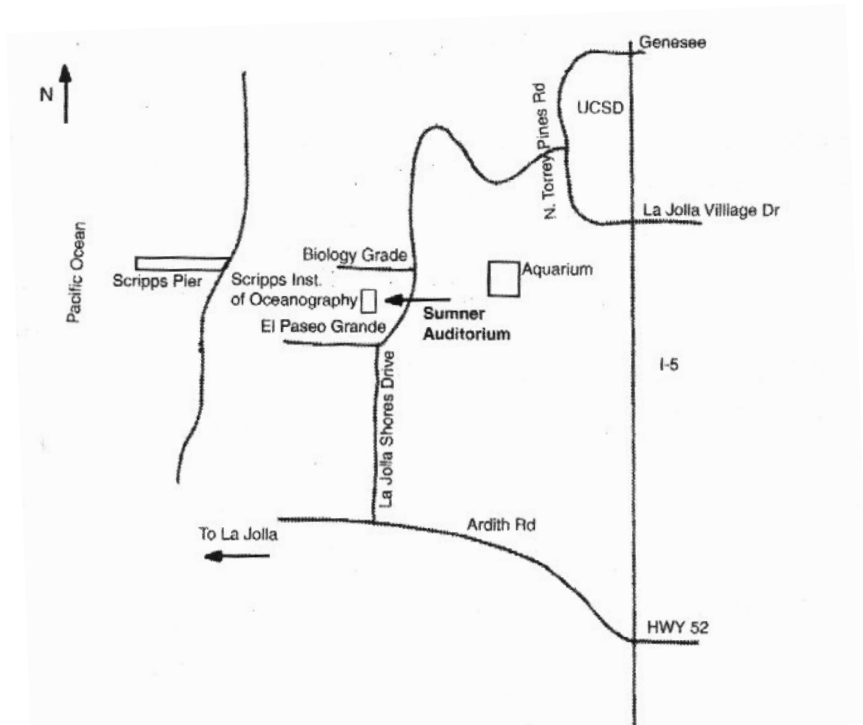
Secretary
Walter Heim
walter.heim@att.net

Treasurer
Bob Pooley
bp@pagetech.com

Membership
Mike Rodgers
mcr Rodgers2@gmail.com

Activities
Dave Hinkel
fivedolphins4u@msn.com

Board Members at Large:
Dave Rudie
Mike Miller
Herb Gruenhagen
- Film Festival
Mike Poirier - Goby
Brett Tischler - Webmaster



Competition Schedule for 2011

January 27th - "Best of 2010"

February 24th - "Christmas Tree Worms"

March 24th - "Wrecks"

April 28th - "Close Focus Wide Angle"

May 26th - "Fish Faces"

June 23rd - "Selective Focus"

July 28th - "Diver with a Light"

August 25th - "Self Portrait"

September 22nd - "Schools"

October 27th - "Black & White"

November 17th - "Green"

December Awards/Holiday Party and Installation New Officers

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