

August 2011

Underwater Images

HIGHLIGHTS

- This month's theme: Composition
- The Reid's Presents
- 12 elements of a good competition print
- Dive travel for the 21st Century Workshop
- Dr. Brian Tulloch sails to San Juan Islands
- Kandace Heimer tutors composition

August Meeting

Join us on August 8th for the monthly meeting of HUPS at [Bayland Community Center](#). This month we will be treated to a full menu of diving from two of the best the club has to offer, Jackie and Mary Lou Reid. Their first course of this multi diving meal will begin with an overview of their 2010 trip to the Philippines. The Reid's begun their diving adventure at the famous Club Ocellaris in Anilao and then took a 2 hour ferry boat ride over to the El Galleon in Puerta Galera to continue their muck diving experience. Both locations are known for their "Muck Diving" photo opportunities and as we all know the Reid's make the most of every opportunity that presents itself.

The second course of this multi-faceted meal will include images from Cozumel, Caymans and even West Palm Beach. As ML stated, "You don't have to fly half around the world to find great photo opportunities". We are very lucky to be able to get to some world class diving within 3 hours from Houston. Unfortunately, Mary Lou will not be able to attend although her photographs will be showcased, Jackie will be making the presentation. We know this will be a great presentation that has something for everyone to feast on. Join us and as always visitors are always welcome!

If anyone would like a copy of the August presentation, please bring a flash drive to the meeting.

Dive Travel for the 21st Century Workshop

By Greg Grimes

Join us on **Saturday, August 6th 2011** at Bayland Community Center from 12:00-3:00 p.m. as Ken Knezick, owner of Houston's own, [Island Dreams](#) travel agency, conducts a workshop on packing for dive travel in this ever changing time of baggage restrictions and allowances. Ken has over 35 years of international travel experience and is on the cutting edge of the recent changes that affect us all. Audience participation will be encouraged so bring you travel stories and travel questions for Ken as this will be a learning experience for all.

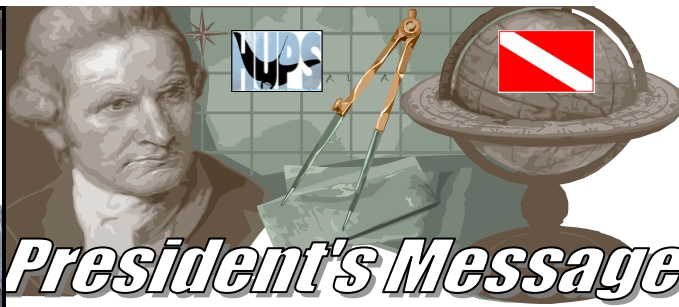
The following topics will be discussed at this workshop:

- Selecting the dive destinations that best meet your needs and interest.
- Finding the best values in dive travel.
- Making your airline, hotel and diving reservation stick.
- Latest documentation requirements for international travel.
- Understanding and living with checked baggage regulations.
- How to pack for a dive trip...Without resorting to containerized shipping.
- Traveling with underwater equipment.
- Dive boat etiquette and general tips for safe diving.
- The art of tipping to insure proper service.
- Coming home again....with great memories and minimum hassles.
- Any many more.



For more information log into the [HUPS forum](#) to sign up there or contact me directly at greg@theworldinaflash.com





Hey Gang,

This last scuba trip with HUPS to Bali really took me back to the BASICS. So, Scuba Jim, what do you mean by that?

The first thing I forgot, but soon remembered, was that before you even think about picking up your camera gear, you have to take care of your diving skills. Become neutrally buoyant, then proceed with everything else.

Well, I slapped on 2 weights on one side and 2 weights on the other. With totally dry gear, that helped get me down the first time with NO problem. However, on the 2nd and 3rd dive, I noticed that I was always kicking just to stay where I was. Lesson learned! After getting your skins (or wetsuit) and BC totally wet, full of water, and empty of all those air pockets, take a few minutes before you start the next dive and drop some of that weight. After all, our camera system is probably a good 2 pounds negatively buoyant, so our weight belt doesn't need all that weight to begin with. FYI, I dropped 2 pounds off of that belt, and could have probably dropped another 1 without any problem.

Becoming neutrally buoyant, I was now MORE able to hover at a spot, use my breathing to move in and out, and spend more time concentrating on capturing the image. If you looked at my view screen from my first and second dive, you would see what I tried to correct on my third dive: move in and get close before you push the shutter, "THEN GET CLOSER".

Once I remembered that, the images got more fun. Then I was thinking about the POV for the shot. What Point of View did I want to capture? I started to try to shoot UP, and compose my shot better.

Instead of just capturing my subject in the shot, I let him (her?) move around and find a little bit better negative space to make 'em stand out. That's when I realized that there is also POSITIVE space that we never even talk about. Just in buying a house, it's all about LOCATION, LOCATION, LOCATION.

Then it became a game for me to figure out how to bracket, bracket, bracket and how to use my strobes to throw out just the right amount of light and point it in just the right direction and location.

Whoa now and wait a minute. I am continually amazed at how much I know. But I am even more amazed at how MUCH I know that I DON'T know.

For me, a lot of this is luck, or trial and error, or being at the right place at the right time, with ENOUGH time to get the job done.

What I realized during this dive trip, is that I (and maybe you) am/(are) not a professional at this. I do it for fun, and sometimes I am pretty good at it. And when I'm not, I have a bunch of ya'll HUPSters there to help me figure out how to do it better. That's when all the f stop's, shutter speed, and strobe intensity stuff gets talked about. What we all do after that is what makes our pics so interesting to look at and share.

What a great club to be in! We get to travel yearly to places that most people only dream about in their Bucket list. And when we get there, we have a bunch of our friends around us to share these incredible experiences. We all get to listen, learn, and share our talents so that we all can come back with the most awesome story book of pictures, experiences, and times that make us want to go back and do it again.

So, at the next meeting, bring in some of your best images for the monthly contest and come and share your story about what was (or still is) on your Bucket list.

I hope I can be along with you when you make your next journey, and then,

I'll see you under the boat.

By Jim Mensay



Tip of the month:

For quickest focus, use spot
focus mode. Learn how to
focus on an area without
taking a photo (pressing the
shutter button halfway) and
recomposing.
uwphotographyguide.com

HUPS HAS PURCHASED A NEW PROJECTOR

If you were at the last meeting you become aware that HUPS board members has approved the purchase of a new projector. It is equipped with 1080p resolution which means that we will have more resolution to work with and an extra and wider, 16:9 display. The maximum resolution will be 1920 pixels horizontal x 1080 pixels vertical. We are considering a larger compatible screen to purchase as well. We heard wonderful reviews from the crowd last month and if you missed the new gear come this month to see what the chatter is all about.

For those of you who enter the photo contests please note:

Dennis recommends that members entering contest images should start entering them at 1080 pixels vertical in whatever aspect ratio you like. The image will not be stretched or distorted in the width. You can use whatever horizontal pixels that you want up to 1920 pixels. We can still show lower resolution files but you won't be getting the best results with them. The same advice goes for monthly presenters, get your best results by increasing the resolution of your show.

July Photo Contest Results

NOVICE	
1st	Bess Bright
1st	Greg Grimes
1st	Lance Glowacki
1st	Monica Losey
2nd	Greg Grimes
2nd	Lance Glowacki
3rd	Bess Bright

INTERMEDIATE	
1st	Debbie Mensay
2nd	Jim Mensay
3rd	Jim Mensay
3rd	Mary Mc Donald

ADVANCED	
1st	Jackie Reid
2nd	Ken Bean
3rd	Dennis Deavenport
3rd	Dennis Deavenport
3rd	Jackie Reid



Contest results through July 2011		
NOVICE		
1st	Monica Losey	428
2nd	Lance Glowacki	423
3rd	Bess Bright	399
4th	Greg Grimes	396
5th	John VanAtta	333
INTERMEDIATE		
1st	Kandace Heimer	459
2nd	Debbie Mensay	431
3rd	Jim Mensay	423
4th	Mike Greuter	394
5th	Paul McDonald	353
ADVANCED		
1st	Jackie Reid	481
2nd	Mary Lou Reid	471
3rd	Dennis Deavenport	427
4th	Tom Collier	424
5th	Kay Collier	375





Ken Bean—Advanced

By Jesse Cancelmo

Treasures from the HUPS Archives

August Achieve Article – Composition

Please enjoy this section of the newsletter which will be devoted to articles from the HUPS newsletters of the past. These articles are still full of great information that holds up to the test of time. This will be a continuing series brought to you from past and current members of HUPS.

Composition can be the difference between a “technically right” straight record shot and a superb award winning artistic rendering. Composition can be learned and developed. So called “rules” for composition should be considered only as guides or references.

Although full control of your subjects underwater is not always the case, for the amount of control you do have, your photo composition should tell the viewer something about you and how you “see things”. Here are some guidelines for better composition.

1. Move in close; your subject should stand out from the background.
2. Avoid “bulls-eyeing” your subject and also avoid horizons that divide the frame exactly in half.
(Refer the “golden mean or rules of thirds” in any good book on composition).
3. Explore several facets of your subject and try a number of varied compositions.
4. Be aware of lines and curves and framing possibilities.
5. When viewing photos, drawings, and paintings of any type, study the composition. Ask yourself what it is you like about it.
6. Keep an “Idea Book” or tear sheets of magazine photos you really like. Page through them every so often to train your eye for good composition.
7. Read books on composition. One recommended is “Principle of Composition and Photography” by Andreas Feininger.

The best of luck to you with future compositions and at your water adventures.



Jackie Reid—Advanced



Kandace Heimer—Intermediate



Monica Losey—Novice

HUPS - OMG Moments!

This month we again shine our spotlight on ourselves in the HUPS newsletter with those OMG (Oh my Gosh moments) while diving and taking photographs underwater. You know that things that happen that may or may not be under your control. If you would like to add to the conversation please send your story to me at Agrimeshups@gmail.com. There will be a prize for the best one of the year at the Annual Christmas Party.

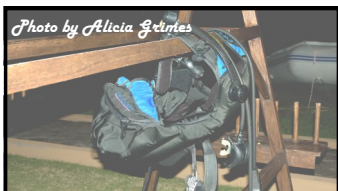


Photo by Alicia Feinies

This month's OMG moment comes from our dear new friend John Petty from our recent trip to Bali. Our buddy John as anyone who knows him will testify is one fantastic photographer and like most of us has all of the gear he needs to make that happen. Since I took the photograph (at left) I will relay my part in this OMG moment. As I recall on the day before our departure from Bali we all had our gear drying in the beautiful sun on the rack. As the day progressed slowly and surely the dive gear would start to disappear as HUPsters would retrieve their gear once it dried to get it packed up for the long flight home. Before dinner several HUPsters were out at the resort taking photographs of the surrounding area. At

this point there was only one set of gear left on the rack when I was shooting pictures. I had made the comment, “that one must belong to one of the dive masters since it was still there” and decided the one remainder set of gear made a nice parting shot for our presentation in September.

Enter a confession from John Petty. John had taken the shuttle at the proper time to the airport in the morning. On the way to the airport the driver received a call that the resort had found his gear which was the drying gear that was left and asked if he would like to turn around to retrieve it. John asked if it could just be brought by the next group of HUPsters could bring it to the airport, which they did. He was lucky to have that option that is not always the case.

This is a great OMG that we should all remember when traveling long distances with a lot of gear it is hard to keep it all straight. Check and double check before you leave your house and when leaving that you have everything you need and came with. As John stated, “It's not wrong to make a mistake but it is wrong to keep making the same one over.” Thanks John for teaching us all a lesson that could have happened to any of us.



12 Elements of a Good Competition Print

By John Petty

Recently some of us participated in a local photo contest and the judge used the attached list as a guideline for what makes a good photo. Personally, I liked his style and method of judging in which he utilized these items when he chose winning photographs. I obtained his 12 elements list and it is worth passing on for your consideration.

Ever wonder exactly what it is that judges are looking for when scoring and critiquing photographs? Actually, there are 12 elements of a good competition print that judges are trained to look for. These elements have been defined as necessary for the success of an art piece or image and, although they apply to today's images, their use goes back nearly two centuries.

- **Impact** – the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder, or another intense emotion. There can be impact in any of these twelve elements.
- **Creativity** – the original, fresh, and external expression of the maker's imagination by using the medium to convey an idea, message of thought.
- **Technical Excellence** – is the print quality of the image itself as it is presented for viewing. Retouching, manipulation, sharpness, exposure, printing, mounting, and correct color are some items that speak to the qualities of the physical print.
- **Composition** – is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends.
- **Lighting** – The use and control of light refers to how dimensions, shape and roundness are defined in an image. Whether the light applied to an image is manmade or natural, proper use of it should enhance an image.
- **Style** – is defined in a number of ways. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.
- **Print Presentation** – affects an image by giving it a finished look. Mats and borders used should enhance the image and not distract from it.
- **Center of Interest** – is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there may be no specific center of interest, when the entire scene serves as the center of interest.
- **Subject Matter** – should always be appropriate to the story being told in an image.
- **Color Balance** – supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feels for effect.
- **Technique** – is the approach used to create the image. Printing, lighting, posing, capture, presentation, and more are part of the technique applied to an image.
- **Story Telling Ability** – refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read own story in an image.



Composition: The Act of Combining Parts or Elements to Form a Whole

By Kandace Heimer

Some say there are “rules” to composition and others say there are “no rules,” just extremely flexible guidelines. I would say there are rules to help us see more sensitively, but those rules can be broken. Yikeees! To have or not to have rules?

The purpose of good composition in photography is to help the viewer see the subject in the strongest way by providing form and balance to the image. Good composition, much like good cooking – with a dash of this and a pinch of that – is selecting and arranging a subject by using space most effectively. What determines good composition? Could it be showing as much as is needed, but no more? Just as a writer tells a story in a coherent order, the photographer must put visual elements together in an organized manner to give pixel clarity to the image and make its presentation effective. The key is to understand the concepts of design: lines, patterns, textures, shapes, and colors, then stitching into the fabric of the image the rules of structure: thirds, horizons, simplicity, framing, and depth of field to create a work of art like a fine tapestry. But keep in mind that famous photographers often search out creative ways to stretch or break the rules!

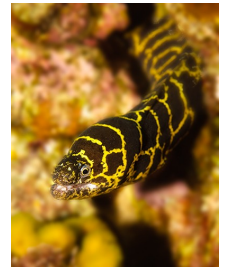
A photographer must cultivate the ability to see these elements so that the image comes alive on the screen or on paper. Through practice and experience, you learn to visualize the format of the photograph before capturing the image . . . to convey to the viewer what you are experiencing at the moment the shutter snaps. Good composition keeps the eye in the photograph, inviting it to stay awhile.

Concepts of Design



Lines

Lines can be powerful elements in an image . . . to draw the eye into the image and to impact the “feel” of an image. Diagonal, horizontal, vertical, s-curving, and converging lines impact images in different ways. Avoid lines that lead away from the main subject.



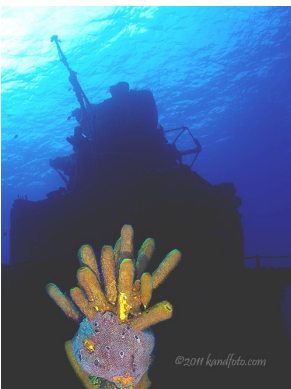
Patterns

Patterns are all around us, and whether unbroken or broken can elicit strong emotions of stability, consistency, belonging, and organization.



Textures

The clever use of textures can turn a two-dimensional image into an almost three-dimensional one, especially when light hits objects at interesting angles and gives them depth. It can arouse a heightened emotional response from the viewer as their sense of touch is ignited. Dramatic side lighting cast shadows in key places.



Shapes

An identifiable shape can lead to a strong composition best defined by front or back lighting. Silhouettes backlit by a sun ball or a strobe are the purest of all shapes, so it's not surprising that this technique is popular in underwater photography.

Composition: The Act of Combining Parts or Elements to Form a Whole

By Kandace Heimer

Color



I believe you can write a book on color alone . . . just how the visual weight and its subsequent impact has on lines and shapes, as well as its varied hues and tones. It has been said that throughout history and art studies the arrangement of different color configurations can evoke an emotional response as well as an interest in the image. These color combinations derived from the use of the Color Wheel help a photographer to draw out the most impact. For example, colors that fall opposite of each other on the wheel are called “complementary colors.” Placed side by side, they intensify each other. I highly recommend getting a Color Wheel and studying the relationships of the different hues and tones of the colors we see underwater. Specific colors of negative space can provide

an excellent accent to emphasize the subject.



Rules of Structure

I like to think of the rules of structure as “tools” to help in designing the image. Unlike a painter with total freedom to put what they want in their painting, a photographer must work within the edges of the lens to help convey the photograph’s meaning and to help reinforce its emotional effect. What should be included or excluded? A sense of place: an overview or a specific part? Where should the main subject be placed?

Rule of Thirds



Probably the most recognized rule defines the image into three vertical sections and three horizontal sections. The intersecting lines are an ideal spot to place the subject or a focal point, like the eyes, of the subject. This adds emphasis, which, in most cases, is not achieved when the subject is placed right in the middle of the photo. This is also true, even if there is more than one main subject. For example two seahorses could be placed such that the eyes of each lie on intersecting lines. But I would argue that in certain circumstances, having the subject and/or its eyes in the middle provides drama.

Horizons

There is always some degree of uncertainty as the photographer begins to pre-visualize their image in the viewfinder. The one constant . . . the one rule that is never broken is the placement of the horizon. A composition rarely succeeds when the space and elements in a scene are divided equally. A frame split into two equal parts lends to a composition that is undefined, and worst yet, indecisive. More importantly, the question you should ask – where is the emphasis, above or below the horizon? A clearly defined horizon should almost always be placed in a 66/33 configuration, depending on the strongest parts of the parts of the image.

Simplicity

Take chaos out of your photo . . . keep the items in the photo relatively simple. If the main subject is close to the lens, then the background should be very simple in order to avoid distractions. Many professional underwater photographers search for good negative space, and then settle down to wait for the unsuspecting subject to come swimming by. Changing the angle of the camera lens or shooting upwards (of course always conscious of your surroundings) lends to a dramatic impact.



Composition: The Act of Combining Parts or Elements to Form a Whole

By Kandace Heimer



Framing

The correct use of natural surroundings can add more meaning and focus to the subject. Shipwreck doors and portholes come to mind when thinking about framing a subject underwater, as do deep canyons, entrances to caves, holes, or natural archways. More recently, I have observed the Snell's Window as an excellent example of a framing tool. As so eloquently stated by Martin Edge, in his Fourth Edition, *The Underwater Photographer*, "In underwater photography, a Snell's Window is portrayed as an arc or half circle through which the sky is visible. The area around the circle is a reflection of the seascape, and as such is much darker than the sky."

Depth of Field

The depth of field can drastically impact the composition of an image. It can isolate a subject from its background and foreground, when using a shallow depth of field (smaller aperture number) or it can put the same subject in context by revealing its surroundings with a larger depth of field (larger aperture number).



And, in closing, just remember there are no ironclad rules for a good composition. Rules can and are broken. After all, I would argue that photography is subjective. As with the chef, who rarely uses all the ingredients at their disposal neither does the photographer use all of the elements of design and "tools" of structure in their image.

A successful photograph has three essential qualifications:

- Good technical quality (focus, light, exposure, etc.)
- The WOW factor (interest and/or impact to the story)
- Good composition that draws attention to the photo

Sources of Information: *Learning to See Creatively*, Bryan Peterson; *Composition in Photography*, Klaus Bohn; *Fourth Edition: The Underwater Photographer*, Martin Edge



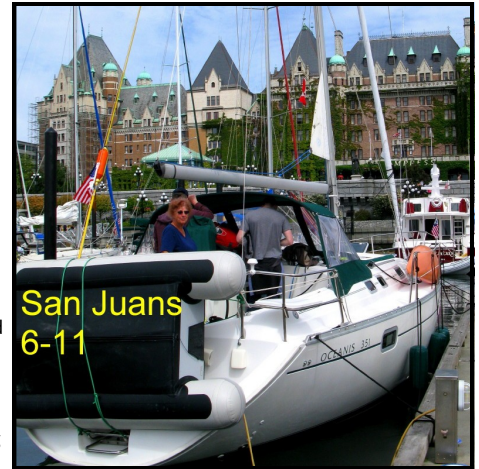
Join Dr. Brian Tulloch as he takes you to San Juan Island on his sailboat....

By Dr. Brian Tulloch

Fresh from Houston's 100 degree record heat the 60 degree cool of Seattle's unusually cold spring was a welcome contrast. Spring flowers seen in Houston in February were just starting to show, with magnificent stands of the Flanders poppy to azalea to high-reaching rhododendron. Over park benches wild Wisteria vines extended great skeins of sparkling blue blossom while songbirds busily built nests among their higher forks.

Nathaniel took a break from his lab to join us for lunch at a lovely waterside restaurant overlooking the seaplanes as they landed on Lake Union. In the Northwest summer, it is feasible to catch these wonderful relics of a past flying age to sites all up the San Juan Straits and beyond into Canada.

A call to Tony gave the news that the boat was on its last day of testing after being fitted with the newest marine GPS system and radar. Anacortes is a brisk 2 hr drive North from Seattle, and Saturday saw us at the Cap Sante Marina loading the boat gear, food and Nathaniel's dog Murphy, a 2 yr old chocolate lab whose care is shared with housemates Garrett & Tony. The Benetteau 34 is well laid out with 2 twin cabins and a roomy dining/nav lounge. The en-suite kitchen area includes a gas stove with oven, fridge with freezer and wine storage area.



Gear loaded, a fair weather forecast allowed a quick crossing of Rosario Strait to slide into the snug little marina at Rosario Mansion. Rosario is the retirement palace of Victorian Seattle Shipbuilder Robert Moran who designed his dream house to include a full sized church organ up the centre well of the house. Its vast pipes are tuned daily at 4pm for a 1 hr performance of fine organ themes varying from Bach's Toccata & Fugue in D to catchy tunes from Phantom of the Opera. A walker to the upper terraces is rewarded with great views of the San Juan Islands spreading out to the South and West. On her evening walk, Murphy chased off a trio of sprightly mule deer that had the come-uppance to invade her claimed area of mown lawn.

Morning walks over Rosario's extensive gardens showed lovely Spring colors of blooming Rhododendrons and azaleas, while pansies and petunias were neatly grown in 3 ft hanging flower vases festooning the area lamp posts.

A mid morning departure had Ventana heading down the fair tide to Blind Bay on Shaw Island. The dinghy was fitted with its little outboard, gassed up for a trip to tiny Barren Island where sailors could walk the grass-lined paths finding flotsam and jetsam of many seasonal tides. Above the tideline, bright Spring flowers peeped shyly out of crevasses and grassy bundles. The Parks & Wildlife picnic tables were laid out, each with a splendid view of sheltered Bay or rough sea passage.

From lunch at Blind Bay, the tide turned favorable for an afternoon sail past Spieden Island, where exotic deer had been released for hunters' harvest in a program that had not survived financially, so binoculars show the area to be populated by herds of now-wild Axis deer roaming the moss-covered slopes. Crisp radio signal gave us clearance to moor at Guest piers of picturesque Roche Harbor, remnant of a thriving Lime Kiln Industry of the late 19th Century. The lime kilns are silent now, preserved for curious sailors to peruse, the Lime Export docks are now the colorful local Food store, but McMillin's fine 19th century Hotel has been lovingly preserved for guests who sail or fly in. The Hotel Gardens have been lovingly restored with lush seasonal flowers to match the perennials carefully planted by Mrs McMillin so many years ago. Roche is the play-area of Seattle's Microsoft billionaires, who fly in their Lear Jets to visit Motor yachts of equal opulence parked in the Residents mooring area of the harbor. Past the rows of Learns and other planes is the Mausoleum of the McMillin family, huge Doric columns of which support a circular massive stone roundel, one column of which is left half finished to represent life's unexpected fragilities.

Tide tables showed strong fair Southerly flow in the earliest dawn hours so Kathy & I were up at 4am to nose the yacht carefully out South thru Mosquito Channel for the Southwesterly crossing to Victoria Harbor on Canada's Vancouver Island. The Southerly course took us past the stark white lighthouses of Charlton & Discovery islands before turning West around Trial Island for the last 5 miles N-W to the bright Red tower light of Victoria's harbor breakwater. A line of white buoys delineated a smaller sailboats' lane from the larger area laid out for taxiing seaplanes, the roar of whose propellers periodically drowned out any audible speech.



Join Dr. Brian Tulloch as he takes you to San Juan Island on his sailboat....



Canadian arrival formalities were mercifully brief and conducted by harborside phone at the Customs Dock. Once passport & sailboat details were read out, the crew noted that the harbor office had now conveniently moored us within easy sight of Canadian-Pacific Railroad's mammoth Victorian edifice of the Empress Hotel. A major stopover for visitors, the hotel's well-known attraction is a classical period English Tea, complete with bone china tea service and trays piled 3 levels high with scones, sandwiches and curried sweetmeats. Nearby stands a discreet brass plaque by Rudyard Kipling proclaiming the Empress to be one of the 4 greatest hotels in Her Victorian Majesty's colonial realm.

From Victoria town, the bus ride to Vancouver Island's famed landmark the Butchart Gardens is a bare 25 mins. passing through attractive pine-covered countryside. In the early 1900's Mrs – Butchart set out to transform the remains of her husband's worked-out Cement quarry into formal Victorian Gardens reflecting International Horticultural themes. Tons of topsoil and rock were trucked in to shape the individual layouts. The Sunken Garden features green lily-covered ponds surrounded by lush greenery, the Rose Garden features a rainbow of Hybrid teas each carefully

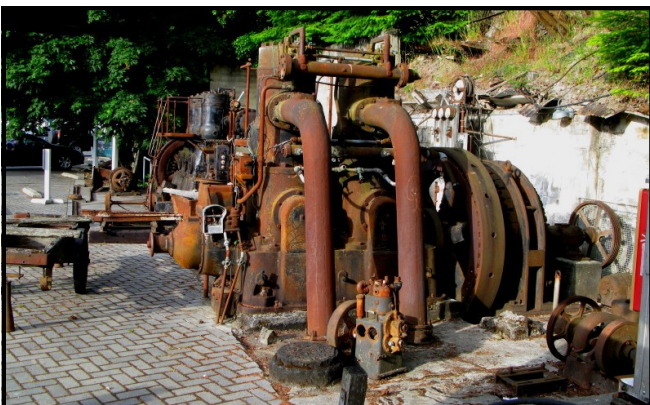
labeled with breeder, source and year. The Japanese Garden shows off best the wonders of a Japanese selection from miniature trees to lavish summer blooms set in a charming array of bamboo arches and bridges. The Italian Garden would do credit to the Palace of the Vatican. When the visitors' feet cry for rest, the Gardens featured a broad array of catering options from casual to formal.

Downtown Victoria has been well preserved so the visitor can appreciate the wealth of town's earlier times, while a fine selection of dining establishments exist for the hungry traveler.

The forecast of afternoon gale conditions for the San Juan Straits dictated an early departure back to the security of Friday Harbor, capital of the San Juan Islands and site of their well-known Whale Museum. The area is home to pods J, K & L with the first comprising non-migrating largely salmon-eating whales while the other 2 winter in the area, but migrate as far South as Monterrey Bay. Besides fish, their prey includes Marine mammals like seals and young Gray Whales. Few will forget the dramatic sequence from the BBC Nature Film "Blue Earth" of the Orca pod's co-operative teamwork as they hunted and successfully harvested a juvenile Gray as it swam with its mother over the deep-water trench of Monterrey Bay.

Wishing not to miss the adventure of an overnight stay on protected mooring, Ventana headed 15 miles North into Stuart Island's lovely Prevost Harbor. The dinghy was pumped, the little outboard gassed up for shore side expeditions to a Marine Park, rich with wildlife including 3 bald eagles, one still sporting fledgling brown feathers, a fine Great grey heron resplendent in mating plumage, and an 8-point mule deer buck proud in his pre-rut antlers still shrouded in velvet. Unconcerned by the possibility that visiting humans might be hunters he firmly stood his ground at 20 yards, resistant even to excited yelps from Murphy, Nathaniel's 2 yr old chocolate lab. That all deer life need not be so unconcerned, we later discovered the perfectly preserved skeleton of a 6 month old fawn lying under a bush, evidence that its passing was more likely from a fatal viral infection than from predation. Night on the anchorage was undisturbed by anything but the soft swish of passing tides and the far-away calls of the Bald Eagle family.

We headed back to Friday Harbor the next day where we were reassured to find that the harbor mascot "Popeye" the one-eyed seal was still patrolling the harbor for fish and scraps. On land a fine color-matching statue in light mottle marble served as reminder to Popeye's welcome presence.



As a Ferry terminal, Friday Harbor sports an active night-life with some excellent seafood restaurants. These were watering holes where Ventana's crew spent their last night's evening's hours before the early morning sail with fair wind back to her berth at Cap Sante Marina. The trip was hastened by the generous contribution of a strong East-going tide, ripples from which stirred up welling of bait-rich eddy over hidden rock ledges and worked as a dinner-bell for pods of dolphin and harbor seal. Their feeding splashes were to bid us a fond farewell to an excellent 7 day sailboat cruise with Nathaniel, his college buddies and Murphy the chocolate Labrador.

Some pictures are attached, the rest are available from the Picasa website.

Editorial Note: Do you have a travel story you would like to share, send them to me at Alicia@theworldinaflash.com



Meetings & Presentations



2011 Meetings

Month	Date	Presenter	Show Title & Synopsis	Contest Topic
January	10-Jan	Gary Harris	Still and video presentation of Whale Shark & Alaskan Eagles	Eyes and/or Teeth
February	7-Feb	Ken Knezick	Ten tips to improve your underwater photography	Seahorses & Pipefish
March	7-Mar	Tom & Kay Collier, Mike Greuter	HUPS Rivera Recap from HUPS trip in October 2010	Blue Water
April	4-Apr	Frank & Joyce Burek	3 mini presentation on Ecuador, Galapagos and a underwater recap of their HUPS trip to the Philippines in 2010.	Negative space
May	2-May	John Van Atta	Australia & the Coral Sea	Odd shaped Bottom Dwellers
June	13-Jun	Jan Baughman & Jim Heimer	Bali—Monkey, Massages and Mandarin Fish	It's only coral
July	11-Jul	Jesse Cancelmo	A Simple Approach to Viewing, Organizing, Post Capture Processing & Storage of Your Images	Macro Subjects
August	8-Aug	Jackie & Mary Lou Reid	Highlights from the Philippines & Cozumel	Sand & Muck Denizens
September	12-Sept	HUPS	Recap HUPS trip to Bali May 2011	Patterns
October	3-Oct	Dr. Brian Tulloch	Panama - Dive Adventures in Two Oceans	They come out after dark
November	7-Nov	Ken Bean	New Zealand Diving & Landscapes	Black & White (or Monocolor)
December	5-Dec	Best of HUPS	Christmas pot luck and Best of HUPS w/ creative photo contest	Best of HUPS & Creative

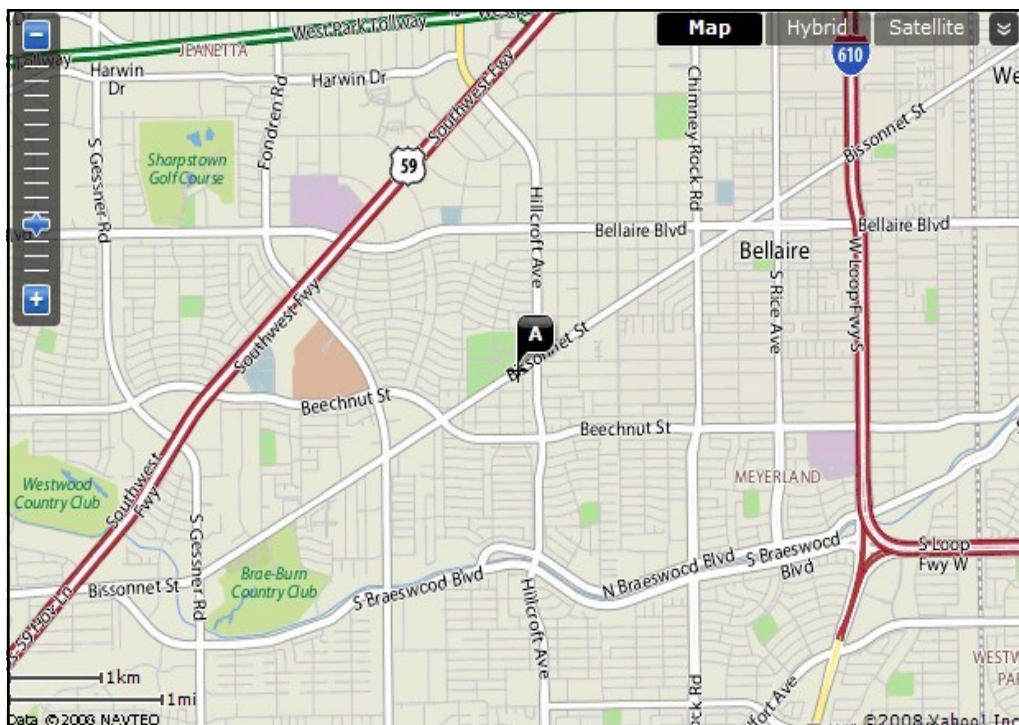
Workshops & Education

Event	Date	Instructor/Leader	Online Info
Dive Travel for the 21st Century	Aug. 6, 2011	Ken Knezick	http://hups.org/Workshops/Workshops/2011-21CenturyPacking.htm
Post Processing Basics: Photoshop & LightRoom	Sept. 24, 2011	James Wiseman	http://hups.org/Workshops/Workshops/2011-Post_Processing_Basics.htm
Shooting Underwater Video for Post Production	Nov. 5, 2011	Greg Grimes	http://www.hups.org/Workshops/Workshops/2011-UWVVideo.htm

Keep up to date with all workshops at <http://www.hups.org/Workshops/Workshops.htm> and on the forum at <http://www.hups.org/forum/index.php?board=5.0>



The Houston Underwater Photographic Society meets the first Monday of the month at 7:00 PM. (Social time begins at 6:45) The Bayland Community Center is located at 6400 Bissonnet, near the Hillcroft intersection. Visitors are always welcome.



2011 HUPS Officers

President: Jim Mensay

Vice President: Greg Grimes

Secretary: Tammy Allyn

Treasurer: Tom Collier

Membership/Newsletter:

Alicia Grimes

Photo Contest:

Dennis Deavenport

TGCC Rep:

Frank Burek / Debbie Mensay

Web Master: James Heimer

Workshops: Greg Grimes

Trip Coordinator: Tom Collier

Historian: Frank Burek

Special Events: Jan Baughman

Board of Directors

Jan Baughman

Frank Burek

Dennis Deavenport

Henry Ragland

Mike Greuter

Kandace Heimer

Ken Knezick

Mary McDonald

Russell Ramsey

Sandy Bryan

Wendy McSwain

Mike Fernandez

HUPS Board Meeting Dates

7-Nov

Bayland at 6:00pm sharp

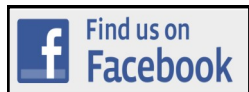
HUPS on the Web



<http://www.hups.org/>



<http://www.youtube.com/user/HUPSdotORG>



<http://www.facebook.com/home.php?%23!/group.php?gid=174168478778>

HUPS

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