



HUPS Newsletter

October 5, 7- 9 pm



True Confessions of a Video Junkie: I Shoot Raw with Craig Beasley

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HOUSTON UNDERWATER PHOTOGRAPHIC SOCIETY
PRESENTS

[Link to the Zoom broadcast](#)

Meeting ID: 822 2562 5836 Password:
079944

TRUE CONFESSIONS OF A VIDEO JUNKIE: I SHOOT RAW!

CRAIG J. BEASLEY



FORMATS



MOTIVATIONS



CHALLENGES



LESSONS LEARNED

What happens when an underwater videographer
finally takes the plunge into **RAW**?



OCTOBER 5, 2026



7:00 PM



BAYLAND COMMUNITY CENTER + ZOOM
HOUSTON, TEXAS

President's Message

by Craig Beasley

I'm doing double duty this month – writing the President's page as well as presenting at the monthly meeting, which is Oct. 5 at Bayland Community Center. You can find the synopsis for the talk in these pages, but spoiler alert, it's entitled "True Confessions of a Video Junky: I'm Shooting RAW!" I'm sure that most of us with a 3rd grade sense of humor are snickering at the title – takes one to know one – but of course, I'm talking about recording video in the native raw format, which means using the signals generated by the sensor directly without imposing some sort of compression or processing.

I won't steal Justin's thunder in his introduction to the talk, but I have some tangential musings I developed in preparing for it. Are you slow to adopt new technologies? I sure am. Having been around the block a few times, we are all aware that new technology gets a pretty hard sell and tends to leave out some of the more interesting things that you may find. I've come to expect that, but the reality is that when you live truly on the bleeding edge, you may be the one discovering some of the more obscure challenges. For example, is the software available and ready; what do you need besides what they tell you you need; do the people supplying you actually have experience with the product; can you get the straight answer out of salesmen or will they try to sell you what they have; etc.

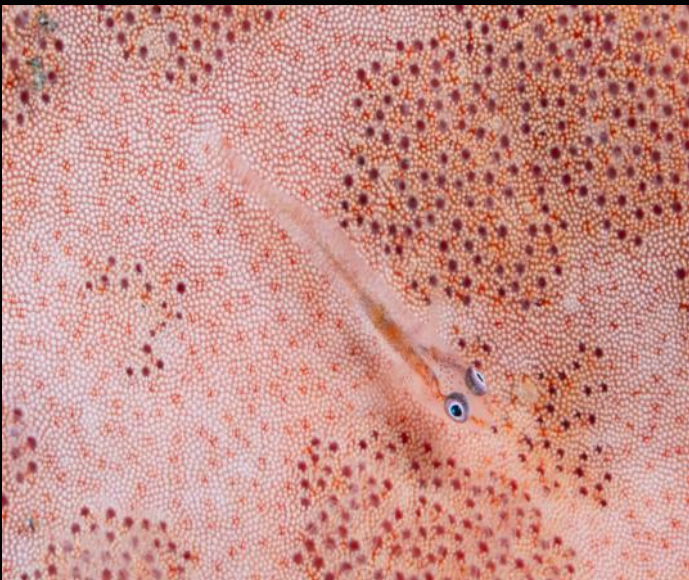
I'll leave the details for the talk, but I did experience most of these issues, some easily resolved, others not. I'll just close by saying there is nothing more frustrating than to get a new system, test it out on land and even in a pool and then get it into a real dive situation half-way around the world only to find you can't film with it. Yes, that happened, but you'll have to come to the talk (or tune in) to find out all about it.

September 2026 Photo Contest

Camouflage



Aaron Crumbley - Novice 1st



Aaron Crumbley - Novice 2nd



Kurt Bollman - Novice 3rd



Tiffanie Crumbley - Intermediate 1st



Alex Kendig - Intermediate 2nd



Tiffanie Crumbley - Intermediate 3rd



Scott Singleton - Advanced 3rd



John VanAtta - Advanced 3rd



Barry Cline - Advanced 2nd



Scott Singleton - Advanced 1st



John VanAtta - Advanced 1st

2026 POTY STANDINGS

	Novice	
1ST	Aaron Crumbley	564
2ND	Kurt Bollman	523
3RD	Cathy Strahan	51
	Intermediate	
1ST	Tiffanie Crumbley	588
2ND	Lynn Zechiedrich	443
3RD	Alex Kendig	384
	Advanced	
1ST	John Van Atta	657
2ND	Scott Singleton	611
3RD	Justin Wallace	599
4TH	Barry Cline	569

**Click [here](#) to view the
HUPS Photo Contests
on HUPSdotORG.**

2026 Photo Contest Categories

January	Banded/Stripes	A fish or critter that has bands or stripes on their body. Detail: A pattern of parallel bands or lines on a contrasting background.
February	Crustaceans (Shrimp, Lobsters, Crabs, etc.)	Just like it says - look it up in the book (crabs, shrimp, lobsters, barnacles, etc.). When in doubt, Wikipedia can help you out.
March	Diagonal Composition	A diagonal composition is employed to arrange elements in an image based on a diagonal line.
April	Gobies, Blennies, Jaw fish, Triple fins	Tiny guys that like to hug the reef, hide out in holes, or build their nests in the sand. If you aren't sure, look it up in your fish ID book.
May	Fish with Spots or Polka Dots	A small round or roundish mark, differing in color or texture from the surface around it, such as boxfishes, coffer fishes, cowfishes and trunkfishes.
June	Eels (morays, garden, etc.)	There are lots of eels out there. They are pretty easy to spot. Think "snakes with gills".
July	Natural light	Use the sun for light (vs strobes), so lighting will be more even. Ideal for large subjects: large reefs, schools of fish, silhouettes, or large wrecks.
August	Odd-shaped bottom dwellers	If it's a bit odd looking and spends most of its life on or in the sand or reef, it probably qualifies. Infrequent-swimmers. Frogfish, crabs, flounder, scorpionfish, toadfish, batfish, lizardfish, crocodile fish...
September	Camouflage	Underwater camouflage is the set of methods of achieving crypsis—avoidance of observation—that allows otherwise visible aquatic organisms to remain unnoticed by other organisms such as predators or prey.
October	Large swimmers (> 4 feet) - not people	A fish or critter that is "swimming" with a length > 4 feet, such as: grouper, tarpon, shark, sting ray, manta ray, dolphin, moray eel
November	Hawkfish, Drums, Triggerfish	This theme gives you up to 3 possible choices of fish families. If not sure, check your fish ID book.
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.

2027 Photo Contest Categories

January	Angelfish & Butterflyfish	Pomacanthidae & Chaetodontidae are platter-flat, colorful, and pretty. If you aren't sure, look it up in your fish ID book.
February	Man-Made/Wrecks	Any large object (larger than a basketball) made by man that is on the bottom, such as: ships, planes, vehicles, etc. Avoid trash and debris.
March	Turtles	Sea Turtles, any variety – one or more. Your choice. Our air-breathing aquatic reptile buddies with the ancient pedigree.
April	Black & White (monochrome)	Mono-color images (black & white, sepia, blue-tone, etc.). Only shades of one color are allowed. Can be taken as a mono-color image straight out of the camera or edited down from full color.
May	Flat fish	It needs to have a pronounced flat profile and be a FISH: flounder, angelfish, filefish, butterflyfish, sunfish, triggerfish, etc.
June	Macro - Smaller than an orange	The subject is smaller than an orange. Can be a portion of a larger subject (eyes, fins, etc.). Should be taken with a macro lens or one that focuses close. Don't just over-crop.
July	Damselfish, Chromis, Hamlets, Basslets	A group of small fish generally 3 to 6 inches in length that have a perch like or oval profile. If you are not sure look in your fish id book.
August	Cephalopods (octopi, squid, cuttlefish)	Cephalopods are a sub-group of the phylum Mollusca (i. e., mollusks). Limit your entries to: squid, cuttlefish, octopi, and nautilus. (Not snails, slugs, clams, nudibranchs.)
September	Hogfish, Wrasses, Parrotfish,	This theme gives you up to 4 possible choices of fish families. If not sure, check your fish ID book.
October	Sharks & Rays	Chondrichthyes or cartilaginous fishes are jawed fish with paired fins, paired nares, scales, two-chambered hearts, and skeletons made of cartilage rather than bone. The class is divided into two subclasses: Elasmobranchii (sharks, rays and skates) and Holocephali (chimaeras, sometimes called ghost sharks).
November	Anemones & things that live in them	Just like it says. To qualify, an anemone must be in the shot. The "things" (clownfish, crabs, etc.) are optional.
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: Enter anything you want as long as you do the photography and any special editing.

Fall Video Contest

Entries are due by midnight October 1.

Short Video and Feature Length Video categories.

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 on hups.org.

Address questions to betsytennis@gmail.com

Please transfer files to Betsy Beasley via any free service like WeTransfer.com





Welcome to Fin Facts, where we swim into the story behind a different HUPS member each month. Grab your mask and snorkel—we're exploring their favorite underwater adventure, creative inspirations, and the gear that keeps their fins kicking. Let's dive in with...

Debbie Mensay



Fin-tastic Image

Kasai Village, Cebu, Philippines.



UNDERWATER RIG

I'm a bit behind the times and am still shooting a cropped sensor Canon 7D in an Aquatica housing, dual Ikelite DS-125 strobes. My favorite lens is my 100mm macro lens. Above water, though, I shoot with a mirrorless Canon R5MII. This is most often paired with the Canon RF 100-500mm

1

DIVING

A snorkeling trip while on a Caribbean cruise in 1989 lead us to take scuba lessons when we got back home (we were living in Boulder, CO at the time). We continued to learn, and I became a PADI instructor eventually.

2

PROFESSION

By degree, I am an engineer (BS, Chemical Engineering, Texas A&M; MS, Environmental Engineering, University of Colorado-Boulder; MBA, University of Colorado-Denver). I started out as a Chemical Engineer for Amoco Chemicals, but switched to an Environmental Engineer for Anheuser-Busch, then an Environmental Manager for Coca-Cola/Minute Maid. I spent 22 years at Coke, retiring from there in 2013.

3

HUPS

We've been members for at least 20 years. I got my first "real" underwater digital camera - a Canon Rebel in an Ikelite housing -- in 2004 and knew I needed to learn more about how to use it. We already knew a lot of HUPS members from HUC and SeaSpace, so it was an easy decision to join.



RECENT PURCHASE

I haven't actually bought anything in a while for diving....

More Fin Facts...

What is your favorite dive destination and what makes it special for you?

I love shooting macro subjects, so Kasai Village in Cebu, Philippines and Lembeh Strait, Indonesia top my list. Both have so many of the unique little critters that I love.

What underwater location is currently at the top of your wish list?

I'd go back to Cebu in a heartbeat...

What critter are you currently obsessed with or hoping to shoot next?

Pygmy seahorses are my all-time favs. But, since we're now confined to above water wildlife, I love cats, especially babies -- lions, leopards, cheetahs, servals, caracals, wildcats. On our last trip to Kenya in 2025, we got to see a melanistic leopard (the famous Giza) as well as a caracal at night.

What are your dive plans for 2026?

Unfortunately, due to back and neck surgery, my hubby Jim is no longer able to dive. So, we've transitioned to taking photos of above water critters. Southern and eastern Africa is now our happy place, with 17 trips to 9 different countries so far. We also enjoy shooting bears in Alaska, and whales in Alaska and Maui.



Thank you Debbie, I am with you on the Pygmy Seahorse; its the most delicate thing I've ever shot, coincidentally it was in Cebu. Ooh and I still have

my Canon 7D on my wall...I never took it underwater but I shot a lots of birds with it... ooooh wait that came out wrong.
Many Tanks! - Justin

Which do you prefer?



“Photography. Although, with my latest camera (Canon R5MII), videography is much easier -- I just need to remember to do it.”

WANT TO BE
FEATURED ON FIN
FACTS?

We'd be thrilled to hear your story, **scan** or **click** the code, fill out the form, and stay buoyant!



SCAN OR CLICK

One Last Dive with PeeWee

A photographer's perspective on capturing a final farewell at sea

Words and photographs by Justin Wallace

As underwater photographers, we spend a lot of time trying to anticipate what will happen next.

We learn the behavior of our subjects. We watch the current. We think about light, composition and positioning. We try to put ourselves in the right place before the moment happens.

But on a recent trip aboard the MV Fling to the Kraken wreck off the Texas coast, I found myself preparing to photograph something I had never photographed before—and something I knew I would only have one opportunity to capture.

We were saying goodbye to our dear friend, Rodney Paul Dwire, affectionately known to many of us as “PeeWee.”

I knew PeeWee personally, and when I think about him, the first thing I remember is his smile. He had a warm demeanor and a way about him that made you happy to see him. So although I entered the water with a camera in my hands, this wasn't simply another photographic assignment. This one was personal.



Nikon D850, 15mm, 1/200, f/14, ISO640.

The plan was to release PeeWee's ashes into the Gulf, and I wanted to capture the moment from the water as a split shot—his friends gathered aboard the Fling above the surface and his ashes entering the ocean below.

Technically, that presented an interesting challenge. Split shots are difficult enough when you have control over the scene. This time, I had none.



Nikon D850, 15mm, 1/320, f/13, ISO250.

I had never photographed ashes entering the water. I didn't know what they would do.

Would they float? Would they immediately sink? Would they disperse across the surface? Would they follow the current? There was almost no current that day, which somehow made their behavior even harder to predict.

And, most importantly, there would be no second take.

I positioned myself in the water beside the Fling, watching through the viewfinder and trying to balance two very different worlds. Above me were PeeWee's friends and loved ones preparing to say goodbye. Below me was the blue Gulf of Mexico and the unknown.

Then the ashes were released.



Nikon D850, 15mm, 1/320, f/13, ISO250.

For a moment, the photographer in me took over. Frame. Focus. Waterline. Composition. Shoot.

But through the camera I watched something remarkable happen.

Instead of simply disappearing, the ashes entered the water and blossomed into a pale cloud beneath the Fling. Fine particles streamed downward while the larger cloud seemed almost suspended in the blue. With virtually no current, it remained visible long enough for me to capture several frames.

Looking at the photographs afterward, the image that stays with me is the split shot.

Above the water are the people who came to say goodbye. Below it, PeeWee begins his final journey into the ocean.

The waterline separates the two, but it also connects them.

Later, we descended to the Kraken. Its enormous bow emerged from the blue, covered in marine life and surrounded by fish—a reminder of something divers understand particularly well: beneath the surface, things change, but they don't simply disappear.



Nikon D850, 15mm, 1/80, f/8, ISO320.

I've photographed wrecks, sharks, tiny creatures and countless moments underwater. Usually I'm thinking about whether I captured the photograph I envisioned.

This time felt different.

I went into the water worried about focus, exposure, the waterline and what the ashes might do. I came out realizing that the technical challenge was only a small part of what I had photographed.

I had been given the privilege of documenting a friend's final goodbye.

And every time I look at that photograph, I'll remember PeeWee—not as the cloud disappearing beneath the surface, but as the man with the warm demeanor and that unforgettable smile.

One last dive, my friend - Justin.

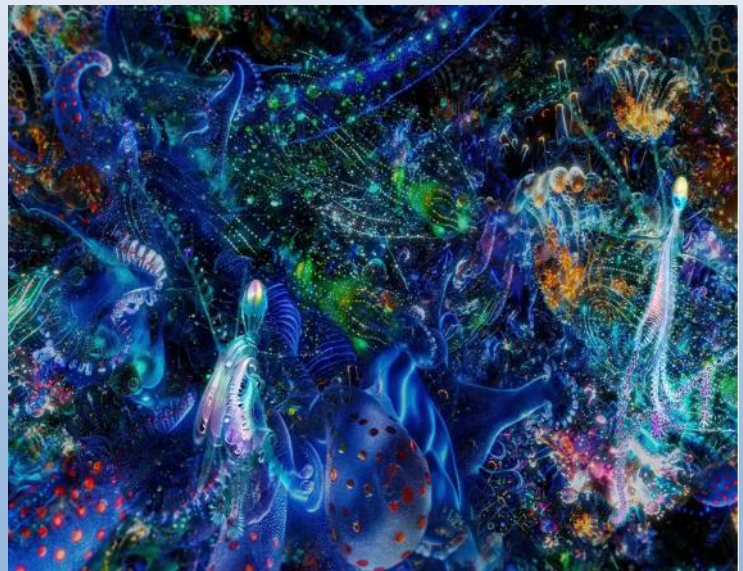


Artechouse

Twilight Zone: Hidden Wonders of the Ocean



For information and tickets go to: <https://www.artechouse.com/location/houston/?locations=houston>





Macro with Black Background Underwater Camera Settings



On the path to more creative photography, this technique is for many a first step. It involves forcing the camera only expose for the flash. The opposite of balanced lighting.

Where

Any water, any subject.

DSLR + Mirrorless

ISO: 100 to 200

Mode: Manual camera; TTL strobes

Aperture: f/16 to f/22; small apertures (larger numbers) are helpful here

Shutter Speed: 1/125 to 1/250 (or max flash sync speed)

Lens: 60mm Macro or 100mm (105mm) Macro

Point + Shoot

ISO: 100 to 200

Mode: M Manual or Av Aperture Priority; choose Macro focus mode if available

Aperture: The smallest possible aperture (largest number) for maximum depth-of-field

Shutter Speed: 1/125 to 1/250

Focal Length: Microscope mode (Olympus Tough TG-series) or close-up range



Juvenile Hawkfish. If there isn't anything behind your subject, the flash will disappear and your background will go to black when you use small Apertures. Fish that flit around are challenging to capture with a macro lens, it takes patience, lot's of misses, and some luck to get a nice pose, lighting, and background. Fish that perch allow for a thoughtful composition.

Technique

A pure black background separates your colorful subject in stark contrast for visual impact. Achieving this is very easy, your flash must simply expose the frame at least 2 (or more!) stops darker than the ambient light. So we keep our shutter fast, our ISO low, and close down the aperture.

From there the final key is for your subject to have nothing behind it... nothing for the flash to hit! An upward camera angle is the easiest way to achieve this, but depending on the distance it is possible to angle your strobes so they light the foreground and not the background. If this is done properly your water column can be jet black.

Strobes

Assuming you are shooting up at your subject, strobe placement is pretty flexible. After the capture, check to see if your light is hitting anything you didn't notice when you set up. Sometimes repositioning one of the strobes can solve this without changing the light on the subject. TTL will work perfectly for this as long as your subject occupies a reasonable amount of the frame. Using the spot metering system of the camera can be helpful for accurate exposure.



Super Macro Underwater Photography Techniques

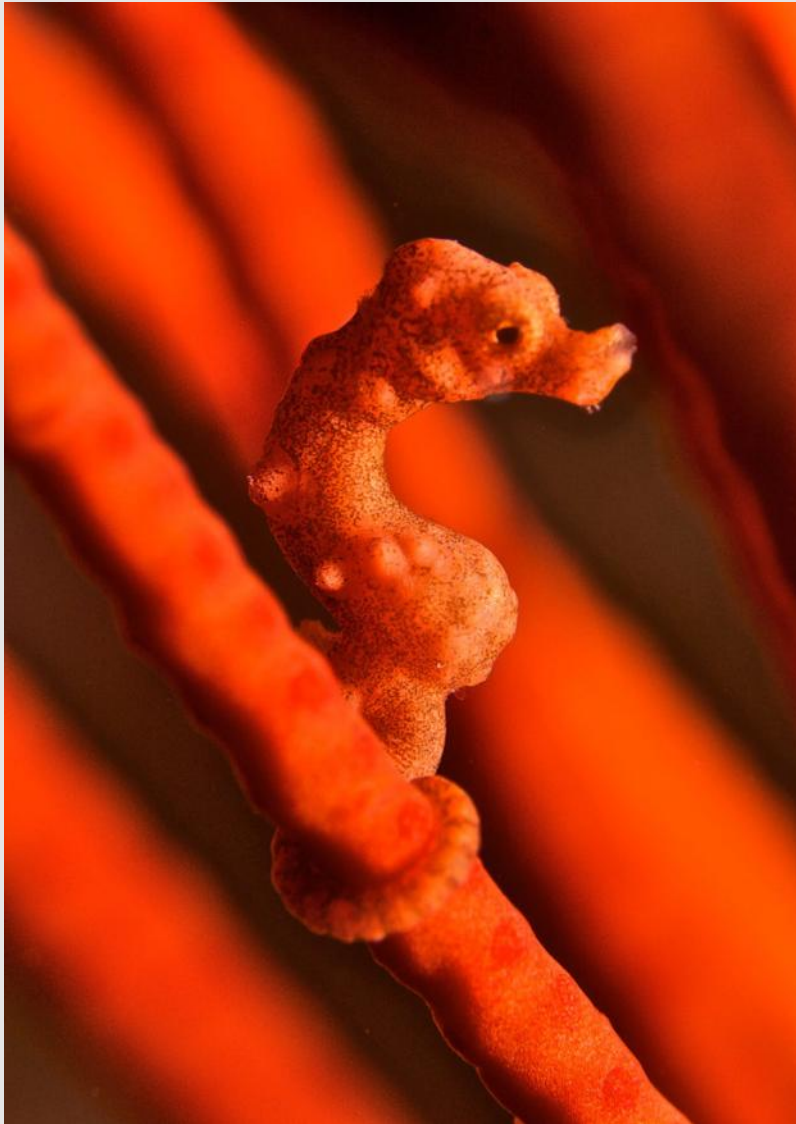


Magnifying past a 1:1 image ratio of your subject is commonly referred to as going from macro photography to super macro photography. Super macro is a challenging but rewarding subsegment of underwater photography.

A standard macro takes a subject you can see pretty well with the naked eye, and brings out detail, color, and translucence that you had no idea was there unless you had seen in an image before. *Super* macro often deals with subjects that you can barely discern with your eye. The details revealed in a well exposed capture are stunning, and addictive.

Super macro photography is challenging due to the narrow depth of field and the very close working distances. Shooters working on super macro images are notorious for being the worst dive buddies, preferring to concentrate on the smallest section of reef, and seldom moving.

There are many approaches. Most require lots of light so we can stop down our lens for maximum depth of field.



Classic Solution

For DSLR users, the most popular lens choices are:

- Canon EF 100mm f/2.8L IS USM Macro
- Nikon 105mm f/2.8G EF-ID VR Macro
 - Sony FE 90mm f/2.8 G OSS Macro
- Sigma 105mm f/2.8 EX DG OS HSM Macro
- Canon EF-S 60mm f/2.8 Macro (crop sensor cameras only)
- Nikon AF 60mm f/2.8G ED Macro (crop sensor cameras only)

•

Then you add external magnifying lenses or diopters to allow closer focusing and greater magnification. These diopters can be screwed onto the lens itself, but more popular are the external wet lenses that can be attached to the end of your flat port.

A diopter is referenced by a + number which indicates its strength, i.e. +5, +10, etc. The greater the number, the greater the magnification. Most macro wet lenses can also be stacked for greater magnification. Examples are the INON UCL-165, ReefNet SubSee Magnifier, and the SAGA Diopter Close-Up Macro Lens.



Focusing Techniques

Be prepared: it's much harder than macro.

Often center spot focus is the way to go for super macro. Your depth of field is so narrow you have to choose what is going to be sharp, and what you choose is key. Autofocus is fantastic for macro photography but can be maddening for super macro as it struggles and continuously searches. There are a few ways to avoid this:

1. Use manual focus (MF).
2. Use the back button focus technique to lock focus, then get your subject properly in frame and shoot.
3. Switch to MF and lock the lens in minimum focus before you install it in the housing.

This means you will ultimately always shoot at the same distance

Regardless of the way you lock focus, most often you will rock the camera in and out of the focus plane and shoot when the focus is on the most important part of the subject.



A Different Approach

It is a happy coincidence that much of the new technology in compact and mirrorless cameras lends itself so well to super macro shooting.

Microscope mode like on the Olympus Tough TG-5 compact camera means super macro right out of the box. The magnifications rival anything that can be done with the previous systems discussed here.

Details

Many of us will want to shoot the smallest aperture we can muster (highest f/number) to battle the razor thin depth of field. But the assumption that f/22 is better than f/8 is being challenged these days. Some contend that each lens has a "sweet spot" in its aperture range.

The important thing to keep in mind is that you will have only one thing in focus... choose it well. Everything else will be "bokeh" which means it is out of focus on purpose.



Lighting Your Subject

There are still more challenges. One is light. We need a lot in a very small area. Most any flash is powerful enough, but the placement of your light can be tricky. Super macro lenses and particularly microscope modes typically require the subject to be “right on the lens” (but don't actually touch it). You may need a longer strobe arm to get the flash very close to the front of the lens and the subject. Often you will need to light from a top-down angle. Automatic TTL exposure is preferred for strobe light so that you don't blow out the subject and you can focus on.. well.. focus.

Constant Light

A simple solution is to use a constant-on video or dive light. We are capturing such a small area that the power (lumens rating) needed is minimal. The advantage is that your camera will see, and use this light. It will focus faster, and stop down its lens (if shooting in an automatic exposure mode). The disadvantage, particularly with very bright lights, is the heat radiated. You can feel it at very close distances, and so will your subjects. If you are night diving often the “bugs” will come out and follow you and dance in your frame. Lionfish and other predators will even use your bright light to hunt.

Ring Light

Ring lights are famous for macro work. The major advantage is the ability to light your subject consistently while maintaining a very short working distance (without touching). The criticism is that too much uniformity in your light, i.e. not enough



Focus Stacking: the Holy Grail?

There is a post-capture solution to depth of field at this level. Very little is being done with it currently, but as it's now being built into some cameras we expect to see more.

Simply put, you would capture a number of images of the same static subject, but changing the focus slightly for each frame. Then use software to combine these frames so all parts are sharp. The Olympus Tough TG-5 has this built in, and can rattle the frames off so quickly that hand holding is possible.

Conclusion

Keep a close eye on your dive computer because it's easy to get sucked into the world of super macro and lose sight on everything else. It will take a lot of patience and practice to get the right shot. Don't give up... super macro images can be astoundingly beautiful and worth the effort!



Gadget of the Month²⁷



**Bring your
favorite gadget
to the next
meeting to
share.**

HUFF 2026

Virtual Tickets

**Available at the HUFF website
and for all previous festivals
(2020, 2021, 2022, 2023, 2024, 2025)**

huff.hups.org/shop

**Continue to check the website for
upcoming HUFF 2026 and 2027 news.**

HUFF 2027 is April 3-4

Enter HUFF 2027 at

<https://filmfreeway.com/HoustonUnderwaterFilmFestival>

Entries are now being accepted



**M-V Fling has been carrying divers out to
the World-Class sites at the Flower Garden
Banks NMS and beyond! It's by far the best
diving in Texas. Come with us to dive in
BLUE-WATER and see coral reefs and all
the animals there!**

**726 West Brazos Boulevard, Freeport, TX,
United States, Texas
(979) 233-4445**

info@TexasCaribbean.com

Go view this video to get a small view of the Flower Garden Banks:

<https://>

www.facebook.com/100057303948082/videos/422927503937073

To book:

texascaribbean.com

**Miss
any recent
HUPS
Meetings?**

**Click [here](#)
to view them
on our YouTube channel
HUPSdotORG**



American Charitable Watersport Activities Foundation



2026 Supporter Registration

\$20

The “American Charitable Watersport Activities Foundation” (ACWA) was established by SCUBA divers on March 31, 2023. ACWA is recognized by the IRS as a 501(c)(3) public non-profit charity. Staffed by non-paid volunteers, all ACWA’s administrative expenses and some of its donation support, is provided annually by members of our community who chose to become “Supporters”.

Supporter Registration for the “American Charitable Watersport Activities Foundation” (ACWA) is open to Clubs and Individuals who reside in the United States of America.

“Supporters” on record for 2023, 2024 & 2025 are listed on a “Supporter Master List” and need not complete this form. They continue their charity efforts with their 2026 payment of \$20 to ACWA’s treasurer - Mark Leiserowitz (contact information listed below).

New “Supporters” need to complete this form to provide ACWA with contact and IRS reporting information. To join the others who believe in supporting the operations of a charity targeting our community. Please print legibly as e-mail addresses will be utilized to keep supporters abreast with the charity’s status and your name as identified below, used in any future donation reporting required by you or the IRS.

Make Checks Payable To: **ACWA, c/o Mark Leiserowitz, 5205 De Milo Dr., Houston, Texas 77092**

Name: _____ Phone / Cell Phone: _____

E-Mail: _____

Signature: _____ Date: _____

Click [here](#) to view the
Spring 2025 Video Contest

FALL 2026 VIDEO CONTEST

Entries are due by midnight October 1. Short Video and Feature Length Video categories. 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 on hups.org.

Address questions to betsytennis@gmail.com

Please transfer files to Betsy Beasley via any free service like 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. <https://www.hups.org/join>

Contact Dennis Deavenport at ddeavenport@comcast.net

SAVE THE HUFF 2027 DATE

April 3- 4

at Midtown Arts & Theater Center Houston (MATCH)

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 Justin Wallace

at jwunderwater@gmail.com

Send workshop ideas to David Lenderman

at underh2o@mac.com

Send newsletter entries to Betsy Beasley

at betsytennis@gmail.com

2026 HUPS Dates

Bayland Community Center

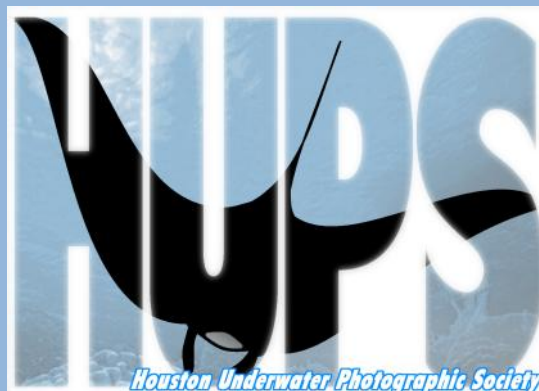
**General meetings - Jan 5, Feb 2, March 2, April 6,
May 4, June 1, July 6, August 3, Sep 14, Oct 5, Nov 9,
Dec 7**

**BOD Meetings -
Feb 28, 2 pm at Bayland Community Center**

Workshops - TBD

**The BOD and Workshop dates are likely to change,
as needed.**

Stay Tuned!



2026 Meeting Presentations

Who	When	Topic	Expanded Topic
Justin Wallace & Dennis Deavenport	January 5	“Anything Goes Video Night”	Video clips and short films from HUPSters
The Fling Team	February 2	“The Fling & The Flower Gardens”	History and behind the scenes look at The MV Fling
Craig Beasley	March 2	Flotation	The most important aspect of underwater photography never discussed
Kramer Wimberley	April 6	Diving with a Purpose with CARES	Collective approach to restoring our ecosystem
David Lenderman, Justin Wallace, Dennis Deavenport, Betsy Beasley	May 4	HUFF 2026 Retrospective	Overview of winning films and events of the weekend
Burt Jones	June 1	Stories From the Secret Sea	Four Decades Beneath the Surface
Hergen Spalink Reef Photo & Video	July 6	Diving in Indonesia with a Nauticam Ambassador	Underwater photography journey
Trish Ross	August 3	Diving Safety	Practical dive safety principles for photographers
Justin Wallace	September 14	Shoot, Surface, Share	UW photography workflow overview
Craig Beasley	October 5	True Confessions of a Video Junky: I’m Shooting RAW!	New technology for shooting raw video
	November 9		
Martin and Mary Daniels	December 7	Christmas Dinner/Best of HUPS, and Creative Contests	Pot Luck Dinner/ Best of HUPS in Novice, Intermediate and Advanced Categories/ Creative Contest

OCTOBER 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5 	6	7	8	9	10
11		13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

NOVEMBER 2026

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

DECEMBER 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7 	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24		26
27	28	29	30	31		



Monthly Meeting 7 pm at Bayland and on Zoom

**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!

2026 HUPS Officers

President: Craig Beasley

Vice President: Justin Wallace

Secretary: Tammy Allyn

Treasurer: Debbie Mensay

Membership: Dennis Deavenport

Photo Contest: Martin Daniels

Video Contest/ HUFF Coordinator/ Newsletter: Betsy Beasley

Workshop Coordinator: David Lenderman

TGCC Reps: Frank Burek, JaVan Pruett and Mark Leiserowitz

Webmaster: Joe Holden

Trip Coordinator: Trish Ross

Historian: Frank Burek

Special Events: Mary Daniels

Merchandizing Coordinator: Sandy Bryan

Moody Gardens Coordinator: David Lenderman

2026 HUPS Board of Directors

Frank Burek	Henry Ragland	David Lenderman
Mary Daniels	Monica Losey	Betsy Beasley
Martin Daniels	Mike Greuter	Russell Ramsey
Brion Saathoff	Dennis Deavenport	Trish Ross



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