

HUPS NEWSLETTER

Diving the Texas Waterways with Scott Bauer



September 12 — 7-9 pm

Inside this issue:	
All about Scott Bauer	2
Scott's photos	3
President's Message	4
Photo Contest Categories, July Photo Contest Winners, POTY Standings	5-11
Underwater Wreck Photography Tutorial	12-14
The USS Hatteras—A Historical Time Capsule	15-16
Did You Know This About.....John Van Atta	17
Announcements	18-23

Scott Bauer

Diving the Texas Waterways with Scott Bauer

by Dennis Deavenport

Bayland Community Center & Zoom Program – 7-9 pm September 13th

Link to the Zoom broadcast

Meeting ID: 899 2566 6545

Password: 478903

I met Scott Bauer on the Fling back in 2019 when we were out diving the Flower Gardens. We talked some and I watched him work underwater and saw his results. It was apparent very early that Scott understood his camera very well and knew precisely how to get good results underwater and topside. I've tried to stay in contact with him since that trip. Over the past two COVID interrupted years, I've watched him progress and become what I consider one of the new, promising, young dive photographers and videographers in this part of the world. He not only cares about doing good work but he is very active in creating digital films featuring his diving and posting it on his YouTube Dive Locker 79 channel. To use the title of a popular 1883 movie about the Mercury 7 astronauts, Scott has "The Right Stuff". His short films, mostly shot in the central Texas waterways and springs are not only educational and beautifully crafted but they are funny and upbeat. It's impossible to see one of his films and not come away with a smile on your face and the desire to get to know him better. He is a natural showman in my opinion, although he claims it takes work to get his narration and stories across.

When I was putting together this year's lineup on HUPS monthly presenters, Scott was high on my list of people to contact and encourage to give us a program. Thankfully, he has agreed to do one for us on his many experiences diving the Texas waters. I have every reason to think that his presentation will be fun, entertaining, and interesting.

He will be talking about diving the many inland waterways and lakes in Texas and in the Gulf. I'm sure that he will give us a taste for his version of treasure hunting in the lakes and rivers. If it's about riding scooters in Lake Travis or finding watches, rings, iPhones, and even a drone in

Scott works for a living at Commvault which specializes in data protection. Because he works for a living, he will probably be giving his presentation *via* Zoom. If he can make it to our meeting in person, that will be great but either way, you will be in for a great time.

I would encourage everyone to log onto his YouTube page, Dive Locker 79 and start viewing what he has posted there. It will be time well spent.

[Dive Locker 79 - YouTube](#)

Some of Scott's Photos



PRESIDENT'S MESSAGE

by David Lenderman

Improve Your Trim - Improve Your Photos

I was in Cozumel recently diving with five non-photographer friends. One of the divers in our group was a younger technical diver named Mitch. I have known Mitch since he was 5 years old and we have been on many family dive trips together. He was bitten badly by the diving bug. He is currently into ice, wreck and cave diving utilizing both tri-mix and a rebreather. He is also a scuba instructor in the Northeast.

One day we were discussing buoyancy and trim. He said most of our group needed to work on their trim, but he went on to say my trim was “okay for a photographer.” I wasn't sure if I should take that as a compliment or not. The conversation did get me thinking about how important proper trim is for divers and especially photographers.

For those of you who are not sure what “trim” refers to, it is your body's orientation in the water. Mitch always had perfect trim on our Cozumel dives staying perfectly horizontal. In general cave divers take trim to a whole other level. Great buoyancy control is not enough. It is critical for cave divers to remain horizontal while finning through tight caves. Good trim can also be beneficial to underwater photographers.

As a photographer you can have perfect buoyancy control, but bad trim. Most often that means you are traveling through the water with your fins lower than your body and head. That is typically not productive for photography. If you are swimming over a reef or a muck bottom you really need to be horizontal in the water so you can get your eyes and camera close to the subjects without finning the reef or bottom. A horizontal orientation also helps minimize kicking up muck or sand. Having proper trim will even help reduce your air consumption. By having proper trim you are presenting a smaller surface area when swimming through the water. You will be more like a torpedo than a refrigerator moving through the water.

I have taken several steps over the years to improve my underwater trim. I use back inflation buoyancy compensators. They help me lie flat in the water while diving. I am also a big fan of trim weights mounted on my upper tank band. These again help push my upper body down allowing me to stay horizontal. Lastly, I dive with my knees bent so that my fins are well above my horizontally positioned body. These are things that work for me and may or may not work for you.

If you need to improve your trim dive shops offers buoyancy classes that deal with buoyancy and trim. These could be a great start to improving your trim. If you want to learn more about trim I found several videos on YouTube that explain underwater trim:

<https://www.youtube.com/watch?v=koJ94X51Sbc>

https://www.youtube.com/watch?v=O1E4Flx_iv8

<https://www.youtube.com/watch?v=lq8qMhUHUr8>



I hope to see you all for the September HUPS meeting either in person on ZOOM.

2021 Photo Contest Categories

January	Flatfish (disk-shaped fish)	Flounder, angelfish, filefish, butterflyfish, sunfish, triggerfish, etc. It just needs to have a pronounced flat profile and be a FISH.
February	Fish Buddies (2 of the same)	2 Fish of the same species in the composition (Max number is 6)
March	Grouper	Groupers are teleost, typically having a stout body and a large mouth. They are not built for long-distance, fast swimming. They can be quite large.
April	Leading lines (natural lines that lead the eye)	An interesting topic and something that true artists use to point the viewer's eye to the primary "focus" of their work. Elements within the picture (straight lines, curves, spirals, etc.) should be obvious to the eye. You can even use interesting negative space effects if you serve the job of attracting the eye of the subject. Look at your stuff and you'll find plenty of examples. Learn to see and create like the masters.
May	Long and thin (fish or critters)	Anything that is characterized by long, thin lines. Can be fish, invertebrates, or even non-living.
June	Silhouettes	Silhouettes are interesting in that the outlines and shape of the subject are what is important. A good silhouette should have almost no detail observable in the primary subject. We're talking form and composition this month so see what you can come up with. If you don't have good examples, you've got plenty of time to go try shooting some. It'll be good for you.
July	Single Color Focus (Blue, Red, Green, Yellow)	Subject must be a single color or shade of color. Examples: green moray eel, green parrotfish, soap fish, sharks, sponge, coral
August	Fish Portraits	Side on, angled views, or face-to-the-camera shots are what we're looking for. You can have more than one fish in the shot, but be reasonable, keep it to 2 or less, please. And, of course, we're talking fish here....not critters.
September	Echinoderms (starfish of all kinds, urchins, sea cucumbers, etc.)	All Starfish are Echinoderms, but not all Echinoderms are Starfish. So there's the dilemma. But for this month's contest all Echinoderms are acceptable. Asteroidea (Sea Stars), Ophiuroidea (Brittle Stars and Basket Stars), crinoids, sea urchins, sand dollars, or sea cucumbers which are Echinoderms.
October	Composition Through A Hole	A hole is a hollow place in a solid body or surface. This theme is looking for a creative use of a hole in the composition. Examples: subject in a porthole of a wreck, goby or eel in a hole, fish swimming in front of a cave entrance - be creative.
November	Animals in the Sand	Fish & critters that live in sand or muck.
December	Best of HUPS	NOVICE, INTERMEDIATE, ADVANCED, and CREATIVE contests: First place winners from each month's Novice, Intermediate and Advanced categories will be entered automatically for judging. The Creative category lets you enter anything you want as long as you do the photography and any special editing.

FISH PORTRAITS



Catrin Pichler—Advanced 2nd



Catrin Pichler—Advanced 3rd



Barry Cline—Intermediate 1st



Barry Cline—Intermediate 3rd



Sage Holt—Novice 1st



Jody Cline - Novice 2nd



Sage Holt - Novice 3rd



Justin Wallace—Intermediate 3rd



Justin Wallace—Intermediate 2nd



Steven Anderson—Advanced 1st

POTY STANDINGS

Novice

1ST	Jody Cline	514
2ND	Sage Holt	437

Intermediate

1ST	Justin Wallace	598
2ND	Barry Cline	597
3RD	Russell Ramsey	500

Advanced

1ST	Steven Anderson	592
2ND	Catrin Pichler	579
3RD	John Van Atta	492
4TH	Betsy Beasley	491

Click [here](#) to view the
August 2021 Photo Contest Slide Show
 on HUPSdotORG.

UNDERWATER WRECK PHOTOGRAPHY SETTINGS AND TECHNIQUE



Everywhere man has sailed, he has left shipwrecks. For some reason even small boats become mystical and interesting when they sit underneath a few dozen feet of water.

A wide variety of fish and sea life will come to make the wreckage their new home, creating a thriving artificial reef out in the middle of nowhere. Depending in the depth and water conditions, a wreck may stay in tact for decades or quickly degrade into a heap of rubble.

Where

All waters.

DSLR + Mirrorless

ISO: 200-400

Mode: Manual camera (although all program modes can work here)

Aperture: f/8 varying through the entire range

Shutter Speed: 1/30 (carefully) or faster; if you are working with light rays use a fast shutter speed

Lens: Any wide angle lens, preferably rectilinear

Point + Shoot

ISO: 200-400

Mode: M Manual or any program mode

Aperture: f/8 varying through the entire range

Shutter Speed: 1/60 or faster

Focal Length: Full wide angle, optimally with a wide angle dome or wide angle wet lens



Clear water and a wide angle lens are necessary to capture the full length of a wreck in one shot. Some photographers like Cal Kothrade have captured large wrecks in poor visibility by piecing together dozens of photos.

Technique

There are many options here, which is why the settings above are in such a wide range. When we think of classic wreck shots we are often referring to natural light images, since lighting an object as big as a wreck is typically impossible. If we leave our strobes behind the camera's program modes become useful, although they may be a bit bright and the White Balance may be off. These two issues are easily both fixed in Adobe® Lightroom as long as you shoot RAW.

Since wrecks don't move, they have been shot with slow shutter speeds to let more light in (especially the deeper, darker ones). The widest zoom or prime lens you have will help you be close enough for contrast but still capture the size. Many photographers prefer a rectilinear lens when shooting wrecks since the fisheye curve will noticeably warp the straight lines of manmade objects.

Our favorite wreck images seem to come from crystal clear water (which is rare) and typically have a diver somewhere in the scene for a sense of scale. Look for leading lines and dramatic light; use the sun and the hard edges to make light rays.



Wrecks produce habitat suitable for macro work! Macro and zoom lenses can give you the opportunity to focus on small fish life that have made their homes in these artificial reefs. Macro is a particularly good choice if you've dove the wreck before, or if it's been beat up beyond recognition.

Strobes

Resist the desire to try to light something that you can't. We can use strobes creatively on Wrecks, but we have to be careful. Often their light will be harsh, and obvious. Some tricks are to light up an object in the foreground surrounded by space with the lines of the wreck in the background for a splash of color. You can also try diffusing your strobes with a diffusing dome and shooting from a distance away that creates a very soft fill light (in very clear water this could be 10 feet away). You will lose color saturation at these distances, but you can fill in some details and find some small amount of hue.

There is a difficult and obscure option for wrecks if you are up for a challenge: Light painting. If the visibility is good enough to see the entire wreck, you can use this cave photography trick. Go out at night and make your frame on a tripod, with settings that allow a shutter speed of over a minute. Open the shutter and swim into the scene, "painting" the wreck with a dive light, strobe, or any light source. It is possible to swim through the frame and not show up in the final image.



Program mode and super clear, shallow water can be a great combination for shooting wrecks. This is the Kittiwake off the coast of Grand Cayman island, before a storm knocked it over.

THE USS HATTERAS – A HISTORICAL TIME CAPSULE

by Jesse Cancelmo

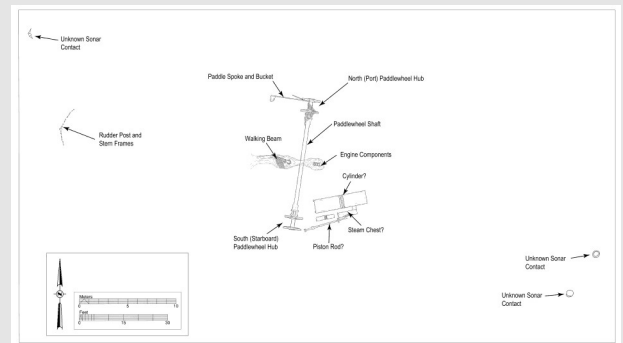
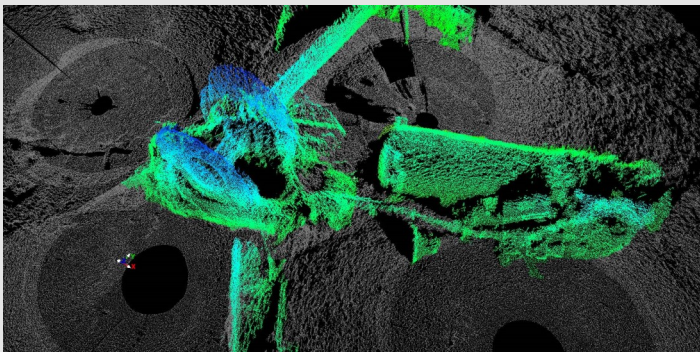
The battle lasted only 13 minutes. At a distance of roughly a hundred yards, the broadside to broadside exchange of heavy fire was fierce. Two sailors were killed and six were wounded. It happened 150 years ago - the North against the South - 20 miles off the coast of Galveston, Texas. At 7 pm on the night of January 11, 1863, eleven days after the Confederates recaptured the Port of Galveston, the CSS Alabama under the command of Captain Raphael Semmes out-maneuvered and out-gunned Captain Homer Blake's armor-plated USS Hatteras and sent it bow first to the bottom where it rests today at a depth of 57 feet.



The USS Hatteras is the only US warship sunk under battle in the entire Gulf of Mexico during the Civil War. The Hatteras is listed in the National Register of Historic Places and is a Texas State landmark. It continues to be an exciting opportunity to learn more about the maritime heritage of this historically-rich area of the Gulf of Mexico.

In 1976, Paul Cloutier, a Rice University professor, rediscovered the wreck of the Hatteras using a magnetometer he had recently designed. Like a submerged time capsule, the wreck lay mostly buried in the sand and silt bottom. Only portions of the two paddlewheel, the stern post and parts of the steam engine and walking beam drive mechanism protruded from the bottom. Two years later Cloutier took the U.S. Navy to court to obtain Admiralty Rights but was unsuccessful and the Hatteras remains property of the U.S. Navy. Visibility this close to shore is highly variable and ranges from zero to 40 feet. In 2010 after Hurricane Ike and some other storms had passed directly over the wreck area, divers conducting surveys for the Bureau of Ocean Energy Management reported that a significant amount of cover had been swept away exposing much more of the shipwreck.

This exciting news prompted Dr. James Delgado, a renowned marine archeologist and Director of Maritime Heritage for NOAA, to organize a privately-funded mission involving 31 people and three vessels to assess and map the USS Hatteras. The two day mission took place in September 2012 and employed a new, cutting edge BlueView sonar technology. The FGBNMS provided the RV Manta as a platform for the mapping operation. Northwest Hydro provided a quarter million dollar High Definition 3D sonar tool, BV5000, to map the 220 ft long steam-powered paddlewheeler. Visibility levels are not an issue with sonar. The FGBNMS dive team to position and re-position a tripod-mounted sonar scanner 24 times. Prior to initiating the scanning operation, divers established centerlines of the wreck using measuring tapes stretched both longitudinally and across the wreck from sidewheel to sidewheel. Thirty five dives later over a two day period in visibility that ranged from 5 to 15 feet, the scans were done. Ultimately, maps were created from mosaics of scanned files. This was a first ever state-of-the-art sonar technology deployed to map a shipwreck in the ocean on an archeological expedition.



Considering the number of moving parts, complexities that challenged communication and coordination, and the fact that divers were using tools they've never handled before in reduced visibility levels they've never worked in, the results of this project were outstanding. In addition to the detailed 3D map of the wreck, new photographs were captured using ultra wide angle lenses, and new bow features were discovered that hadn't been previously observed.

Education was a key component of the Hatteras Mission. In addition to securing support from Teledyne BlueView, the Explore Ocean Foundation of Seattle provided sponsorship for two local-area high school students to participate on the project along with three university students from Texas A&M Galveston campus. All were involved hands-on topside deploying the 3-D sonar system and assisting the science team.

Upon arrival at the wreck site, the September 2012 assessment project began with a memorial service for the two sailors who lost their lives during the battle. A fireman and a coal heaver, both Irish immigrants, never left their stations and heroically, went down with the Hatteras.

James Delgado summed the Hatteras Mission when he said, "This technology (BlueView) allowed us to virtually raise the Hatteras while leaving her entombed as a war grave." There's no doubt that the 3-D images and photographs will not only aid archeologists and historians, but give the public a clearer view of the fascinating maritime history of our Gulf coast from 150 years ago.

Did You Know This About...

John Van Atta



- In high school, set up a wet B&W dark room with my brother in our parents basement.
- First learned to dive while studying geology at New York State College at Geneseo in 1973. YMCA certification and first open water check out dive in New York Finger Lakes on a very cold day in November.
- Was number 11 in the draft lottery, but failed my induction physical because of an eye injury sustained in water polo class the day before the physical. And the draft ended during my 6 months medical deferment.
- A year after graduating college enlisted in the Coast Guard and worked in a photojournalist office before going to electronic technician school. Liked taking photos, but wasn't too keen on journalism.
- Had lots of opportunities for warm water diving while stationed in Okinawa, Iwo Jima, Kure Atoll, Puerto Rico, and Miami. Started shooting Ektachrome underwater with a Sea & Sea SE, and later the Sea & Sea Motor Marine II. Recertified NAUI while attending Advance Electronics Training at Oregon Institute of Technology.
- While stationed in Miami I hooked up with the South Florida Underwater Photo Society and went on a Peter Hughes trip to Papua New Guinea with them for my 50th birthday. Got additional certifications in Miami from SSI.
- Found HUPS when I was transferred to Galveston in 2001. Transferred to Corpus Christi in 2005 and upgraded to DSLR in an Ikelite housing in 2007 before going on a live a board trip to the Great Barrier Reef in Australia.
- Retired after 30 years in April 2007 and moved to Texas City where I live with my wife Graciela and Shorty our dog. Since retiring we have enjoyed growing vegetables and citrus trees, hiking and RV camping with a small travel trailer, and country dancing.
- Also enjoy annual snow skiing trips to Utah, surfing, and making stained glass.
- Used COVID isolation time to finally learn how to use Lightroom Classic after many years of using Photo Shop Elements.
- Anxiously looking forward to next post COVID HUPS trips to Bonaire and BVI.



Common Fishes of the Red Sea

9/7/2021 - 7 pm Central Time

The Red Sea is full of fascinating fishes and a favorite spot to dive. Learn how to recognize some of the fishes you may encounter there.

IMPORTANT: Note the time zone and make sure you adjust it as needed for your location!

Led by: Christy Semmens

Region: South Pacific/ Indo Pacific/ Indian Ocean/ Red Sea



Register for Fishinar

SAVE THE DATE

Houston Underwater Film Festival

The HUFF 2022 is April 2-3, 2022 at the Midtown Arts and Theater Center - Houston (MATCH).

FALL 2021 VIDEO CONTEST

Entries are due by midnight October 1. Limit of 5 minutes and 2 GB. Voting will take place on the HUPS Video Contest Facebook page through October and winners will be announced at the November HUPS meeting. View the rules at hups.org.

Address questions to betsybeasley@swbell.net.

Please transfer files to Betsy Beasley via the free service - WeTransfer.com

Membership

Info for Dues Payments

- **\$35 single person membership**
- **\$45 family membership**
- **Payable via PayPal on-line through HUPS webpage or cash/check. If choosing to pay via cash/check, please let us know so we can provide to you a mailing address since we are still meeting virtually and unable to collect payments in person during our monthly meetings. <https://www.hups.org/join>**
- **Contact Monica Losey at monica_losey@yahoo.com**

Monthly Photo Contest

Photo contest entries are due on the Wednesday before the upcoming monthly meeting. Please send them to Martin Daniels at

HUPS_Photo_Contest@googlegroups.com

Address questions to Martin at

martin.daniels3@gmail.com

From the Editor.....

Send program ideas to Dennis Deavenport at ddeavenport@comcast.net


Send workshop ideas to Craig Beasley at cb_as@hotmail.com

Send newsletter entries to Betsy Beasley at betsybeasley@swbell.net


2021 Meeting Presentations

Who	When	Topic	Expanded Topic
Tom Collier & Others	January 4	"Anything Goes Night" - Video clips from everyone	Discussion during presentation - what, where, how
Mike Bartick	February 1	"Macro Photography"	Sidebar into Black Water diving at Anilao
Marty Snyderman	March 1	"Diving in Indonesia"	Focus on Atlantis Resorts
Jody and Barry Cline	April 5	"Diving Puerto Galera and Dumaguete in the Time of Volcanoes"	Diving the Atlantis Resorts in Puerto Galera & Dumaguete
Dr. Bob Sanders	May 3	"Diving in Antarctica"	Exploring below 12 ft. of solid ice
Mike Greuter, Catrin Pichler, Craig/Betsy Beasley, Paul Cater Deaton, Scott Bauer	June 7	Short Shows: "Off the Beaten Track"	Video and Photo Contest Winners, HUFF stuff, announcements, and drawing for HUFF tickets
Betsy Beasley	July 12	HUFF Winners	1st, 2nd and 3rd Place films from each category
Jennifer Idol	August 2	"Lens of Adventure"	Book Giveaway - "The Underwater Designer"
Scott Bauer	September 13	"Diving Inland Texas"	A tour through the inland lakes and waterways of
Justin Wallace	October 4	Somewhere in the Caribbean Islands	Experience the Caribbean Islands from an expert
Burt Jones & Maureen Shimlock	November 1	"Bird's Head Seascape"	Conservation programs in the Bird's Head region
Martin Daniels TBD Mary Daniels	December 6	Best of HUPS Contest/ Jackie and Mary Lou Reid Retrospective/ Christmas Dinner	Best of HUPS in Novice, Intermediate and Advanced Categories/ Lives of Jackie and Mary Lou Reid plus Jackie's most iconic photos


SEPTEMBER 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	LABOR DAY	7	8	9	10	11
12 	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

OCTOBER 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4 	5	6	7	8	9
10	COLUMBUS DAY	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
Happy Halloween!						

NOVEMBER 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 	ELECTION DAY	3	4	5	6
7	8	9	10	VETERANS DAY	12	13
21	22	23	24	Thanksgiving Day	26	27
28	29	30				



Monthly Meeting

**The Houston Underwater Photographic Society
meets at the Bayland Community Center from
7 pm - 9 pm, the first Monday of each month
(except Monday holidays).**

6400 Bissonnet, Houston, Tx. 77074

Visitors are always welcome!

2021 HUPS Officers

President: David Lenderman

Vice President: Dennis Deavenport

Secretary: Tammy Allyn

Treasurer: Tom Collier

Membership: Monica Losey

Photo Contest: Martin Daniels

Video Contest/ HUFF Coordinator/ Newsletter: Betsy Beasley

Workshop Coordinator: Craig Beasley

TGCC Reps: Frank Burek, JaVan Pruett and Mark Leiserowitz

Webmaster: Joe Holden

Trip Coordinator: Joe Haws

Historian: Frank Burek

Special Events: Mary Daniels

Merchandizing Coordinator: Sandy Bryan

Moody Gardens Coordinator: David Lenderman

2021 HUPS Board of Directors

Frank Burek	Henry Ragland	Craig Beasley
Mary Daniels	Debbie Mensay	Betsy Beasley
Martin Daniels	Jim Mensay	Mike Greuter
Joe Haws	Monica Losey	Russell Ramsey



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