

# THE PILCHUCKER

NEWSLETTER FOR PILCHUCK CAMERA CLUB EVERETT WASHINGTON  
FEBRUARY 2013

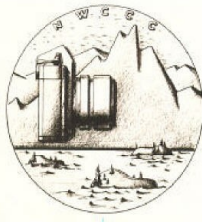






# The Pilchuck Camera Club Newsletter

Serving members from the Puget Sound Area of Washington State



The Pilchuck Camera Club was organized June 12, 1964 and is a member of the Photographic Society of America (PSA) and the Northwest Council of Camera Clubs (NWCCC). Membership is open to anyone interested in color or monochromatic digital photography. Club meetings are held at 7:00 p.m. on the second Thursday of each month in the Baker Heights Social Hall, 1401 Poplar Street, Everett, WA. .

**Pilchuck Camera Club Web Page:** <http://www.pilchuckcameraclub.com>

**Photographic Society of America (PSA) Web Page:** <http://www.psa-photo.org>

**Northwest Council of Camera Clubs (NWCCC)** <http://www.nwcameraclubs.org>

## 2013 Officers

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**Vice President - Bill Dewey**  
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**Treasurer - Bob Patrick**  
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**The Pilchucker**

## DUES WERE DUE IN JANUARY

### COMING EVENTS

#### Monthly Club Meeting:

7 pm at the Baker Heights Social Hall  
1401 Poplar Everett Washington  
FEBRUARY 14, 2013

3 regular competition images  
To [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)

5 nature images for Glennie Nature  
To [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)

3 PSA nature images  
To [lightle@comcast.net](mailto:lightle@comcast.net)

SEND ALL IMAGES  
No later than  
FEBRUARY 12, 2013

Dimension requirements for submitted images:  
No larger than 1024 pixels wide or 768 pixels tall.

**NO PROGRAM THAT I KNOW ABOUT**

## FEBRUARY REFRESHMENTS

**GREG THOMAS**

**February 2013**



# PILCHUCK CAMERA CLUB

## MINUTES

### JANUARY 10, 2013

BY LINDA DAVIS ACTING SECRETARY



The regular meeting of the Pilchuck Camera Club was called to order by President Steve Lightle at 7:10 pm. There were 13 members and 2 guests Diana Lightle and Randy Genta. The minutes of the December meeting were approved as written.

**Correspondence received:** None

**Treasurer's report:** Treasurer Bob Patrick said there was \$1182 in the treasury .

#### **Committee Reports:**

*Membership:* Randy and Evelyn Genta

*Social:* need sign ups .

*Sunshine:* Janet sent a card to Gail Leicheid the wife of a former member who had bypass surgery and blood clots in lungs

*PSA Representative:* PSA Journal was brought to meeting for members to see

*NWCCC:* Renata reported that the next meeting would be on March 4 at the Everett Library at 10 am in the board room downstairs

*Field Trips:* None scheduled at this time.

Vice President Bill Dewey was not here to present certificates.

#### **Image Competition:**

Image registration by Jim Basinger and projection by Steve Lightle.

Number of images: 43 Regular, 18 travel and 16 creative

Judges: Steve Lightle, Greg Thomas, Renata Kleinert

Tabulation: Jim Basinger

#### **Announcements:**

*Old business:* None.

*New business:* Forgive Bill Dewey's dues each year he provides the Web site

The program this evening: None scheduled

Board meeting time and place: n/a

Meeting adjourned at: 7:25

**COVER**

**SHOT**



**Sunset Trees**  
**By Lloyd Johnson**

This was taken in Utah December 28, 2009. I had been taking pictures of a spectacular sunset and was walking back towards my car and the silhouette that these trees made against the sunset just struck me as a way to provide depth and scope to the colors of the evening. As well as adding a sculpture effect to the sunset.

The image was taken with a Canon EOS 5d mark 2. ISO was 800 1/100 second at 5.6 and 90 mm

**High Pass Sharpening vs USM**

**Article by Sonya Lang**

This month my technique idea came from David VanKeuren's website/blog post titled "Chain" where he mentions the use of High Pass Sharpening. There is always talk about sharpening and I wanted to know a bit more about the difference in using a High Pass filter vs. another sharpening technique. I often use USM (Unsharp Mask in PS) and wondered what might be the benefit of using a High Pass filter instead. According to several different sources I found on the internet about it, it creates less halo effect than using other sharpening techniques and is great for tough images such those with high noise, images that already needed a lot of exposure correction, or images that have large amounts of flat color like our Pacific NW skies. The USM looks for high contrast areas in a very narrow band on either side of the edges in a photo and makes the dark side darker and light side lighter. High Pass filter finds just the edges and applies the sharpening to just those edges therefore you get a more precise application of sharpness. At least that is how I understood it. After trying this on several images, I found that I can see slightly less haloing effect on the High Pass image, but for me, not enough to use the high pass filter unless I have one of the problem images as I stated above just because there are more steps involved in applying it. You don't have to have Photoshop to use the high pass sharpening technique there are

# DECEMBER 2012 COMPETITION WINNERS



**HUMMER # 4  
BY JIM BASINGER  
FIRST PLACE**



**EYE TO EYE  
BY SHARON ELY  
FIRST PLACE**



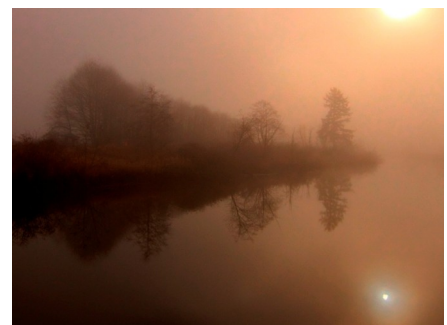
**SHORT EARED OWL 4  
BY JIM BASINGER  
THIRD PLACE**



**SEA GLASS # 1  
BY KEVIN SIEFKE  
THIRD PLACE**



**REFLECTIONS OF STEEL  
BY RICH MCNEIL  
THIRD PLACE**



**SPENCER 1  
BY TIM GARTON  
THIRD PLACE**

**PILCHUCK CAMERA CLUB JANUARY 2013 SCORESHEET**

| <b>Nbr</b> | <b>Title</b>                     | <b>Maker</b>           | <b>Score</b> | <b>Honor</b> |
|------------|----------------------------------|------------------------|--------------|--------------|
| <b>1</b>   | <b>BARN AND DAFFODILS</b>        | <b>JANET WRIGHT</b>    | <b>20</b>    |              |
| <b>2</b>   | <b>BOB REMEMBERED</b>            | <b>BOB PATRICK</b>     | <b>18</b>    |              |
| <b>3</b>   | <b>BRISSELE CONE PINES</b>       | <b>NORM KREGER</b>     | <b>16</b>    |              |
| <b>4</b>   | <b>COLUMBIA LILY</b>             | <b>KEVIN SIEFKE</b>    | <b>20</b>    |              |
| <b>5</b>   | <b>CURVES OF A BUTTERFLY</b>     | <b>SONYA LANG</b>      | <b>20</b>    |              |
| <b>6</b>   | <b>DEAD TREES</b>                | <b>LLOYD JOHNSON</b>   | <b>18</b>    |              |
| <b>7</b>   | <b>DRESSED FOR WINTER</b>        | <b>SHARON ELY</b>      | <b>20</b>    |              |
| <b>8</b>   | <b>EAGLE 4</b>                   | <b>JIM BASINGER</b>    | <b>20</b>    |              |
| <b>9</b>   | <b>FLOWER</b>                    | <b>DAVID VANKEUREN</b> | <b>18</b>    |              |
| <b>10</b>  | <b>FLY LIKE AN EAGLE</b>         | <b>STEVE LIGHTLE</b>   | <b>20</b>    |              |
| <b>11</b>  | <b>JAPANESE UMBRELLA</b>         | <b>RENATA KLEINERT</b> | <b>21</b>    |              |
| <b>12</b>  | <b>LOCKED IN LOVE</b>            | <b>SHANE ELEN</b>      | <b>21</b>    |              |
| <b>13</b>  | <b>LOST</b>                      | <b>BOB COX</b>         | <b>19</b>    |              |
| <b>14</b>  | <b>POPLARS AND BLUE SKY</b>      | <b>GREG THOMAS</b>     | <b>18</b>    |              |
| <b>15</b>  | <b>REFLECTION OF STEEL</b>       | <b>RICH MCNEIL</b>     | <b>22</b>    | <b>3RD</b>   |
| <b>16</b>  | <b>SPENCER 1</b>                 | <b>TIM GARTON</b>      | <b>22</b>    | <b>3RS</b>   |
| <b>17</b>  | <b>BROWN PELICAN 10</b>          | <b>JANET WRIGHT</b>    | <b>21</b>    |              |
| <b>18</b>  | <b>NEEDS A TIRE</b>              | <b>BOB PATRICK</b>     | <b>16</b>    |              |
| <b>19</b>  | <b>COW WOOD</b>                  | <b>NORM KREGER</b>     | <b>16</b>    |              |
| <b>20</b>  | <b>SEA GLASS # 1</b>             | <b>KEVIN SIEFKE</b>    | <b>22</b>    | <b>3RD</b>   |
| <b>21</b>  | <b>MOSS BRIDGE WHATCOM FALLS</b> | <b>SONYA LANG</b>      | <b>20</b>    |              |
| <b>22</b>  | <b>RIM FIRE CACTUS</b>           | <b>LLOYD JOHNSON</b>   | <b>19</b>    |              |
| <b>23</b>  | <b>EYE TO EYE</b>                | <b>SHARON ELY</b>      | <b>24</b>    | <b>1ST</b>   |
| <b>24</b>  | <b>SHORT EARED OWL 4</b>         | <b>JIM BASINGER</b>    | <b>22</b>    | <b>3RD</b>   |
| <b>25</b>  | <b>WHEELBARROWS</b>              | <b>DAVID VANKEUREN</b> | <b>17</b>    |              |
| <b>26</b>  | <b>MALORIE 2013</b>              | <b>STEVE LIGHTLE</b>   | <b>20</b>    |              |
| <b>27</b>  | <b>HERON</b>                     | <b>RENATA KLEINERT</b> | <b>21</b>    |              |
| <b>28</b>  | <b>SILK ORCHID</b>               | <b>BOB COX</b>         | <b>16</b>    |              |
| <b>29</b>  | <b>REMINEING</b>                 | <b>GREG THOMAS</b>     | <b>21</b>    |              |
| <b>30</b>  | <b>SPENCER 3</b>                 | <b>TIM GARTON</b>      | <b>19</b>    |              |
| <b>31</b>  | <b>PEACH YELLOW IRIS</b>         | <b>JANET WRIGHT</b>    | <b>17</b>    |              |
| <b>32</b>  | <b>TAKE ME WITH YOU</b>          | <b>BOB PATRICK</b>     | <b>16</b>    |              |
| <b>33</b>  | <b>FORMATION</b>                 | <b>NORM KREGER</b>     | <b>17</b>    |              |
| <b>34</b>  | <b>SANDSTONE SUNRISE</b>         | <b>KEVIN SIEFKE</b>    | <b>17</b>    |              |
| <b>35</b>  | <b>PAIR OF SHRROMS</b>           | <b>SONYA LANG</b>      | <b>18</b>    |              |
| <b>36</b>  | <b>SUNSET TREES</b>              | <b>LLOYD JOHNSON</b>   | <b>17</b>    |              |
| <b>37</b>  | <b>LEHARDY RAPIDS</b>            | <b>SHARON ELY</b>      | <b>21</b>    |              |
| <b>38</b>  | <b>HUMMER 4</b>                  | <b>JIM BASINGER</b>    | <b>24</b>    | <b>1ST</b>   |
| <b>39</b>  | <b>MUKILTEO LIGHTHOUSE</b>       | <b>DAVID VANKEUREN</b> | <b>20</b>    |              |
| <b>40</b>  | <b>FROSTY MUSHROOMS</b>          | <b>STEVE LIGHTLE</b>   | <b>21</b>    |              |
| <b>41</b>  | <b>SNOWY OWL # 2</b>             | <b>RENATA KLEINERT</b> | <b>20</b>    |              |
| <b>42</b>  | <b>SILK ORCHID 2</b>             | <b>BOB COX</b>         | <b>17</b>    |              |
| <b>43</b>  | <b>WATER DROPLETS</b>            | <b>GREG THOMAS</b>     | <b>17</b>    |              |

# **Pilchuck Camera Club 2013 Photographer's Choice And Assigned Subject**

|                              |   |
|------------------------------|---|
| <b>1</b>                     | <b>After Dark (Including Stars)</b>     |
| <b>2</b>                     | <b>Alternate Lighting</b>               |
| <b>3</b>                     | <b>Boats</b>                            |
| <b>4</b>                     | <b>Color (Photographer's Choice)</b>    |
| <b>5</b>                     | <b>Fence(s)</b>                         |
| <b>6</b>                     | <b>Fog/Mist</b>                         |
| <b>7</b>                     | <b>Framed</b>                           |
| <b>8</b>                     | <b>Motion</b>                           |
| <b>9</b>                     | <b>Pens, Pencils or Crayons</b>         |
| <b>10</b>                    | <b>Planes, Trains &amp; Automobiles</b> |
| <b>11</b>                    | <b>Round</b>                            |
| <b>12</b>                    | <b>Snow/Sail/Wake/Kite Boards</b>       |
| <b>13</b>                    | <b>Shadow</b>                           |
| <b>14</b>                    | <b>Silhouette</b>                       |
| <b>15</b>                    | <b>Smoke</b>                            |
| <b>16</b>                    | <b>Spider Web</b>                       |
| <b>17</b>                    | <b>Squirrels, Chipmunks or Marmots</b>  |
| <b>18</b>                    | <b>Tiny Bubbles</b>                     |
| <b>19</b>                    | <b>Trees</b>                            |
| <b>20</b>                    | <b>Water (Including Rain)</b>           |
| <b>2013 Assigned Subject</b> | <b>Reflection(s)</b>                    |



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|                        |                                    |                     |
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