

# THE PILCHUCKER

VOLUME 42 ISSUE 10

JULY 2010



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# The Pilchuck Camera Club Bulletin

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 slide or 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>

## 2009-2010 Officers

**President - STEVE LIGHTLE**  
**Phone: 425-330-8623 [sdlightle@comcast.net](mailto:sdlightle@comcast.net)**

**Vice President -**  
**Phone:**

**Secretary - Kevin Siefke**  
**Phone: 425-328-9401 [ksiefke@comcast.net](mailto:ksiefke@comcast.net)**

**Treasurer - Janet Wright**  
**Phone: 360-387-7456 [photo@wavecable.com](mailto:photo@wavecable.com)**

## Standing Committee Chairpersons

**Membership: Joyce Harvey**  
**Phone: 360-659-4481 [Jmhrv1@verizon.net](mailto:Jmhrv1@verizon.net)**

**Social - Renata Kleinert & Carol Delaune**  
**Phone: 425-328-9401 [photosbyrenata@comcast.net](mailto:photosbyrenata@comcast.net)**

**Sunshine: Janet Wright**  
**Phone: 360-387-7456 [photo@wavecable.com](mailto:photo@wavecable.com)**

**Club Competition - : Jim Basinger**  
**Phone: 360-658-8938 [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)**

**PSA Club Representative: Jim Basinger**  
**Phone: 360-658-8938 [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)**

**NWCCC Delegate: Renata Kleinert**  
**Phone: 425-328-9401 [photosbyrenata@comcast.net](mailto:photosbyrenata@comcast.net)**

**Field Trips: Stephen Lightle**  
**Phone 425-330-8623 [SDLightle@comcast.net](mailto:SDLightle@comcast.net)**

**Point Records: Jim Basinger**  
**Phone: 360-658-8938 [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)**

**Historian: Janet Wright**  
**Phone: 360-387-7456 [photo@wavecable.com](mailto:photo@wavecable.com)**

**Pilchucker Editor: Jim Basinger**  
**Phone: 360-658-8938 [jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)**

**Web Master: Stephen Lightle**  
**Phone 425-330-8623 [SDLightle@comcast.net](mailto:SDLightle@comcast.net)**

## COMING EVENTS

**Monthly Club Meeting:**  
**7pm at the Baker Heights Social Hall**  
**1401 Poplar**  
**Everett Washington**

**3 regular competition images**  
Please send all digital images for july competition to  
[jbasingerokie@comcast.net](mailto:jbasingerokie@comcast.net)  
**By JULY 6, 2010**

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

PROGRAM: SLIDE SHOWS BY STEVE LIGHTLE

## 2010 ASSIGNED SUBJECT LINES

## JULY REFRESHMENTS

**KEVIN SIEFKE**



## **President's Corner**

### **By Steve Lightle**



**If you've looked at our web site lately you'll notice that it's a little out of kilter. I've figured out how to amend the news letter page, add a picture and update some links. Concurrent with that Bill had been giving me instruction and some updated pages but during all this I got it a little out of whack. So I'm asking for your patience until I can get more proficient with web stuff. It takes a bit of time and between working on two slide shows for the July meeting, doing three photo outings and having more than a few pictures to sort through the web site hasn't been getting a lot of attention.**

**And to top everything off I went and bought myself a notebook computer and that's a distraction. It has none of my photos or photo tools or trip planning tools etc. on it so will be working on that in the near future also. As soon as I get a home network set up.**

**Summertime and better weather will be here shortly and I've been perusing the 2010 Photographer's Choice list for motivation / inspiration for field trips. 'Roses' looks like a likely candidate as there are a number of gardens within easy driving distance that we could visit to get good rose photos.**

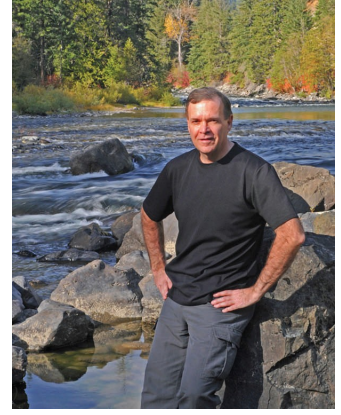
**In May 2008 I joined the Arlington Photography Meetup Group (internet group) (<http://www.meetup.com/The-Arlington-Photography-Model-Meetup-Group/>). Thought this would motivate me to get out and take more pictures. Somehow their schedule and mine hasn't meshed too well until this month when I joined them for an outing at Kerry Park in Seattle. Great group of people. So if you're looking for more field trip / photo outing opportunities you might check this group. I'm hoping / planning to participate with them more.**

**And I invited all that I met to a club meeting**

# **PILCHUCK CAMERA CLUB**

**Meeting minutes      JUNE 10, 2010**

**BY KEVIN SEIFKE**



The regular meeting of the Pilchuck Camera Club was called to order at 7:08 P.M. by President Steve Lightle. Eleven members and two guests (Tim Garton and Sam Ruljancich) were present.

Correspondence received: None

President Steve Lightle presented the treasurer's report. The current balance is \$930.68

The minutes of the May meeting were approved as printed in the Pilchucker.

President Steve Lightle presented certificates for the May club competition.

Committee reports:

Membership: Nothing to report

PSA: Nothing to report

Northwest Council: Sam Ruljancich gave details on this year's conference. It will be Saturday, November 13, at the Masons Building in Des Moines.

Social: July - Kevin.

Sunshine: Nothing to report

Field Trips: The Palouse trip, May 21 - 24, had six participants.  
Cruzin' to Colby, May 30, had eight for breakfast and four for photography.  
Arlington meet-up group will meet at Kerry Park Saturday, June 12, about 7:00 PM.  
An Emerald Downs trip is being planned - date to be determined.

Old business: None

New Business: Management of images has changed from Janet Wright to Jim Basinger. Joyce suggested that we may want to cut back on what we bring for refreshments (we don't need to cover every food group). Renata and Carol also asked about interest in beverages other than coffee. Steve requested input on the date and location for our annual picnic. The suggested date is August 28, possibly at the fair.

Meeting was adjourned at 7:30 P.M.

Jim reported a count of 41 images in the monthly competition. Judges for the competition were Linda, Shirley, and Renata, with Joyce as alternate. Projection was by Jim and tabulation by Steve.

Our program for the evening, conducted simultaneously with the regular club image competition, was a critique of our images by Sam Ruljancich.

# SCORES FOR JUNE COMPETITION

TITLE	MAKER	SCORE	HONOR
A RAINBOW OF GLASS	ROBERT KASH	19	
MY STAR FLOWER	ROBERT KASH	22	
HOW BIG CAN YOU MAKE A BUBBLE	ROBERT KASH	20	
AFRICAN VIOLET	SHIRLEY STICH	21	
LEAN ON ME	SHIRLEY STICH	21	
CHRISTMAS CACTUS	SHIRLEY STICH	23	FIRST PLACE
BALD EAGLE	RENATA KLEINERT	22	
MALLARD	RENATA KLEINERT	23	FIRST PLACE
OLD CAR	RENATA KLEINERT	22	
CLOVER	KEVIN SIEFKE	23	FIRST PLACE
WALLACE FALLS	KEVIN SIEFKE	17	
MUSTANGS	KEVIN SIEFKE	22	
CROATIAN WATERFALL 1	JOYCE HARVEY	18	
KORCULA CROATIA 1	JOYCE HARVEY	20	
HAVAR CROATIA	JOYCE HARVEY	18	
PALOUSE WAVE	STEVE LIGHTLE	22	
PALOUSE	STEVE LIGHTLE	23	FIRST PLACE
TWO CUTE	STEVE LIGHTLE	18	
OLD SCHOOL HOUSE	LINDA DAVIS	21	
COUNTRY ROAD	LINDA DAVIS	21	
PALOUSE COUNTRY	LINDA DAVIS	20	
BAD HAIR DAY	JIM BASINGER	20	
CATTLE EGRET	JIM BASINGER	20	
LUNCH TIME	JIM BASINGER	23	FIRST PLACE
ORANGE IRIS	JANET WRIGHT	17	
RACCOON 2010	JANET WRIGHT	23	FIRST PLACE
LUNCH	JANET WRIGHT	23	FIRST PLACE
OLD MILWAUKEE ROAD	NORM KREGER	17	
PALOUSE POWER	NORM KREGER	17	
OLD TWO TON	NORM KREGER	20	
GATE TO EDMONDS WATERFRONT	HARVEY WADE	17	
TREE VIEW OF EDMONDS WATERFRONT	HARVEY WADE	18	
VIEW OF EDMONDS WATERFRONT	HARVEY WADE	20	
SLEEPY SUMATRAN ORANGUTAN	ANDY RICE	19	
RAIN FOREST RIVER	ANDY RICE	22	
YELLOW FLOWERS WITH BEE	ANDY RICE	20	
JOIN ME FOR BREAKFAST	BILL DEWEY	21	
SITTING PRETTY CEDAR WAXWING	BILL DEWEY	21	
WESTWARD BOUND AT SUNSET	BILL DEWEY	20	
SEEING DOUBLE	ANNA RICE	18	
HOW YOU DOIN	ANNA RICE	20	

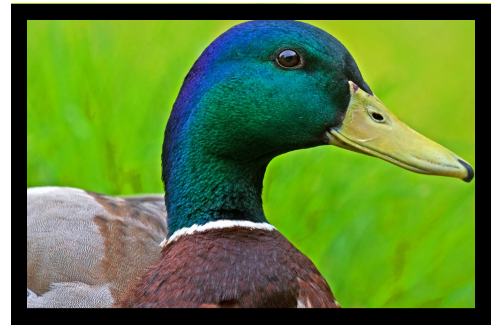
# JUNE WINNERS GALLERY



**LUNCH  
BY JANET WRIGHT  
FIRST PLACE**



**CHRISTMAS CACTUS  
BY SHIRLEY STICH  
FIRST PLACE**



**MALLARD  
BY RENATA KLEINERT  
FIRST PLACE**



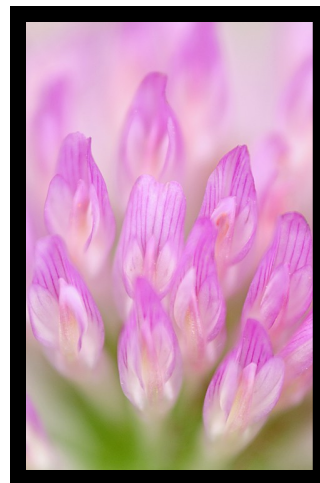
**PALOUSE  
BY STEVE LIGHTLE  
FIRST PLACE**



**LUNCH TIME  
BY JIM BASINGER  
FIRST PLACE**



**RACCOON 2010  
BY JANET WRIGHT  
FIRST PLACE**



**CLOVER  
BY KEVIN SIEFKE  
FIRST PLACE**

**COVER**

**SHOT**



CHRISTMAS CACTUS BY SHIRLEY STICH

The picture was taken a couple of months after I bought my Canon EOS DIGITAL REBEL XSi. The first lens I purchased was the Canon 100mm Macro lens which I used for this picture. The Christmas Cactus was sitting on the window sill and I use the Canon Speedlite 430 EX to bounce the light off a piece of white paper. The camera was on a tripod and I use a remote switch to fire the camera. The white balance and exposure were set to auto, written to a jpg with RGB color mode. The metering mode was set to pattern. Shutter speed was 1/60 and the aperture was 4.0 at a 400 ISO. I cropped the picture a little on the bottom and right side with a photo editing program.

## 2010 Photographer's Choice

Sculpture/Statue  
China  
Motion  
Wildlife  
Funny  
Orange  
Roses  
Old  
Construction  
Gears

Seashore  
Dessert  
Insects  
Misplaced/Out of Place  
Trees  
Pets  
Sky  
Pairs  
Transportation  
Camping

The 2010 Assigned Subject

LINES

## June 2010 PCC Adventure to Emerald Downs

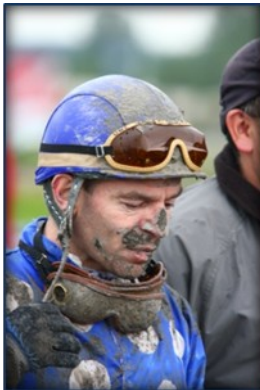


It was only grey and overcast when Renata, Shirley and I left Snohomish but by the time we hit Kent, about 45 miles south it was raining hard. But that didn't prevent us from proceeding. We arrived prior to the start of the first race and were greeted by 'Ed'.

Ed didn't have much to say but that didn't stop the children from visiting with him.



It takes some practice to figure out just exactly where you want to be and when for the races. The short races start on the back side of the track, come quick around the north turn and finish in front of the grandstands. You can be at the turn or and the finish but not both. It's just too great a distance to get both. The longer races begin in front of the grandstands and finish at the same location. Again you have to decide where you want to be. What seemed to work best for us was to photograph the north turn for the short races and then the start / finish for the longer ones.



Besides the race itself there are lots of opportunities to photograph events at the track as well as doing a bit of candid photojournalism.

Look at the photos above. See... Great Time!

Even in the rain. You just have to be prepared.



## **PILCHUCK CAMERA CLUB MEMBERS**

<b>NAME</b>	<b>E-MAIL</b>	<b>TELEPHONE</b>
<b>JIM BASINGER</b>	<b>jbasingerokie@comcast.net</b>	<b>360-658-8938</b>
<b>LINDA DAVIS</b>	<b>ldavis7734@comcast.net</b>	<b>360-658-8938</b>
<b>BILL DEWEY</b>	<b>retief@deweydrive.com</b>	<b>425-879-9250</b>
<b>CAROL DELAUNE</b>		<b>425-290-6705</b>
<b>JEAN EGGLESTON</b>	<b>jeggle@comcast.net</b>	<b>360-217-7235</b>
<b>JOYCE HARVEY</b>	<b>jmhrv1@verizon.net</b>	<b>360-659-7758</b>
<b>ROBERT KASH</b>	<b>rjkash@wavecable.com</b>	<b>360-654-0771</b>
<b>RENATA KLEINERT</b>	<b>photosbyrenata@verizon.net</b>	<b>425-773-9840</b>
<b>NORM KREGER</b>	<b>photo@wavecable.com</b>	<b>360-387-7456</b>
<b>STEVE LIGHTLE</b>	<b>sdlightle@comcast.net</b>	<b>425-330-8623</b>
<b>FRANK LOSO</b>		<b>425-355-6923</b>
<b>MICHAEL MAXWELL</b>	<b>michaelsphotography@clearwire.net</b>	<b>425-320-8875</b>
<b>PAUL MCKEE</b>	<b>paultmckee@yahoo.com</b>	<b>425-327-0830</b>
<b>MARGARET MCLEOD</b>	<b>ablemcleod@comcast.net</b>	<b>425-252-2439</b>
<b>KEN MORANO</b>	<b>moranotech@comcast.net</b>	<b>425-328-4310</b>
<b>JANET RAPELJE</b>	<b>jrapelje@wildblue.net</b>	<b>360-652-6623</b>
<b>ANDY RICE</b>	<b>tourist@juno.com</b>	<b>425-787-0618</b>
<b>ANNA RICE</b>	<b>abear@juno.com</b>	<b>425-787-0618</b>
<b>ANNA SEBRING</b>		<b>425-334-3570</b>
<b>KEVIN SIEFKE</b>	<b>ksiefke@comcast.net</b>	<b>425-328-9401</b>
<b>SHIRLEY STICH</b>	<b>sdstich@gmail.com</b>	<b>425-337-5458</b>
<b>MARY TEVIS</b>	<b>marytevis@comcast.net</b>	<b>206-533-8301</b>
<b>HARVEY WADE</b>	<b>clevelandh36@hotmail.com</b>	<b>213-219-4900</b>
<b>JANET WRIGHT</b>	<b>photo@wavecable.com</b>	<b>360-770-3192</b>



*Two tulips in drops*

# Reflection in Water Drops

How do you photograph a reflection of a flower in an array of water drops?

Most photographers have photographed reflections in water: trees reflected in a calm pond, lights reflected after a rain, a mountain reflected in a beautiful lake or perhaps a lucky capture of a reflection in a drop of water while doing macro photography of a wet leaf or plant. You may have seen objects reflected in rain drops as they cling to windows and wondered would it be possible to capture that reflection in an image and what a powerful image that would be! Photographing reflections in a few drops of water can present quite a challenge when photographing outside because light and conditions have to be just right. But with proper equipment and know how, it is not too difficult to capture images in water drops inside any time you want. Indoors you can control the light and subject.

Many hours were spent trying to develop a technique to do this and numerous slides made their way into a landfill somewhere. Digital photography makes it much easier and less costly since images can be deleted when the results are

less than expected. Flowers are a good subject, but other objects can also be used.

You can photograph subjects in water drops by spraying water on a piece of glass, for example a 14 X 18 piece of picture glass. But, how do you hold up the glass? One method could be to use a wooden or cardboard box on a stand with holes in the side to allow light on the object. Once you have a sturdy stand for the glass, place a flower below it, illuminate the flower with studio lights or use a regular flash in a dark room; three or four flashes work best.

By careful placement of the camera, lights and flower a good reflection in the drops can be achieved. However, this technique is somewhat cumbersome and un-steady, as cutting holes big enough to let light in weaken the box, but the general idea is successful, and the images are very impressive and unique.

But there is a better way to make these pictures possible. A wood stand with adjustable shelves that can be moved to different levels with an open top for the glass, much like a glass top coffee table only taller and smaller, was designed. The

T.W. Woodruff  
Manitou Springs,  
Colorado

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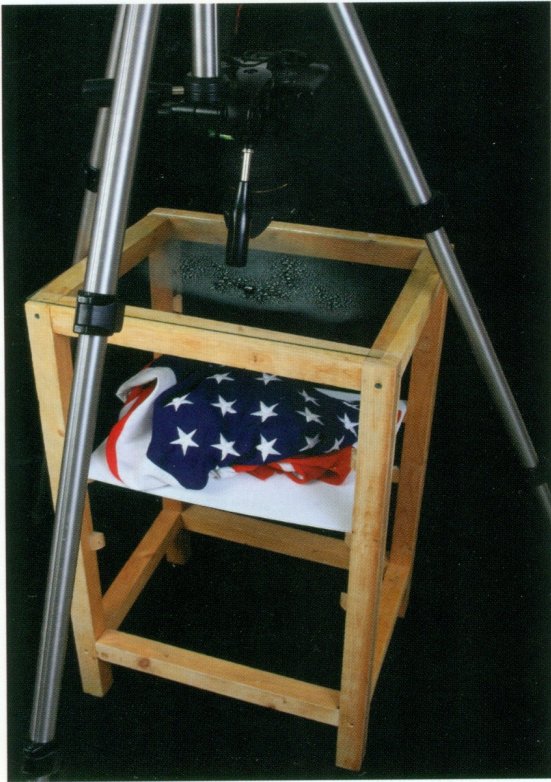


Photo stand

material to construct this was very inexpensive and the time to build was about one hour. The stand is 1 ½ by 1 ½ inch (or commonly called 2X2's) that can be purchased at any lumber store. The top measures 18 ½ inches by 15 ½ inches in the

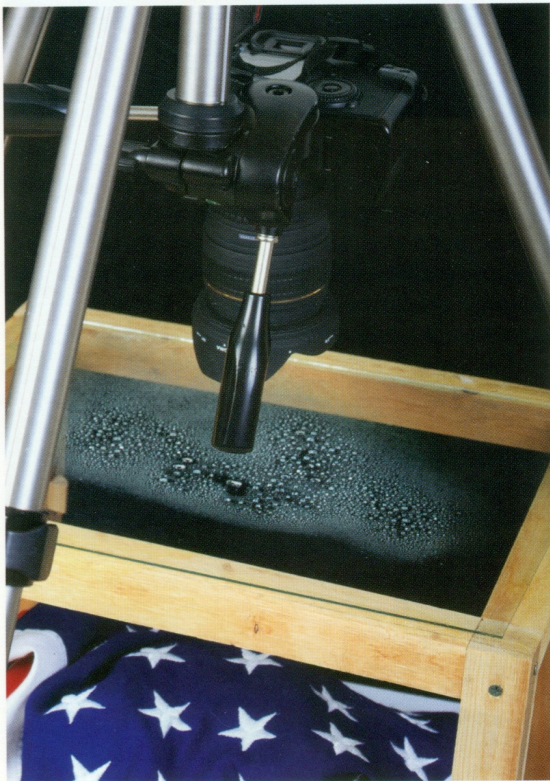
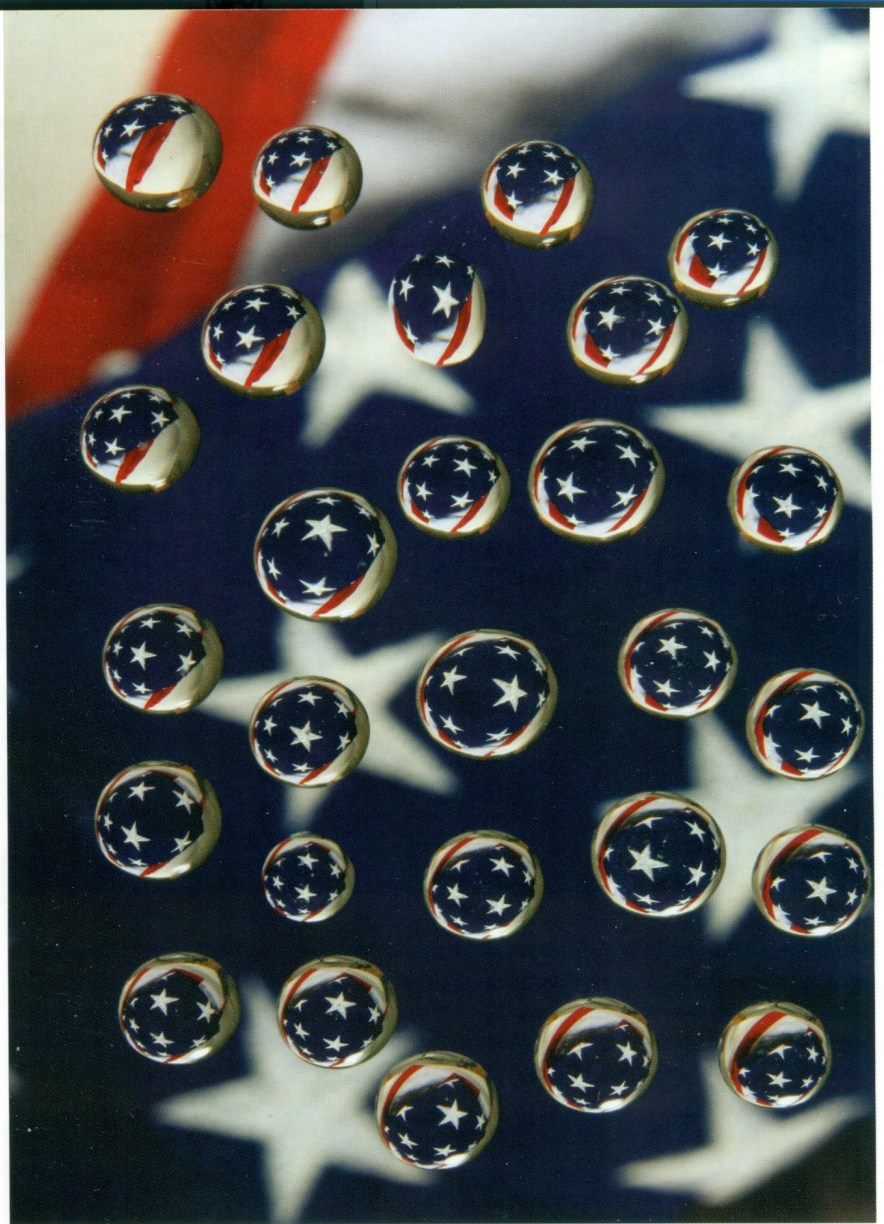


Photo stand close-up

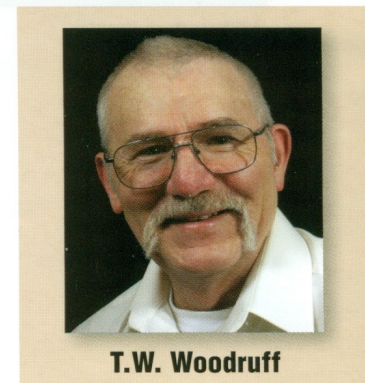
PSA Journal • April 2010



American flag in drops

outside dimensions and 15 ½ by 12 ½ inside. This allows an 18 X 14-inch piece of glass to lie on top. The height is 30 inches with braces 4 inches up for support. The 30-inch height was chosen so that a Slik Pro 700 DX tripod would fit directly over the table and by reversing the center post to be on a flat plane with the glass and just enough space to allow the camera to be moved up and down over the glass. The size, both height and width, can be made smaller or larger depending on your tripod. It's a good idea to measure the area from the floor to the lens with the camera mounted on the center post. You need the height to be about 1 foot below the maximum height for the camera up between the legs of the tripod so that the lens can be moved up and down as needed. Even an 8X10 piece of glass will work, but bigger allows you more room to work.

Between the braces at the bottom and the top glass are small pieces of ½ inch trim on the inside of each corner so a 15 ½ by 15 ½ piece of foam core or cardboard can be placed at different levels



T.W. Woodruff

Photos © T.W. Woodruff



*White rose in drops  
on red background*

for a backdrop. This provides a sturdy support for the item to be photographed and can be covered with any color of material you wish the backdrop to be, or you can change the backdrop very easily by just sliding it out and inserting another. Many different colors of cloth can be used to photograph flowers and other articles. The open sides allow light to reach the subject from all four sides. This provides a much better way than using a box. The 2X2's are strong enough to support any object that will be photographed and the glass can be removed and put away. Glass will get pitted after much use and a new glass will be required since the pitting will show in the image. New glass prevents the need to clone out little imperfections.

You can photograph with the camera on a tripod, but placing it on the center post allows it to be placed directly over the glass. It is more

difficult to work that way but it puts the lens on a flat plane with the glass for better depth-of-field.

Glycerin or a mixture of glycerin and water can be used and will form larger drops than plain water. By using an eyedropper the glycerin drops can be placed on the glass in any form or pattern. Glycerin can be purchased in any drug store.

While doing a workshop on this type of photography with two studio lights set up, the camera on a tripod directly over the glass and the shots being showed on a digital projector, a person in the audience said "but I don't have studio lights." The lack of studio lights can be overcome by using a small independent flash in the dark. Set the camera on bulb setting and lock the camera shutter open with a remote release and flash all sides of the flower. Using this method, the image on the screen will be about the same as with the two studio lights. Almost everyone has a flash and there is no rule that says it has to be on your camera. Studio lights only make it easier with less time and more precise lighting.

When using only one flash a completely dark room is necessary so the shutter can be locked open because two to four flashes will be needed to obtain even lighting. A cable release or a remote switch to lock the shutter is very handy or using 30-second exposure will give time for two or three flashes depending on the recycle time of the flash.

Depth-of-field is an important matter of choice: a larger aperture will allow a shallow depth-of-



*Sunflower in drops on blue background*

field thus the drops will be in focus and the object under the glass out of focus. A smaller aperture F22 to 32 will have more of both in focus. Smaller apertures will require more light but in a dark room you can do as many flashes as necessary to get enough light to properly expose the object being photographed.

The most important thing in this type of photography is to visualize the image you want to see before you set out to do it, and once that is done you are ready to create it. With a piece of glass, a box and the equipment you have to keep shooting until you have that image. With adjustable shelves you can move the object up or down to achieve just the image you want to see in the drops.

Just about any lens from 50 to 120mm can be used. Most of the images here were photographed with a 24 to 105mm Canon lens; some were done with a Canon EOS 1N on slide, and some with an old Canon F-1 and a Canon 100mm macro lens.

The best way to achieve the results you want is to experiment a lot with different objects. It may take several attempts before you get just the image you desire. Studying the images here will no doubt give you many ideas about what you want to do or things you would like to see reflected in a few drops of water.

Images in water drops have *impact* and will always get a response from viewers and judges, some may think it was done in Photoshop®, others will want to know how you did it. These images almost always do well in competitions and are ideal as prints for hanging on walls. Capturing one of nature's beautiful creations in drops of water is a wonderful and rewarding experience. ■

Any mention of products or services in this article or anywhere else in the *PSA Journal* does not constitute an endorsement or approval of those items.



*Tulip in drops*



*Tulip in drops,  
close-up*