

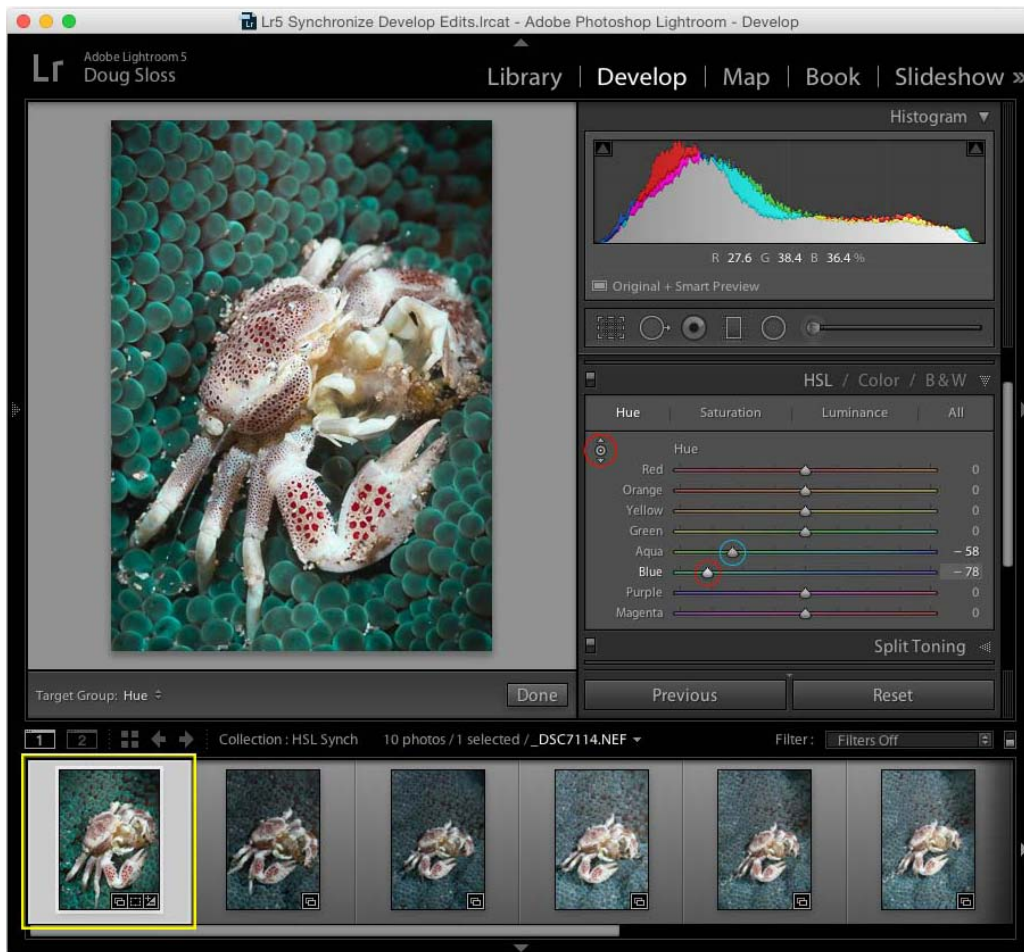


Figure 2: Hue adjustments were made using the Targeted Adjustment Tool (red circles) along with a manual adjustment to the Aqua slider (blue circle). As a result, the thumbnail image in the Filmstrip also reflects the color change (yellow square).

the tentacles were a color combination of both the Blue and Aqua hues, but I was able to further improve the overall color by manually moving the Aqua slider further left to get the color I'm looking for. (Figure 2)

Color saturation was them

optimized under the Saturation tab. Here, I again used the TAT to increase color intensity by clicking and dragging on the same region of tentacles. I also increased saturation throughout the red and orange tonal ranges by manually moving both

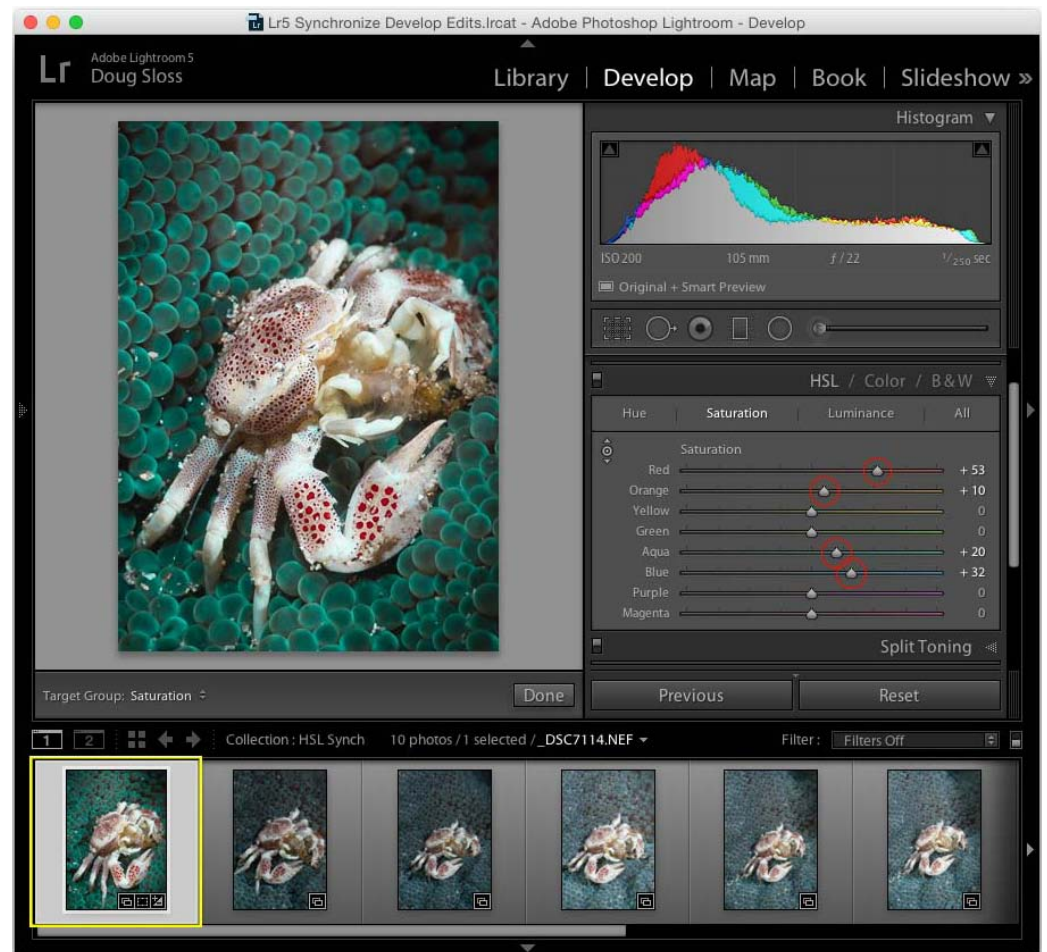


Figure 3: Saturation adjustments in the HSL panel (red circles) help polish off the color adjustments already made to the file. Notice the difference of the image thumbnail compared to the others (yellow square).

sliders to improve the overall color on the crab and further strengthen the color contrast going on between the reds and greens which helps make a stronger shot. (Figure 3)

As I'm working with multiple images of the same subject matter

I want to do similar edits to, I can save time, by applying these develop changes to the rest of the series using Lightroom's Synch command. To do that, I must first select the rest of the images I want my develop edits applied to, and make sure the photo

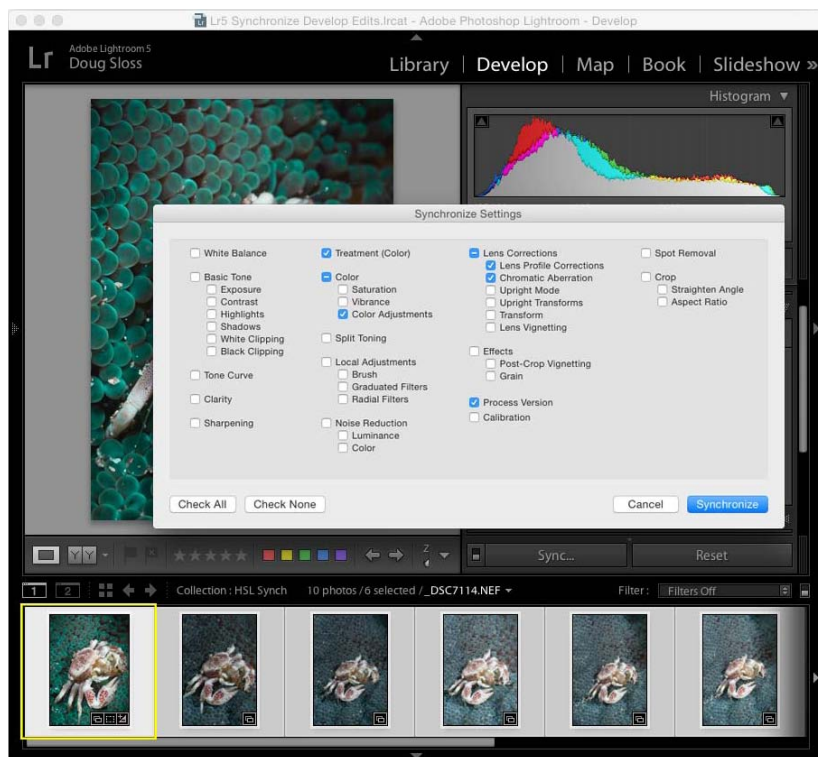


Figure 4: Changes made to the first image are now applied to the others in the set using the Synch command. In the dialog, only the changes I want applied to all the files are checked.

I'm currently working on is still the most active thumbnail. Then I'll press the Synchronize button to open the command dialog.

Inside the dialog, I'll want to select just the develop edits I'd like to batch process before hitting the Synchronize button. For this series, I only want to synch

the work I've completed in the Lens Correction and HSL panels. To play it safe I often clear the fields by pressing 'Check None,' and then select only the changes I want applied to the photo set. In this case, that's the Treatment and Color Adjustments which relate to the HSL panel and the appropriate boxes inside

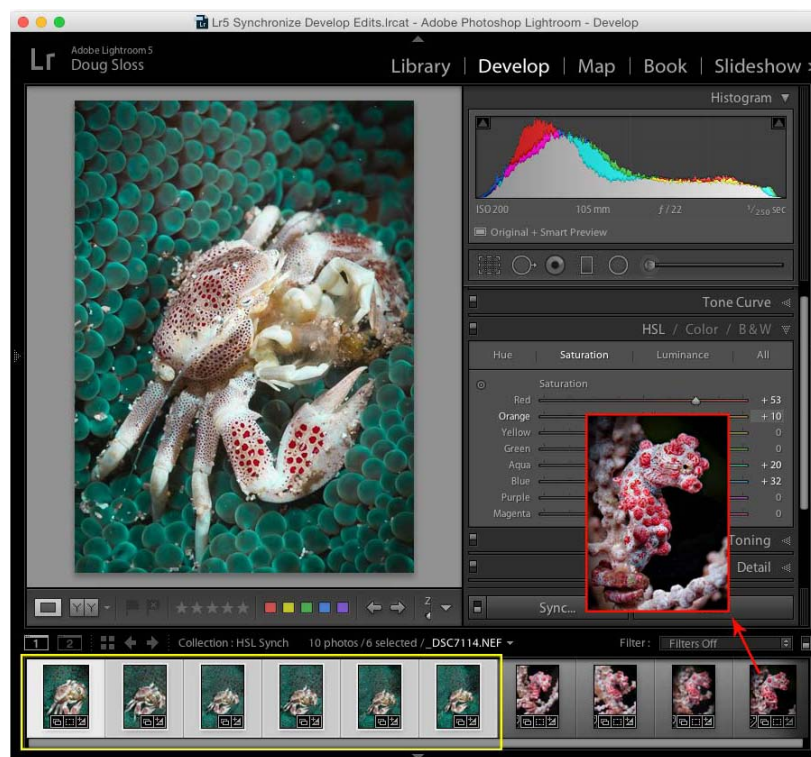


Figure 5: Once the edits are synchronized, the changes are applied to the rest of the image set. Notice the updated thumbnails now closely match the look and feel of the first image in the set (yellow rectangle). This technique is easily repeatable for other macro image sets too. (red rectangle).

the Lens Correction section too. I'll also want to make sure all the images are using the same Process Version as well. (Figure 4)

After pressing Synchronize, the develop changes are run on the selected files and the update changes ripple through

each thumbnail, giving you a quick visual confirmation your develop edits were indeed applied. Notice how the porcelain crab Filmstrip images now appear optimized and contain new develop icon thumbnails as well. (Figure 5)

Using the Synchronize feature inside Lightroom is

a great way to quickly batch apply a series of develop changes to an image set. And once changes are applied to your photos, you can of course go back and refine these adjustments on an image per image basis to tweak each individual look to perfection.

This is a great tip to help speed workflow and is most effective when you want to optimize a set of macro images where the subject matter you're photographing is fairly stationary like these porcelain crabs and the pygmy seahorses in Figure 5. Get up to speed and synchronize.

Doug Sloss

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Guidelines for contributors

The response to UwP has been nothing short of fantastic. We are looking for interesting, well illustrated articles about underwater photography. We are looking for work from existing names but would also like to discover some of the new talent out there and that could be you! UwP is the perfect publication for you to increase your profile in the underwater photography community.

The type of articles we're looking for fall into five main categories:

Uw photo techniques - Balanced light, composition, etc

Locations - Photo friendly dive sites, countries or liveaboards,

Subjects -, Anything from whale sharks to nudibranchs in full detail

Equipment reviews - Detailed appraisals of the latest equipment

Personalities - Interviews/features about leading underwater photographers

**If you have an idea for an article,
contact me first before putting pen to paper.
E mail peter@uwpmag.com**

How to submit articles

To keep UwP simple and financially viable, we can only accept submissions by e mail and they need to be done in the following way:

1. The text should be saved as a TEXT file and attached to the e mail

2. Images must be attached to the e mail and they need to be 144dpi

Size - Maximum length 20cm i.e. horizontal pictures would be 20 cm wide and verticals would be 20cm.

File type - Save your image as a JPG file and set the compression to "Medium" quality. This should result in images no larger than about 120k which can be transmitted quickly. If we want larger sizes we will contact you.

3. Captions - **Each and every image MUST have full photographic details** including camera, housing, lens, lighting, film, aperture, shutter speed and exposure mode. These must also be copied and pasted into the body of the e mail.

Parting Shot

As a child, I dreamed about discovering sunken treasure and going on new and exciting expeditions in the deep blue sea. It was many years before I became a scuba diver, but the fantasy pursued me into adulthood. As an underwater photographer, the desire to find new and exciting things to photograph is always persistent.

Recently, the US Eastern Pacific coast experienced unusually warm water temperatures. This treated the California coast to a host of sea creatures that usually spend their time in warmer waters. Sightings have included hammerhead sharks, dorado, Yellow fin tuna, trigger fish, whale sharks, wahoo, and Blue Marlin to name a few, all of which reside in the warmer seas to the south.

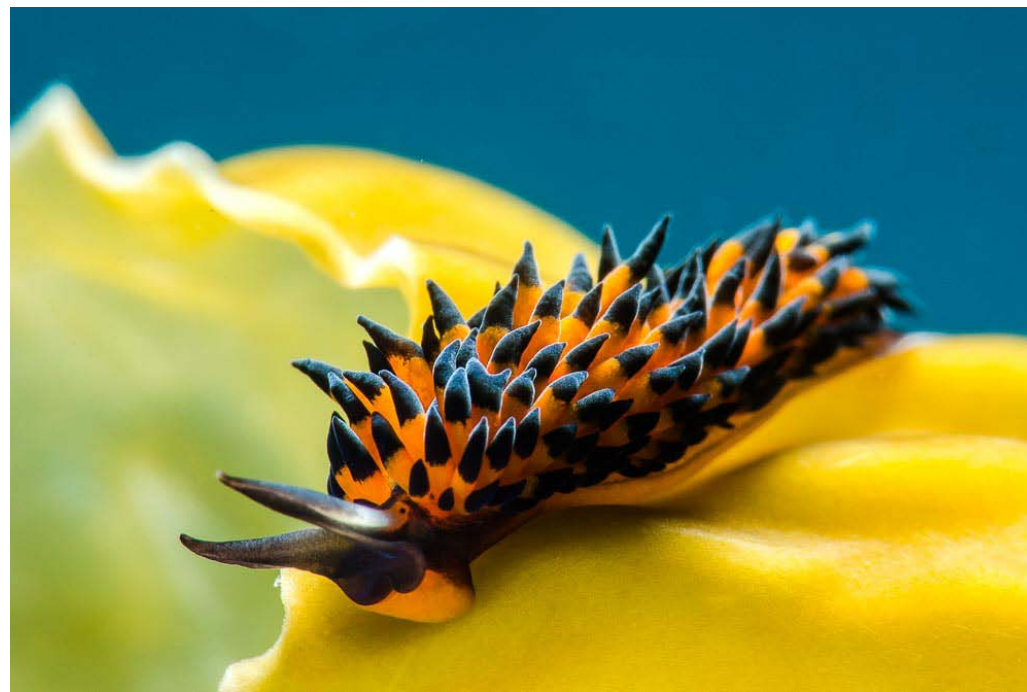
With all the news of these creatures in our oceans, I was determined to see and photograph one for myself. I spent many days diving the California coast, and keeping my eyes open for that elusive whale shark, but had no luck.

Early in October, I decided to tempt fate by rigging my camera system to shoot super macro. Praying that Murphy would not enact his law on me, I spent my day with my nose in the nooks and crannies

of Catalina Island's beautiful kelp forests. Toward the end of the day, I spotted a small orange dot on a kelp stalk. Using my camera lens for magnification, I discovered the dot was moving and had rhinophores!

The temperate waters of Southern California host quite a variety of beautiful nudibranchs, but I had never seen one that looked like this. I knew immediately that I had found something unusual. I wanted a blue background to compliment the colors on the slug so I set my ISO to 400 and my shutter speed to 1/80th and positioned myself so that the camera was pointed almost directly in to the sun. Upon my return to shore I arranged for one of my images to be sent to some authorities in Marine Science.

Ángel A. Valdés, Ph.D., (Department of Biological Sciences, California State Polytechnic University) responded that, based on the photograph, "the slug appears to be *Placida cremoniana*, a sacoglossan sea slug." He amended that, "further research would be necessary to verify this find, as this is the first time it has been recorded this far north, and we don't know if this is a species complex, or a species



Nikon D7000 in Sea and Sea Housing, Dual YS-D1 Strobes, 105mm lens and +10 diopter, f/36, 1/80, ISO 400.

that has dispersed recently (human introduction)."

In the weeks following my discovery, I returned several times to look for the tiny slugs. They seemed to be everywhere I looked! I collected some specimens to be studied and analyzed, hoping that a new species has come to stay. But "staying" might be optimistic at this point. This slug is a warm-water animal, and the Eastern Pacific is returning to colder temperatures. Will *Placida cremoniana* survive to become a permanent resident? I sure hope so.

In any case, my childhood dream of discovering a treasure in the sea has come to fruition, fueling my desire to discover more.

Brook Peterson

<http://about.me/brookpeterson>

Do you have a shot which has a story within a story?

If so e mail it with up to 500 words of text and yours could be the next Parting Shot.

peter@uwpmag.com