



# The Reflector



[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) • Delaware Photographic Society

January 2005

## President's Thoughts

**H**appy New Year! It is time for New Year's resolutions, or at least, thoughts and future plans for the Delaware Photographic Society.

We have now had our second intraclub digital competition. Again, it was very popular, and we are learning more about how to submit and project the images. In addition, the number of DPS members who understand how to run this contest has expanded. One more digital competition is planned for this season, but the question is: where do we go from here? I have had DPS members suggest that they would quit the slide competition if we started a point accumulating digital competition. I have been unsuccessful in petitioning the Government to have five Mondays in every month, so

what do we do? Do we only have about two digital competitions in a year? Do we cut back on slide competitions to fit in digital competitions? Do we cut back on both slide and print competitions, or do we cut back on instruction nights? I'd like to hear your comments.

What other activity should we be working on? This season we did not plan any extended long weekend excursions because nobody stepped up to organize one or more. No day trips were planned, due to lack of ideas or perhaps lack of interest, since some recent ones were poorly attended. It has been suggested that we sponsor an international digital competition. The Greater Lynn (MA) Camera Club has expressed interest in an interclub competition of some sort. Are we interested?

There are certainly more thoughts out there, so let's hear from you. One thing to note is that we have about 200 members who are not all interested in the same thing. Some are interested in slide, print, or digital competitions. Some prefer lectures, instruction nights, or field trips. All of this is fine, as there is room for all of these activities and everyone does not need to participate in all activities.

As I write this, we are still trying to find the right kind of video camcorder to project our images on print competition night. Our 50+ person crowds make it very difficult for those in the back to see; hence, the projection of images concept is appealing.

*Dave*

## January Speaker — Joanne Stolte

January 31, 2005 • 7:30 p.m.

### *Faith & Faces of Burma*

WIEP judge, Joanne Stolte, will stay over after the weekend's judging to present her two-part photographic essay *The Faith & Faces of Burma*. The first part of her program will describe the impact of the Buddhist Faith on Burmese life. The second part will highlight the *Faces of Burma* and

provide suggestions for informal portraiture in the field.

Join us for dinner at 6 p.m. for Dinner with the Speaker in a private Cokesbury dining room. **Reservations must be made in advance.** Sorry, no walk-ins. Dinner cost is \$14, all inclusive, check payable to DPS. Limit 30. Contact Bob Coffey at 610.388.2741 or [bobcoffey@aol.com](mailto:bobcoffey@aol.com).



*Novice Closed Umbrella*  
© Joanne Stolte

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2004-2005**

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[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org)

The Delaware Camera Club (DCC) was established January 28, 1931. DCC is a charter member of the Photographic Society of America and The Delaware Valley Council of Camera Clubs. In 2002 the name was changed to the Delaware Photographic Society (DPS) and the Society became a tax deductible charitable organization.

## White Balance

*Contributed by Bob Coffey*

Until recently, I only associated “white balance” with my camcorder and didn’t pay much attention to it with my digital SLR camera. During my recent experience shooting still photos for a movie with a digital camera, I learned to respect and depend on this technique for getting the right color balance in my images. Being able to get the correct flesh tone in myriad close-up shots taken under diverse lighting conditions was a great improvement. It saved me considerable time in optimizing the images after capture, ergo, correcting for exposure, and color in the computer. With thousands of shots, the editing and optimizing phase is a very time-consuming task, and any keystrokes that can be eliminated really add up in the time savings department.

To put this in perspective, after much practice I have been able to get my average computer optimization time down to about six minutes or 10 per hour. This workflow process includes adjustments with Levels, Curves, Hue and Saturation, minor repair with the Cloning Tool or Healing Brush, resizing, sharpening, and then saving in both Tiff and JPEG formats. In a recent wedding, the finished album contained 100 images, so this amounted to more than 10 hours of computer processing time.

White Balance is simply a means of measuring what white is supposed to look like under the existing lighting. It is analogous to using a neutral density gray card with a film camera. Your digital

camera probably has icons for various settings, including full sunlight, open shade, flash, fluorescent, incandescent and...the one that we all use...automatic. Automatic is pretty good in many instances, but it is far from perfect in all situations.

Each scene in the movie called for different lighting, often a combination of various sources, such as incandescent, fluorescent, daylight, and special effect gels. My first scene was lit with candlelight, augmented by hot lights. Since the film was being recorded with a digital video camera, each scene was initially measured using a White Balance card. This was nothing more than using anything white, a shirt often served the purpose, but I used a clean white card. Your owner’s manual will explain how to take the custom reading for your camera. It was simple to do and quickly became second nature.

I tested various scenes using the WB settings for Automatic, Flash, Incandescent, Fluorescent and Preset. There was a remarkable difference in the results for each setting. I highly recommend doing this as a means of convincing yourself of the benefits. With a digital camera, it is so quick and easy to run through these settings and see the results immediately.

You can achieve the same results by shooting in the RAW mode, which allows you to adjust the color temperature among other attributes. However, the drawback is the extra time required to run through the conversion process. While it is not

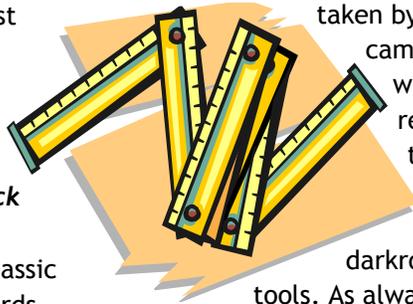
*(Continued on page 7)*

## Instruction Night

Education Director, Karl Leck, has planned informative sessions designed to help members at various levels of expertise. These classes are held the first Monday of the month and are free to DPS members.

### January 3: Composition—No Rules, Just Right! — Karl Leck

Most composition books and classes have been based on classic "rules" such as the Rule of Thirds to make a pleasing picture. Such "rules" can be a starting point for a serious study of composition, but many great images break out of these "rules" to become unique pictures. The subject does not have to be at the intersection of



the 1/3 guidelines. During this session we will study what can be done after the initial photograph is taken. For several images as taken by the camera, we will refine their composition by using darkroom tools. As always discussion is encouraged because we all see a scene a little differently.

February 7: *Traveling with Film and Digital Cameras* — Karl Leck

March 7: TBA

April 4: *Creativity* — Karl Leck

## Film is not Dead

Contributed by Erik Kissa

A new company, the Agfa Film Company, will produce Agfa films.

The famous photojournalist Steve McCurry has said that he will keep shooting slides until his Nikon F100 cameras break down and cannot be replaced. He will

not have to switch to digital any time soon because an improved version of the F100 is already available as the Nikon F6.

Fuji has announced two new films, the Fujicolor Pro 160S and Pro 160C, said to have a finer grain and a wider exposure latitude than the Portrait NPS 160 and NPC 160 they replace.

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## Vignettes



- Instruction Night is held the first Monday of the month at 7:30 p.m.
- Competition nights are held on the second and third Mondays starting at 7:30 p.m.
- Program night is the last Monday of the month, 7:30 p.m.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707.
- Membership dues should be addressed to: DPS Treasurer, Tom Hallenbeck, 621 Sandys Parish Road, Landenberg, PA 19350. Dues are \$35 for individuals, \$25 for others at the same address, and half the individual for others at the same address for junior and nonresident members. Dues for first-year members are \$20 per person.
- *The Reflector* is a monthly publication of the DPS. Contribution deadline is the third Monday of the month. Send announcements and articles to Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 or [SESCoffey@aol.com](mailto:SESCoffey@aol.com).

• Visit our Web site at:  
[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org)

## Questions & Answers

Contributed monthly by Erik Kissa

**Q.** *What is your first impression of the Nikon D70 digital camera?*

**A.** The start up is rapid and the instant shutter release response feels like shooting with a film camera. The controls are convenient and very easy to use. The picture quality is very high, the 8x10 prints are sufficiently sharp without sharpening. Noise is virtually absent at ISO 200, but is above average at higher ISO settings. At 400 ISO the noise is noticeable in shadow areas and comparable to the grain of a 400 ISO film. The noise is high at the 1600 ISO setting but manageable in the Photoshop. The supported image quality options include Raw (NEF), JPEG (three quality settings), and Raw + JPEG (two images are recorded). The camera can record about three images per second, to a maximum of 9 images in the high JPEG setting.

The maximum shutter synch speed is exceptionally high, 1/500s. However, it is very disappointing that the new i-TTL flash system of the D70 and the other latest Nikon cameras excludes older flash units, even the digital SP-80DX flash. This especially affects macro photography because the old small power flash units and the TTL macro Speedlight SB-21B are now obsolete. The low magnification (0.75x with a 50mm lens) of the viewfinder is a lesser shortcoming.

My main dislike is the small APS-C size sensor which is used in all digital SLR cameras, except for

the high end Canon and Kodak cameras. The small sensor complicates wide angle photography and necessitates the use of expensive and heavy wide angle lenses. Therefore the Nikon D70 will complement but not replace my Nikon F100 film cameras.

**Q.** *Does the Nikon D70 camera require as much care as other digital SLRs when changing lenses, i.e. is its sensor as sensitive to picking up dust?*

**A.** The D70 camera has a CCD sensor, like the Nikon, Konica Minolta, and Pentax cameras. The CCD sensor is more prone to pick up dust than the CMOS sensor used in Canon SLR cameras. This does not mean that the Nikon cameras have a dust problem that the Canon cameras do not have. According to a published report, a Canon camera had dust on the sensor even before the box was opened. The bottom line — all digital sensors can attract dust.

**Q.** *Aside of dust attraction, is the CCD a better sensor than the CMOS?*

**A.** Initially, the CCD (Charge-coupled Device) sensor was said to produce brighter colors. However the CCD sensor uses more power and is susceptible to blooming. This happens when some of its photosites are over saturated by the highlights and a charge peaks to an adjacent photosite. The CMOS (Complementary Metal Oxide Semiconductor) is less expensive than a CCD and is less prone to blooming. The response of

the CMOS sensor to light is faster than that of CCD. Each photosite of the CMOS sensor is equipped with a light sensing photodiode, a transistor to amplify the signal and a circuitry to reduce noise. The response of the photosites to light can be read directly. In contrast, the CCD sensor moves the charge from each photodiode into the transfer register where the charges of the photosites are read one by one and amplified. The more elaborate circuitry slows the response time and consumes more power. However, the CMOS sensors have more noise because the tiny amplifiers of the photosites are not perfectly identical and equally efficient. Both sensors have been improved and additional circuitry developed to increase the readout speed of the CCD sensors and reduce the noise of CMOS sensors. As a noise reduction measure, the new CMOS sensor of the Canon 20D camera no longer has transistors at each photosite to read the amplified response individually. The image processing software in digital cameras has been improved as well. As a result, the overall quality of an image is not determined by the sensor alone. All fixed lens digital cameras have CCD sensors. All cameras with a full size (35mm) and larger sensors have CMOS sensors. Canon fixed lens cameras have CCD sensors and their SLR cameras have CMOS sensors. Until recently, all Nikon cameras had CCD sensors. Interestingly, the latest Nikon digital D2X camera has a CMOS sensor, apparently to save battery power.

(Continued on page 9)

## Meet the 72<sup>nd</sup> WIEP Judges

### COLOR SLIDES

• **Kathy Braun, APSA, Grafton, Wisconsin**, assisted in the establishment of a PSA Youth Showcase becoming director of youth photography. Currently she is the chair of the Wisconsin PSA Chapter and program coordinator for the PSA International Conference.

Kathy has judged on the local and national levels. She has one star in Color Slides.

• **Peter Kolonia, New York City**, is a senior editor at *Popular Photography* magazine. He also operates Pete Kolonia Photography, and more recently founded PK Productions, a video and film production company. Peter's pictures have appeared in a number of publications including *Popular Photography* magazine, *American Photo* magazine, *New York magazine*, *American Heritage*, *Delaware Today* and the *New York Times*. He regularly lectures and judges at Manhattan-area camera clubs and photo contests.

• **Joanne Stolte, PPSA, Glendora, California**, has four stars in Color, four stars in Nature, three stars in Photo Travel, and three stars in Photojournalism. She is President of the Southern California Council of Camera Clubs (S4C), and General

Chair of the S4C International Exhibition. Joanne is Chair of the PSA Photojournalism Division, Chair of the PSA Member Retention Committee, Director of the Introductory Color Slide Competition for Individuals, and *PSA Journal News* Editor for the Color Slide Division.

### PHOTOJOURNALISM

• **Sharon Farmer, Washington, D.C.** is a former White House photographer, AP editor, and John Kerry campaign photographer.

• **Dave LaBelle** is a former newspaper photography director who is currently establishing a photojournalism program at the University of Kentucky.

• **April Saul** is an award-winning staff photographer at the *Philadelphia Inquirer*.

### PICTORIAL PRINTS

• **Jay Greene, Wilmington**, is the owner of Jay Greene Photography. He was the recipient of Kodak's Gallery Award, Fuji's Masterpiece Award and numerous others. Jay has more than 20 years of commercial photographic experience and is counted among the best of highly skilled architectural specialists in the Philadelphia region.

He speaks nationally to both professionals and amateurs on the subject of digital architectural photography.

• **Patricia (Trish) Nagy** currently resides in Paris, France, working for *ELLE* magazine and their 37 international editions. She is responsible for the coordination of photos for the UK editions of *ELLE*, *ELLE Decor*, and *ELLE Girl* magazines and also works with top fashion, beauty and decoration photographers. In addition to this work, she is a photographer, having been published in many editions of *ELLE*, photographing celebrities and personalities in her own documentary style. Her work has been exhibited in New York City.

• **Klaus-Dieter Schleim, Green Brook, New Jersey**, was born and educated in Germany and immigrated to USA in 1969 after completion of training as a biologist. Klaus-Dieter is past president and co-founder of Studio One, member of Morris Photo Color, multiple starred exhibitor in monochrome prints, color slides and nature slides, and listed in PSA's 'Who's Who in Photography'. He has judged club, federation and international salon competitions.

### Patron's Reservation

Please include me among the Patrons of the 72<sup>nd</sup> Wilmington International Exhibition of Photography.

Enclosed is my contribution of \$\_\_\_\_\_ payable to DPS.

Catalog should read as follows:\_\_\_\_\_

Mail to: Tom Hallenbeck, 621 Sandys Parish Point, Landenberg, PA 19350

DPS is a 501(c) 3 organization. Donations are fully tax deductible.

## Contests

### ▪ DVCCC PHOTO Travel Circuit

Choose your eight best Photo Travel slides and plan to enter them in the upcoming Delaware Valley circuit. There will be no mailing cost if you get them to Lynn Maniscalco before mid-January at the latest. The entry fee for each group of four slides is only \$3 – a total of \$18 for all (payable to DVCCC) – or less if you opt for the internet catalog. Each group of four slides will be judged by three different judging panels, and in each of those six judgments there will be a silver medal awarded for best image by a novice. (A Photo Travel novice is defined as a member of a council club who has never won a medal in the Colonial, Brandywine, or Pine Barrens exhibitions and has fewer



than 30 acceptances in PSA-recognized Photo Travel exhibitions.) DPS is a member of the council, and many other local participants have already won in years past. So, the pool of eligible entrants is quite limited, giving you a very high probability of winning a medal. It is also interesting to see how three different juries judge the same entries—lots of enjoyment for a very small investment! And mark your calendar now to attend the show on April 30 as part of a free all-day photo event in Maple Shade, NJ. For details on entering, contact Lynn at [ltmphoto@juno.com](mailto:ltmphoto@juno.com).

Remember that Photo Travel slides depict a culture (foreign or

domestic) as found, and no image manipulation is permitted. All acceptances count toward PSA star ratings. To download an entry form, go to [www.dvccc-photo.org](http://www.dvccc-photo.org).

### ▪ Annual DPS Photo Essay Contest April 25, 2005, 7:30 p.m.

Start planning to enter and preparing your entry for the Annual DPS Photo Essay Contest. Your essay may be in prints, slides, or CD for digital projection. The same rules apply for digital entries as for slides. Your entry must tell a story, evoke emotion or set a mood.

Complete entry rules and applications will be available at Society meetings. For more information, contact Photo Essay Chair, Laszlo Hopp at [lhopp@comcast.net](mailto:lhopp@comcast.net) or 610.444.9670.

## Assigned Subjects

January – *Just Hands or Feet*  
 February – *Architectural Detail*  
 March – *Brr ...it's Cold*  
 April – *Flying*  
 May – *Broken or Abandoned*

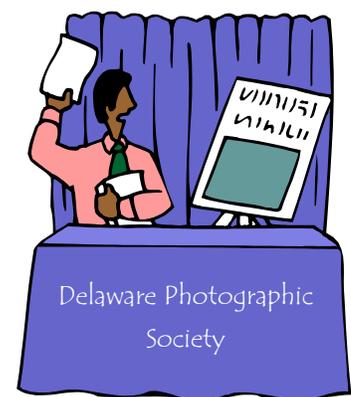
## Member News

Congratulations to **Joanne Moretti** for her acceptance in the 2005 PNC Calendar.

## Life Options Fair to be held in Newark

**O**n January 21, 2005 the Retired and Senior Volunteer Program (State Program?) will be holding a **Life Options Fair** at the Newark Senior Center. The purpose of the fair is to introduce older adults to resources to keep them active and engaged in life. We have been invited to participate and have accepted the invitation. Exhibitors should arrive between 8:30 a.m. and 9 a.m. and stay until 3 p.m.

We need to plan and set up an appropriate display for the fair. Thus, we will need some volunteers and ideas. Please contact David Hutton at 302.731.4815 or at [dghut36@aol.com](mailto:dghut36@aol.com).



The Newark Senior Center is located at 200 White Chapel Drive, Newark, DE 19713. Go to NSC Web site for directions under [www.newarkseniorcenter.com/directions](http://www.newarkseniorcenter.com/directions).

## Party Pics

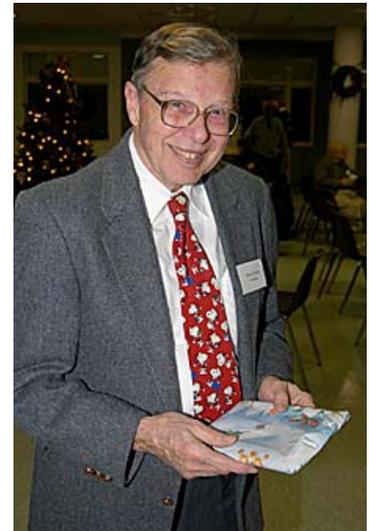
The annual DPS holiday party was held on December 20. Once again, Ray Firmani and Bill Talarowski donated their beautiful prints to appreciative, admiring attendees. The copious holiday fare was perfect, and many thanks to Peter Lindtner for providing his special Brandy-wine.



▲ Val Donor, Tom Hallenbeck, and Lynn Maniscalco choosing Firmani prints.  
 ◀ Eileen Furlong



▲ Monica Nagy and Helen Gerstein  
 Dave Hutton ➤



## PSA

The Photographic Society of America (PSA) is the largest organization of its kind in the world, bringing together amateur and professionals in all the varied fields of photography, including color slides, nature, pictorial prints, stereo (3D), electronic photography, video/motion pictures, photojournalism, travel photography, and devotees of every process in which the world-wide membership is interested. Help from experts and educational programs is available to all members. Find out more about the PSA from these websites: [www.psaphoto.org](http://www.psaphoto.org) and [delawarephotographicsociety.org](http://delawarephotographicsociety.org).

## White Balance

(Continued from page 2)  
 complicated, the extra keystrokes add up whenever you have a lot of images. Also, there is the greatly increased storage capacity requirement for capturing RAW files. My 1 GB flash card only holds 96 RAW files, but it will hold 305 high-resolution JPEG files. I'm not convinced that there is enough difference in the quality to justify this, as I've been quite pleased with the results of 13 x 19 prints made from high resolution JPEG captures.



▲ Peter Lindtner  
 Photos by Bob Coffey

## 72<sup>nd</sup> Wilmington International Exhibition

Contributed by Jeff Smith  
72<sup>nd</sup> WIEP Chairman

Preparations are well underway for the 72<sup>nd</sup> Wilmington International Exhibition of Photography (WIEP), and we hope you are preparing to participate, both as an entrant and as a volunteer.

Prepare your entries now, as the January 22, 2005, closing date sneaks up quickly. Complete information and entry forms are available on the Society's Web site, or at meetings. Entries may be submitted at meetings, or delivered to Irv Klair's home, where processing takes place. (Maps are available at meetings.)

Volunteers are needed for a number of tasks over the next several months. Print and slide entry processing will begin on Wednesday, January 5, 2005, on Wednesday and Saturday mornings and early afternoons. Many volunteers will be needed on Friday, January 28, to set up for judging day, Saturday, January 29, and hanging day, February 18. Everyone enjoys the camaraderie and,

of course, the photography. Contact Jeff Smith, 302.368.1089 or [jasmix@comcast.net](mailto:jasmix@comcast.net), or Print Chair Bob Hunt, 302.764.1363, [makingcopy@aol.com](mailto:makingcopy@aol.com), to volunteer for helping to process entries.

Catalog advertising is an important source of revenue for the Society. If you would like to advertise or know of a potential advertiser, contact Ken Williams at [KRWILLIAMS@Prodigy.net](mailto:KRWILLIAMS@Prodigy.net) or 610.274.8336.

Hosts and back-up hosts for WIEP judges are still needed. If you would like some one-on-one time with an exhibition judge but cannot offer overnight accommodations, how about volunteering to make an airport pickup or return? For more information, contact Eileen Furlong at 302.764.6922 / [efurlong@comcast.net](mailto:efurlong@comcast.net) or Lynn Maniscalco at 302-478-6423 / [Ltmphoto@juno.com](mailto:Ltmphoto@juno.com).

A buffet luncheon will be available at Cokesbury during entry judging, Saturday, January 29, at a cost of \$8.50 per person. You will not be able to purchase tickets that morning, so sign up now by

using the form provided below.

The annual Judges' Banquet will be held at the Delaware National Country Club on January 29. Our judges will present their work, and the medal-winning slides and prints will be presented. The cash bar opens at 6:30 p.m. with buffet dinner starting at 7:15 p.m. See the forms below and send your dinner reservations to Susan Dods.

### 72<sup>nd</sup> WIEP Schedule

- Closing date for entries:  
January 22, 2005
- Judging – Cokesbury Village  
**Saturday, January 29, 2005**  
8:30 a.m. – 3 p.m.
  - Judges' Banquet  
**January 29, 2005**  
6:30 p.m.
  - Slide Presentations  
Arsht Hall – 1 p.m. and 3 p.m.  
Sundays, February 20 and 27, 2005

### Judges' Buffet Lunch

**January 29, 2005 · Cokesbury Village**

Please reserve \_\_\_\_\_ places at the Judges' Buffet Lunch. Enclosed is my check for \$8.50 for each reservation.

Name(s): \_\_\_\_\_

Mail to: Marj Whitmore, 311 Copples Lane, Wallingford, PA 19086

### Judges' Banquet

**January 29, 2005 · Delaware National Country Club · 6:30 p.m.**

Please reserve \_\_\_\_\_ places at the Judges' Buffet Banquet. Enclosed is my check for \$29 for each reservation.

Name(s): \_\_\_\_\_

Mail to: Susan Dods, 1704 N. Park Drive, #607, Wilmington, DE 19806

## Exhibit

DPS members will exhibit photographs at the Wilmington Drama League through January 3, 2005.



*Gertrude Leck admiring the photographs exhibited at the Wilmington Drama League during the December reception. Photo by Marvin Gerstein*

### Coming Events

- **January 3**  
7:30 p.m. — Instruction Night
- **January 10**  
7:30 p.m. Slide Night
- **January 17**  
7:30 p.m. — Print Night
- **January 22**  
WIEP entry closing date
- **January 29**  
8 a.m. — 4:30 p.m. WIEP  
Judging (page 9)  
6:30 p.m. Judges' Banquet
- **January 31**  
7:30 p.m. Program  
*Faith & Faces of Burma*  
Joanne Stolte  
Cokesbury Auditorium

## Questions & Answers

(Continued from page 4)

**Q.** *How can the contamination of the sensor with dust avoided?*

**A.** The best protection against dust is not to remove the lens. I have mounted a Nikkor 24-120mm lens on the D70 and hope to do most of my digital shooting without changing lenses. The 35 mm equivalent focal length is 36-180mm which is close to the 28-200mm focal length of a popular travel lens. However, even when traveling very light with a film camera and only one zoom lens, I always carried a 50mm/1.4 or a 35mm/2.0 lens for available light and night photography. With a digital camera the sensitivity can be boosted to ISO 800 or 1600 in dim light but the resulting noise may degrade the quality of the image.

Realistically, a lens change cannot be avoided. When changing lenses, the camera must be turned off because a charged sensor will pick up all the dust floating around. All precautions must be taken to eliminate dust entering the camera.

**Q.** *How is a digital sensor cleaned?*

**A.** Only two digital SLR cameras facilitate dust removal from the sensor. The Olympus E1 camera vibrates the sensor ultrasonically to shake off the dust. The Sigma digital camera has an optically plane glass plate in the lens mount. The plate is easier to clean than a sensor because it is more readily accessible and not as sensitive. Any dust particles remaining on the plate will appear out of focus on the sensor.

All other digital SLR cameras must be cleaned by the manufacturer, a repair shop, or the owner of the camera. The removal of dust is a tricky and risky procedure because the sensor can be easily damaged. Actually dust collects on the low-pass filter in front of the sensor but the filter is very delicate. Removing dust and dirt with a blower is usually not successful and a swab moistened with methanol is the tool needed. In the DPS, Bob Coffey has the courage and the expertise needed for cleaning digital sensors. It is advisable to consult Bob before attempting to clean a sensor. A detailed description of the cleaning procedures is available on <http://www.CleaningDigitalCameras.com>.

*Send questions to [ekissa@aol.com](mailto:ekissa@aol.com)*