



I MINOLTA TA GMI E

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AUTUMN 2003
Dimage 7i photo by
David Kilpatrick

10% off repairs and servicing for MI readers

The **Minolta Club Camera Check Scheme** now runs all year round, taking the seasonal load off the service department. **We are now told that Service will give Club Checks 'absolute priority' and these will normally be accomplished within 3-4 days of receipt. This is great news but please be sure to allow a little more time – and please do not send equipment to the Club's Kelso address.**

As a Minolta Club member you have a permanent **10% discount** off all repairs and servicing if you deal directly with Konica Minolta Photo Imaging (UK) Limited.

The Service Address is:
Konica Minolta Photo Imaging (UK) Ltd
Service Department
Unit 7 Tanners Drive
Blakelands
Milton Keynes MK14 5BU.
Tel 01908 200400

If you ask for the discount, your membership status will be checked and validated. If this is disputed, you may ask the Service Department to check with us, and we will confirm your paid-up status or enable you to renew your subscription if has lapsed not more than six months ago.

Equipment under **1st year warranty** can be sent in directly, accompanied by any document showing the date of purchase, including credit card statements etc, even if you have not returned your guarantee card. But you should always **complete and return warranty documents** after buying equipment.

Club Checks

The cost of a Club Check, inclusive of VAT and return insured carriage, is:

£18.68 for camera + lens
£25.85 for all video and

Information on this page is printed in each issue for your benefit – please use it.

Call 01908 200400 for service!

digital products

Club Check tests include shutter speed accuracy, aperture accuracy, metering accuracy, and focusing accuracy. They also include checks for correct electronic operation, film transport, AF operation, self timer, flash synchronisation and all other key operational aspects of the camera. External cleaning of camera and lens is undertaken, along with loose dust removal.

Equipment which passes the tests will receive a **Test Certificate** and may qualify for the **Extended Warranty** (right). If problems needing repair are found, you will be contacted with an estimate – the Club Check cost is deducted from the cost of the repair if you decide to go ahead. You also get your 10% discount. See also new information about direct repairs, below.

Direct Repairs

If you know your gear needs to be **repaired**, remember that a repair always includes a full **service** and a 6 month guarantee on the whole item. If you have equipment which you think needs repair, you can send it for a Club Check service, enclosing your payment.

You can also send items directly to the service department for repair estimates outside this scheme. Konica Minolta Photo Imaging (UK) Limited will accept equipment directly from readers and provide estimates, it is not necessary to go through a dealer. If the estimate is not accepted then a charge of £5.88 is payable for return.

There is a difference between the Club Check and a Service. The check may show that your shutter speeds and so on fall within ISO tolerances, but a Service may allow adjustment to better than ISO standards. It also allows lubrication, tightening of screws, cleaning and adjustments.

Extended Warranty

The **Minolta Extended Warranty Scheme** is available on new equipment. However, you

may be able to take out an warranty on a camera which has just been repaired, or overhauled.

The warranty is an optional extension of the usual six-month repair guarantee to a full two years. This offer is administered and underwritten by Domestic & General Insurance Company. Some parts for older models are now no longer available, and Konica Minolta have to restrict these warranties to the list below. If your equipment is more recent, but now out of warranty, call the Service Dept for advice on 01908 200400. If you wish to find out more about the warranty terms, ring Domestic & General's Helpline on 0181 944 4944.

Please note this is NOT the same number as for our Camera Equipment Insurance facility, see p35.

MINOLTA EXTENDED WARRANTY SCHEME – PRODUCT LIST

SLR BODY

Dynax 9, 7 and 5
 800si, 700si, 600si
 500si & Super
 505si Super
 300si, 303si
 404si
 X-700, X-370S

COMPACT

Zoom 70, 70EX
 Zoom 90, 90EX
 Zoom 105, 105EX
 Zoom 115
 Zoom 125
 Zoom 150
 Zoom Pico
 AF-25, AF-35
 F-25, F-35BF
 F 35ST Super

AF FLASH

5600HS
 3600HS
 5400HS
 1200AF Macro

AF LENSES

AF 100-300 (D)
 AF 24-105 (D)
 AF 75-300 (D)
 AF 28-80 (D)
 AF 35-70/3.5-4.5

ACCESSORIES

VC-600, VC-700,
 VC-7, VC-6, VC-9

MD LENSES

MD 100/4 macro
 MD 50/3.5 macro
 MD 135/2.8 tele
 MD 28/2.8
 MS 100-300/5.6-6.7
 MD 35-70
 MD 70-210
 MD 50/1.7
 also 220X flash

VECTIS

Vectis 40, 300, 300L,
 3000, 2000, 30, 25,
 260, 200, 20, 100BF,
 Weathermatic, GX-1,
 GX-2, GX-3, GX-4.
 Vectis S1, S-100, V
 lenses 400RF, 22-80,
 50 macro, 28-56, 25-
 150, 56-170, 80-240,
 SF-1 flash

DIGITAL

Dimage 7, 5
 Dimage S304
 Dimage E203
 Dimage E201
 Dimage RD-3000
 Dimage RD-175
 Dimage 2330
 Dimage 2300
 Dimage V
 Dimage 1500EX
 Scan Multi, II, Pro
 Scan Elite, II

Scan Speed
 Scan Dual, II
 Quick Scan, Plus

PHOTOMETERS

Flash Meter V
 Colour Meter II
 Colour Meter IIIF
 Flash Meter III, IV
 Spotmeter F
 Spotmeter M
 Autometer IV-F
 Autometer III, IIIN
 Autometer III Flash

BINOCULARS

Activa: 8x42DWP,
 10x42WP, 7x35W,
 7x50, 8x40W,
 10x50W, 12x50W,
 7-15x35, 8-20x50,
 8-22x27, 10-
 30x27, Pocket
 8x25WP, Pocket
 10x12WP, 8x25FM,
 10x25FM, 12x25FM.
 Standard: 7-
 15x35EZ, 8-
 20x50EZ
 Classic II: 7 x 35W,
 7 x 50, 8 x 40W, 10
 x 50W.
 Compact II: 8x25,
 10x25.
 Pocket II: 8x22,
 10x25.



no36 autumn 2003 CONTENTS

2 Camera Check, Servicing & Repair Info

4 Who's Who + Editorial

5 News and New Products

Konica Minolta Photo Imaging (UK) Ltd – news of the merger between the two companies

The A to Z of Digital – the new DiMAGE A1 and DiMAGE Z1 are very different cameras approaching electronic SLR viewing in very different ways

8 The Image Space

More of your star pictures in our completely open gallery of Minolta Club work. We continue to have a problem with loads of film to give away as prizes, and a big shift in entries to digital... this may just become a digital contest soon!

14 Test Report: Dynax 3L and Astia 100F

Ailsa Kilpatrick travels with a lightweight combination of the Dynax 3L and new 28-100mm D lens, to test Fuji's new Astia 100F fine-grained, soft contrast slide film.

18 Enhancing Autumn

David Kilpatrick demonstrates some methods for boosting colours selectively using special filters or digital processing

20 Portfolio: Autumn by Steve Bright ARPS

Steve Bright has been using Minoltas from manual system days onwards and has an eye for strongly composed and colourful slides.

22 Just Sliding Away...

Eric Houlder talks about 40 years of slide presentations and his work in archaeological photography – a subject which offers audiences more than just a pictorial experience.

25 Make your own Digital Christmas Cards

On-Line Paper pre-creased cards offer a quick way to inkjet greetings cards.

26 Camera Test: the DiMAGE A1's Anti-Shake function

David Kilpatrick thinks that the killer feature of the new A1 is the image stabilisation which permits exposures of 1/25th with 200mm telephoto setting to be sharp. He's tested it to much more extreme limits with a fair success rate, as these results show.

30 Ray's Way: a return to monochrome

Ray Lea on the merits of black and white for winter photography in the coming months.

32 Quest Workshops – 2003/2004 Programme

Colin Westgate introduces the tenth year of Minolta Club sponsored Quest events.

34 Club Events

35 Membership, Subscriptions & Website Information

Don't forget that your Photostore, Club Lens Hire, battery compatibility, special logo branded Minolta goods and similar 'cut out and send' type offers are all contained in your Offers Supplement.



MI #36. Birks of Roslin Glen, photographed in November 2002 by David Kilpatrick using a Tiffen Redhancer filter on the Minolta DiMAGE 7Hi camera. See feature, page 17, on enhancing autumn colours using filters and Photoshop.

RiDATA
Specialists In High Speed Memory

NEW

52x CF Cards - -

So Fast We Have To Nail Them Down!



(One day your camera will catch up!)

Unlike Microdrives, solid state cards do not have to be treated with kid gloves. In fact, we know of one RiData card that went through a hot wash and dry cycle in a white shirt pocket! The images were fine and the card is still being used today. As far as we are aware, we have never lost the data on a RiData CF Card.

Tech. Talk:

Read Speed: 7.7Mb/s + Write Speed: 6.4Mb/s
+ Access Time: 6.2 Milliseconds + Transfer Rate: 8.3Mb/s = **B'Fast!**

(and all this at prices to render slow cards redundant!)

"52x" 512Mb CF Card

£119.00 + Vat

"52x" 1 Gb CF Card

£239.00 + Vat



FREE Hakuba card case with any two 52x cards or more!

For further information go to
www.theflashcentre.com

The Flash Centre
and Digital

66 The Brunswick Centre
London WC1N 1AE
Tel: 020 7837 5649

and
2nd Floor Mill 1
Mabgate Mills Leeds
LS9 7DZ
Tel: 0113 247 0937

who's who?

KONICA MINOLTA PHOTO IMAGING (UK) LTD – that's the name of the new company for the UK, following the merger of the two Japanese corporations. But of course, your camera still says Minolta on the front, and we are still the Minolta Club of Great Britain. Konica is a film manufacturer, and that brand will continue for their film, but if early plans are carried through it's possible that all the group's cameras will be Minolta by label in future. We may even welcome Konica owners as readers – and we'll certainly cover some Konica history.

Help with subscriptions, missing magazines etc

Anything related to **Minolta Club subscriptions** should be addressed to Icon Publications Limited, Maxwell Place, Maxwell Lane, Kelso TD5 7BB. Telephone calls should be during normal office hours – we suggest 10.00am to 12.30pm and 2.00pm to 4.45pm, Monday to Friday – on 01573 226032. Fax: 01573 226000

Help with camera repairs, warranties, service

Warranty repairs should always be taken to your dealer. MI subscribers qualify for a 10% discount on repairs sent directly to Konica Minolta Photo Imaging (UK) Ltd, and servicing (except for the Club Service Check scheme, which is already at a special price). Your contact for repairs at Konica Minolta is the Service Department, 01908 200400 or fax 200391. See pages 2 and 35.

Help with operating or technical problems

Your man at Konica Minolta in charge of digital matters and digital technical assistance is Paul Genge on 01908 200400. Only call if your dealer can not help. Bernard Petticrew or another technically expert member of staff (on the same switchboard number) can help you with conventional photography (35mm and APS). Make it clear whether you think the problem is a camera fault, or your own understanding of how to operate the camera. Always try your dealer first.

Instruction manuals

Orders for replacement instruction manuals should now be sent to the Camera Service department (see new address details, page 35) (01908 200400). The charge is now **£5.00** for SLRs and **£3.50** for other items, inclusive of postage and packing. For out-of-print items Minolta will usually refer you to OldTimer Cameras, a specialist dealer with stocks of older camera instruction books.

Solutions to photographic problems

Minolta Club director David Kilpatrick can not always deal with telephone enquiries directly, but will do so when available. It is probably better to telephone than write. Call 01573 226032. For PC system advice – on computers and not about cameras or software specifically – call Richard Kilpatrick on 01450 371169 (new number). Alternatively, email minclub@maxwellplace.demon.co.uk

Queries about magazine contributions or contests

Enquiries about receipt or return of competition entries can not be answered until each quarterly result is published, unless you have written your name and address on the **outside** of the submission envelope. Magazine contributors (potential or established) should submit outlines, portfolios or speculative articles, with a varied selection of photographs, to MI editor Shirley Kilpatrick.

Lens Hire Service & Photostore (for minor accessories)

Adrian Paul manages these from PO Box 348, Doncaster DN4 6XX, tel 01302 738334, fax 01302 768671. Mobile – 07970 291997. See offers supplement.

KONICA MINOLTA PHOTO IMAGING (UK) LTD Photographic Division sales, marketing and technical support departments are at the Rooksley office in Milton Keynes. The service centre remains in the Blakelands office. The postal address remains unchanged, except for the company name itself. If you are returning a camera or film scanner for repair or service please continue to use the Blakelands address. If you are collecting or delivering equipment personally please call in at our Blakelands office. Bernard Petticrew who many of you know, has moved to Rooksley. Therefore if you wish to call in for a product demonstration this should be at the Rooksley office and not at the service centre based in Blakelands. However, these can only be arranged by prior appointment. Please see page 35 for full address details. The photocopier showrooms are no longer 'Minolta' and are not listed now.

Update

FROM THE EDITORIAL TEAM

In my last editorial I ranted on about the problems we have with CDs, and I am happy to say that all the CDs submitted for *Image Space* this issue were fully readable, except one broken one.

Minolta's program CD for the DiIMAGE A1 was not. Nor was Extensis's Portfolio 6 installer CD. So don't blame yourself if anyone using Mac OS X has problems with your CDs – it seems our system is about as picky as possible when it comes to reading and mounting them. Fortunately Shirley's older Mac happily eats them and feeds the contents to my fledgling over our ethernet.

To replace these problems, we promptly got internet spam and virus plagues this summer, starting on August 18th. Many businesses will remember that date. It's the first day when most btconnect users, amongst others, found a couple of hundred unwanted emails flooding in.

Since then, btconnect has managed to fail to anything about problems which appear almost unique to itself. We pay very highly for services; about £400 a year for three Anytime and Anytime Lite accounts, and some £3,000 a year for our six ISDN lines and their associated telephone services, plus the vital non-digital fax line. Add around £1,200 a year for mobile phones (three) and telecomms is one of our bigger overall overheads. Nor can we get cable, or broadband, or anything else to make it more efficient in our particular town.

Multiply our business by the thousands of companies and individuals who have the same or greater telecomms demands, and you would think the industry would pull out every possible stop to block floods of repeated, identical, immediately identifiable rubbish which for two months almost crippled their systems.

But no. Even as I go to press now in October, we continue to have to clean off thousands of email spam-virus messages – the same one all the time, from countless new sources. Spotting your own emails amongst these, or those which get past our automatic junk filters, is not easy.

Fortunately, the Demon account given in the column on the left has been almost spam-free. It's had none of the problems or unerasable email and repeated receipt of multiple copies of messages, which have plagued our btconnect addresses.

So all your email queries have probably been received, and answered. If not, I apologise. You were lost in the flood. Submerged in infected spam...

– DK





KONICA MINOLTA

If you have bought a brand new Minolta camera recently, you will already have seen the new logo above – Konica Minolta.

On 5 August 2003, Konica Corporation and Minolta Co. Ltd. in Japan merged to form a new, integrated holding company, Konica Minolta Holdings, Inc.

A further stage in this historic merger is nearing completion with the integration of Konica and Minolta subsidiaries in Europe. The merger celebrates the natural synergy between the two companies. It is designed to strengthen brand competitiveness, enhance product development and provide added value to customers, helping the company to position itself as one of the foremost companies in its main business areas.

In the UK this means that Konica UK Ltd. and Minolta (UK) Limited merge on 1 October 2003 to form a unified photographic imaging, medical imaging and advanced sensing company.

This newly integrated company has been legally registered as Konica Minolta Photo Imaging (UK) Ltd and is responsible for photo imaging, camera, medical imaging and instrument systems business.

Konica and Minolta have both played a key role in shaping the imaging industry as we know it today with a series of world firsts across digital, SLR and compact cameras, films, papers, minilabs and chemistry.

The new company will take its place among the top UK photographic companies, providing an unequalled range of optical, digital and medical products for both the consumer and business-to-business markets.

Digital cameras now account for the most explosive area of growth in the industry and the new company has set itself the target of achieving a major share of the market. This determination has already been demonstrated by an array of leading edge products that have been, and will be, launched by the end of 2003. Since the Konica Minolta group is in the business of image capture and output, the company also plans further developments in its digital minilab business to help promote a new imaging culture.

The new company's headquarters will be established at Feltham, Middlesex

Minolta's products and familiar back-up continue as two Japanese imaging giants team up

with Mr. Akihiko Nezu as Managing Director. He looks forward to taking up his new post there in the near future.

HEADQUARTERS ADDRESS:

Konica Minolta Photo Imaging (UK) Ltd.
Plane Tree Crescent
Feltham

Our own club members, and Minolta owners, should continue to deal with the Milton Keynes office which remains the base for all Minolta camera brand related service and assistance.

The new logo (top of this page) has been designed to achieve global recognition. It reflects the new Company's objective to maintain a reputation of innovation and leadership in the global marketplace, recognised by its customers as a source of reliable and constantly evolving products in the field of imaging and communication.

The corporate slogan is to be 'The Essentials of Imaging'.

"Konica Minolta is set to be a global market leader in the field of advanced image-making technology and a valued corporation held in high regard worldwide", is how the new company closes its press release (mostly printed here without any amendments – this is the official statement, in full).

Another merger

This year is proving momentous for photo imaging in Britain, though the amateur user may yet be unaware. The two major professional trade counter chains, Calumet and Leeds PhotoVisual, have merged with the closure of many former branches.

The new name will be Calumet, and it remains to be seen whether Calumet policy (for example, being closed on Saturdays and Sundays) takes over entirely from the old Leeds ethos (originally open Saturdays and recently opening Saturday

mornings). Leeds came originally from a background with a larger amateur customer case, Calumet from the KJP and Pelling & Cross companies which were 'dry' by comparison.

This merger will hardly affect any of our members – few buy bulk professional film, and the pro dealers have never stocked Minolta to any great extent (light meters and scanners being notable exceptions).

The death of film

Kodak, internationally, has announced its intention to become a digital imaging company and not a film company in the next few years.

Just last month this news hit the press, who really should be able to see the writing on the wall for film sales, but have been concerned about the damage to the existing industry which speculation could lead to. As a result, very few articles saying 'look, film is really a dying technology' have appeared.

Now Kodak has said so officially.

Here at Minolta Image, we are essentially fully digital. We still use film cameras, but mainly only to test those cameras or the films. If no-one produced a new film camera, or a new type of film, we would have no reason at all to use any film. The Minolta digital camera range will do everything we want, with 12 x 16 prints from the Dimage 7Hi beating anything which our darkroom used to yield.

We also went entirely filmless (in Kelso at least) for our magazine production. Knowing that impending legislation would soon make our use of silver film and photo chemicals illegal without very expensive disposal arrangements, we sold off all the equipment. The darkroom was sold long ago on the same basis.

European laws will make it a serious offence to chuck used film cans or ends of film away by the end of next year – it is already one to dispose of photo chemicals without a licence. Just about anything containing silver, even old prints, will be a controlled waste.

The future is silverless, which for the moment means digital. It does not mean SLR-less, or low in quality. But – you will not be using film 10 years from now. –DK

THE A to Z of DIGITAL.

The **DiMAGE A1** – successor to the 7 series 7, 7i, and 7Hi – uses a new 5.3 million pixel 2/3 type progressive primary colour CCD which has enabled a top shutter speed of 1/16,000th to be achieved. In addition, the DiMAGE A1 has 14 bit A/D conversion and new CxProcess II image processing technology, which gives much smoother tones and extra latitude.

Its Advanced 3D AF, the fastest in its class, offers Subject Tracking AF with 3D Predictive Focus Control, Full Time AF and an 11 point ultra wide focus area.

The DiMAGE A1 also marks the introduction of an **Anti Shake** CCD shift system to provide the sharpest possible image, and has the same superb 28-200mm equivalent zoom lens as its earlier stablemates.

The speed of operation of the DiMAGE A1 will impress converts from the earlier models. Full time AF continually focuses when the grip sensor is activated, and with this, the 3D Predictive Focus Control works to track moving subjects after the shutter release is fully depressed, until the exposure is made for optimum focus.

Partial depression of the shutter release engages the subject lock and motion is then tracked, regardless of direction. You can see the focus cross hair whizzing around following the action as you view.

The AF system works in low light conditions without the need of a special AF illuminator. The monitor and viewfinder images are automatically amplified in these conditions so the subject is always visible.

This camera also incorporates Direct Manual Focus for fine tuning, and you can turn off the tracking AF for still life or landscape shots.

CxProcess II, Minolta's new image processing technology, controls the essential qualities of colour, contrast and sharpness, while minimising noise to ensure optimum results. Noise reduction can be turned on or off, as it does have a penalty in image sharpness under some conditions.

A new 2080 x 1560 image size gives the photographer the ability to switch between 5 megapixel, 3 megapixel and 2 megapixel images smoothly to match the final use of the image with the optimum resolution. A 640 x 480 (VGA) image size is also available for web images.



The new Dimage A1 has a tilting rear LCD screen, and inside, a secret weapon in the form of Anti-Shake – a CCD based image stabilisation system

Shutter speeds up to 30 seconds can be selected, as well as 30 second bulb exposures made manually, and the aperture can now be set a true f11 at all focal lengths instead of being limited to f9.5 for studio flash (as in the 7Hi). The DiMAGE A1 is compatible with the Minolta Program Flash 3600HS (D) or 5600HS (D) units as well as the latest addition to the line, the Program Flash 2500 (D). For close-up photography, the Macro Flash Controller can be coupled with the Macro Ring Flash 1200 or the Macro Twin Flash 2400 lighting sets.

For long periods in the field, an external battery pack is available to power the camera, but the new shape of the body houses a new Lith-Ion battery pack which has a far superior life to the 4 AA NiMHs of the earlier models.

The new Anti Shake function minimises the effect of camera shake when the camera is handheld. The Anti Shake system is valuable when shooting at long focal lengths or in low-light conditions without a tripod. It allows the camera to be handheld with exposures approximately eight times longer than usual. When using the camera at the telephoto 200mm setting, approximately 90% of the images recorded will be sharp with a shutter speed of 1/25s.

The Anti Shake button glows to indicate the function is active.

The continuous advance drive

modes can capture three JPEG or five 5 megapixel RAW images at a rate of 2 frames per second. At the heart of the DiMAGE A1 is a new high speed image processing LSI for increased performance.



The controls and dials are laid out entirely differently from the 7 series, and will look much more familiar to film camera users. After a month of use, we feel that the new positions are superior

but of course, with both a 7Hi and the A1 used side by side confusion is easy!

Two control dials (thumbwheels) are located on the front and back of the grip for quick changes to camera settings, eliminating the need for complicated button presses to change aperture alteration to shutter speed adjustment.

Separate buttons have been added for exposure compensation and custom white balance settings and a new switch makes it easy to change between single AF, continuous AF and manual focus modes.

The redesigned Digital Hyper Viewfinder gives the camera the same feel as an SLR; we felt it had a little less shadow detail, but a more eye-friendly image structure than the older version. It can be tilted between 0° and 90° for comfortable shooting at low angles or in confined spaces. The viewfinder has a new precision 235,000 pixel TFT monitor.

The DiIMAGE A1 back is fitted with a 1.8 inch low temperature high contrast colour LCD monitor that can be tilted from -20° to +90°. The monitor has an extended colour gamut, contrast and dynamic range which does give a better impression of scenes than the viewfinder. The monitor has a wide viewing angle so that the camera does not need to be held perpendicularly to clearly view the live image.

The DiIMAGE A1 is wrapped in a magnesium alloy case with a professional black finish. The camera has been completely redesigned, and the body generally feels and handles well.

The new **Flex Digital Magnifier (FDM)** can enlarge a section of the live image by two or eight times so sharpness can be judged in manual focus or when using DMF. The LCD preview can also now be enlarged to 8x which makes examination of critical sharpness even easier.

Most other details of the A1 are shared with the 7Hi, and for £999 all one can say is that nothing has been lost and much added. The camera is faster – including card save on fast cards like the **52x RiData** 512mb card we have been using – the image is superior and the Anti-Shake mode is the single factor we feel makes this a camera worth buying to replace a 7Hi if you can afford it.

The Z1 – a new approach

The **DiIMAGE Z1** is the first in a series of easy-to-use powerful SLR-type digital cameras where one LCD monitor does all the work for the SLR-style viewing, or conventional 'groundglass screen' review.

Designed around Minolta's new **10x Mega-zoom**, the DiIMAGE Z1 possesses advanced technology and Rapid AF so you can capture images in virtually any situation. High quality 30fps VGA movies expand its capabilities even more. This compact, stylish digital camera has the imaging tools to capture the pictures you want.

The new Z1 has the same resolution as the Dimage 5 but a very different body style and viewfinder



The DiIMAGE Z1 is the first Minolta digital camera to be equipped with the new 10x Mega-zoom lens. With a focal range of 5.8mm to 58mm, it is equivalent to a 38 - 380mm 35mm camera lens.

When combined with the seamless 4x digital zoom, it has an amazing 40x zoom range, equivalent to a 38 - 1520mm lens.

The Super Macro mode lets you focus down to 4cm from the front of the lens. This opens up a whole new world for you to explore.

Rapid AF uses a passive AF sensor to instantly estimate the distance to the subject and the camera's CCD to determine the precise focus point. A high speed drive focuses the lens quickly and smoothly. The CCD uses a 60fps sampling rate to determine the optimum focus, twice the rate of most digital cameras on the market today. All this translates into a 0.3 second focusing time at a focal length of 5.8mm and 0.4 seconds at 58mm, giving the DiIMAGE Z1 the world's fastest AF among digital cameras with a built-in 10x or greater optical zoom.*

The DiIMAGE Z1 is equipped with Minolta's unique **Switch Finder**. This unique system allows the camera's LCD monitor to be viewed *directly or through the viewfinder*. Since a single monitor is used, you need not worry about the colour, contrast and resolution difference between separate rear and viewfinder monitors. Because of the viewfinder's large apparent angle of view, the monitor image is large and clear.

Minolta's new drive mode, Progressive Capture, makes sure you never miss the action. Six frames are saved when using standard continuous advance and 10 frames when using UHS continuous advance. Standard continuous advance records at approximately 1.5 fps at any image size or quality setting. UHS (Ultra High Speed) continuous advance records 1.2 megapixel images at 10 fps.

The DiIMAGE Z1 packs the most

powerful flash built into a Minolta digital camera yet, with a guide number of 12 in metres. The flash can illuminate a subject up to approximately 6m away when used at the wide angle position with autoexposure and auto camera sensitivity. It is compatible with the Minolta Program Flash 3600HS (D) or 5600HS (D) units as well as the latest addition to the line, the **Program Flash 2500 (D)** – see photo, below.

The DiIMAGE Z1 is not limited to capturing still images. High quality VGA (640 X 480) movies at 30 fps can be recorded.

Easy to find AA batteries power the DiIMAGE Z1. Ubiquitous alkaline or rechargeable Ni-MH can be used. No matter where you are in the world, you will never have to worry about finding extra batteries.

CxProcess II, Minolta's new image processing technology, is employed to bring out the best in the 3.3 megapixel 1/2.7 interline primary colour CCD, which has a speed range from 50 to 400 ISO equivalent.

To extend the versatility of the powerful 10x Mega-zoom, an optional 0.75x wide converter is available. This lens attachment increases the lens' angle of view giving it a maximum coverage approximately equal to a 28mm lens on a 35mm camera. The adapter ring supplied with the wide converter allows 52mm filters to be used with the camera.

The Z1 seems a worthy replacement for the Dimage 5, and has a cost of only £329.99.

More news on Page 13





IMAGE Space

**Our open gallery
pages for the
best of your
slides, prints and
digital images.
Enter up to nine
images each
quarter.**

**NEXT DEADLINE
Nov 23RD 2003**

IMAGE SPACE COMPETITION RULES:

IMAGE SPACE is open only to *Minolta Image* subscribers. Maximum entry: 3 colour prints, 3 slides and 3 mono prints in any one quarter. Digital material is acceptable but only with a hard-copy print accompanying the disc or CD-ROM. All entries must be identified and captioned, with camera, lens, exposure and film data, on the back of the print or on the slide mount. Do not send slides in glass mounts. Maximum print size is A4 or 8 x 12". Entries will *only* be judged and returned if a stamped, self-addressed envelope is included with your submission. You must enclose an SAE.

**Image Space
Minolta Image
Icon Publications Ltd,
Maxwell Place
Maxwell Lane
Kelso**

Scottish Borders TD5 7BB

Any queries about the safe arrival of your submission has reached us can only be answered if your name and address are on the outside of the envelope. These are not opened until judging time – usually about two months after the appearance of the previous *Minolta Image*.

All pictures featured in *Image Space* pages will from this issue onwards receive prizes of Kodak E100G/GX film (or, if available, appropriate digital supplies).

Left, *Autumn Reflections*, by **Peter Karry**.

[MINOLTA DYNAX 9xi, 100-300MM LENS, 1/15 AT f16, KODAK EKTACHROME EBX 100]

Below: View from the Thames: Tower Bridge by **Andrew Adams** of Clayhall, Essex.

[MINOLTA DIMAGE 7i, LENS SET TO 28MM WIDE ANGLE EQUIVALENT 7.2MM, sRGB COLOUR SPACE, ISO 100 – 3 SECONDS EXPOSURE AT f8]





Above: Folly, Trees and Sheep – a 6 x 4 monochrome print by **Alan Gadd** of Dunstable; MINOLTA X-300, MINOLTA 35-70MM ZOOM AT 50MM, FUJI NEOPAN 400 FILM.

Below: dragonfly by **Allan Taylor** of Leeds. MINOLTA DIMAGE 7Hi, sRGB COLOUR, ISO 100, LENS SET TO MACRO 200MM EQUIVALENT, 1/180TH AT f5.6.

Top right: Sunset, Stoupa, Greece by **Craig Elshaw** of Kendal. MINOLTA DIMAGE 7Hi, sRGB COLOUR, ISO 100, LENS SET TO 200MM EQUIVALENT, 1/250TH AT f6.7.

Bottom right: Scott's View Early Morning, by **John Gilkerson** of Newcastle upon Tyne. MINOLTA 700Si, KODAK ELITECHROME EBX 100, 24-105MM D ZOOM AT 35MM, 1/45TH AT f16, TRIPOD. Taken during Duncan McEwan's Minolta Club Scottish Border weekend workshop 2003.







Left – really risking a digital camera!
Splash, by **Chris Mole** of Haywards Heath;
MINOLTA DIMAGE 5, sRGB COLOUR SPACE, ISO
100 SETTING, 7.5MM WIDE-ANGLE (EQUAL TO
35MM LENS) – EXPOSURE 1/512TH AT f6.

Below: Bay Bridge by **Steve Bright ARPS**
of Hook, Hampshire. MINOLTA 9000AF
FUJICHROME 100, 28-85MM ZOOM LENS, SCANNED
TO CD. A shot taken in 1989 which does not
date, and by modern scanning is translated
to a digital file.



THE A to Z of DIGITAL contd

Dimage E323

THE **DIMAGE E323** is a new pocketable compact digital camera, also with 3.3 megapixels and the same 1/2.7 interline primary colour CCD.



The E323 can produce 6 megapixel files by interpolation

Unlike the Z1, the E323 has a built-in interpolation system which can produce a 6 megapixel image. Its 3x optical zoom (36-108mm equivalent) is augmented by a four times digital zoom.

Film speeds on the E323 are limited to a range of 50-200, and it has a fast high shutter speed of 1/2,000th (compared to the Z1's 1/1,000th) but is limited to a maximum exposure of 2 seconds (compared to the Z1's 15). It uses SD memory cards.

The large interpolated image size is 2880 x 2160 megapixels – the largest file size yet produced by a Minolta digital camera – while the normal file size is 2048 x 1536 (and smaller file sizes are optional to conserve card space). We have not seen the quality of these yet.

The E323 costs only £249.99.

Dimage X20

THE **DIMAGE X20** is billed as 'Fun and Simplicity' but what you really need to know is that this is a new 2 megapixel, budget priced successor to the original X. It does have some unusual features, such as a kind of double-exposure called Image Pasting, which will put one image into another in a selected place and to a set scale.

It's also a live webcam, a multi-shot motordrive camera, and uses AA batteries for easy worldwide replacement. It has the familiar excellent non extending 3X zoom lens and for those wanting a £199 camera for party, family or holiday use it's a great spec for the money.

– DK



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A DELICATE TOUCH

Ailsa Kilpatrick mixes
Dynax 3L lightness
with Fuji's Astia 100F



Above: shadow and highlight detail are well captured by Astia 100F. Right, and also above: the out of focus image quality given by the circular diaphragm 28-100mm D lens is very smooth, at all apertures. Below left: it was difficult to induce flare right into the sun, even with a UV filter fitted. Sun just out of the frame; the worst it got!



THE great thing about the new **Dynax 3L** is how light and small it is – especially when teamed up with the latest **28-100mm D** series zoom lens. As the least expensive Dynax SLR in the new D-compatible range (giving advanced flash metering functions, and making it suitable for SSM lenses) the 3L may be aimed at colour negative users, but a test of six rolls of the new **Fujichrome Astia 100F** film in the varied and difficult lighting conditions of Tenerife proved that the matrix exposure metering copes with pretty much anything you choose to frame.

Many cameras will expose into-the-light shots like the beach view (right), or sunsets (overleaf) much too dark. The Dynax's metering recognises these conditions reliably and gave sheets of slides which showed no more than a couple of failures per film.

The new Fujichrome Astia 100F is a very neutral slide film, with medium to low contrast. It has the fine grain associated with Provia 100F and the new Velvia 100F, but it is far less contrasty and saturated. This makes it more tolerant to small exposure errors, and difficult lighting. It is also one of the most natural films for shooting the colours of flowers, and has a delicacy which sets it apart.

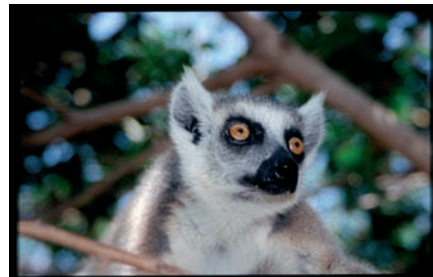
The 28-100mm D lens is fairly large – a little bigger than a 28-85mm – but a constant width, so it looks neat. It uses 55mm filters, and it is at its most compact when set to 50mm focal length. Although it has no focusing scale, and is intended for full time AF use, there



Top marks to the 28-100mm lens (shown right, fitted to the 3L) for absence of flare in this beach silhouette – and top marks too for the Dynax 3L metering system, which has produced a perfect exposure.



Sunset behind the cliffs of Los Gigantes. 100mm focal length on the 28-100mm D lens, full f5.6 aperture, hand-held at 1/30th. Not totally sharp, but the Fujichrome Astia 100F has given good colours, and the atmosphere is just right. Below: a close-up frame of a lemur is sharp with fill-in auto flash, and can be selectively enlarged for a print (left) with better composition. Bottom right, a Macbeth Color Checker test of the Fujichrome Astia 100F slide film shows excellent neutrality and natural colours, with open shadows.



is a manual focus ring for adjustment. The close focusing is excellent – capable of shooting a postcard to fill the frame – and portraits of small monkeys and lemurs in the Cactus Park and Tenerife Zoo, Los Christianos (by far the best place to visit for direct ‘no barriers’ shots of animals) showed only a few failures from excess curiosity. The 3L’s built-in flash activates automatically in such conditions, providing just the right amount of fill-in as shot after shot proved. Even in deep shade under trees, the balance between subject and background was kept open, with some

details showing in the unlit areas. The sharpness of the lens at full aperture – which the program will set much of the time, especially with flash – was good enough for A3 (12 x 16) prints.

The only problem with the camera may be that the very light weight and small size encourage a bit of camera shake, especially at 100mm (the sunset above is not pin-sharp because of this). I did not take a tripod, and resting on a balcony was not enough to make 1/30th of a second shake-free.

I am now used to small digital cameras – and carry the **Dimage Xt** everywhere

– but the Dynax 3L did not prove too bulky or heavy. It also went everywhere, with the Xt sharing a small Billingham shoulder bag.

My only disappointment was that after months of digital-only shooting, a week’s wait to see the slides seemed a very long time, and then it was necessary to get chosen ones scanned, because I like to have to my pictures on my dotphoto.com pages for friends and family to see.

Next time, I shall get scans and CDs made by **Lab 35** when they process the film; hybrid film and digital!





KONICA MINOLTA

THE DIMAGE Z1.



IT LOOKS LIKE NO OTHER CAMERA YOU'VE SEEN BEFORE.



IT HANDLES LIKE NO OTHER CAMERA YOU'VE HANDLED BEFORE.



IT DOES THINGS NO OTHER CAMERA AT THIS PRICE COULD DO BEFORE.

(And... wait for it... it's dead easy to use.)

The Dimage Z1. A new generation of digital camera that guarantees you get a better picture.

Just when you thought you'd seen it all before... bingo, along comes the 3.2 megapixel Dimage Z1. A camera that, although tiny in size, positively brims with the very latest in digital technology. And it's dead easy to use. No crash course in digital technology required here.

A Mega 10x Optical Zoom lens extending to a massive 40x digital zoom.

Now thanks to the Z1's incredible zoom power you need never worry about getting closer to your subject again. Just press the zoom button and the big, no let's be honest, mega 38-380mm lens will take you all the way in. Ten times closer in fact. And if that's not close enough for you, you can extend it to a truly massive 40x.

It really is a Mega Zoom that's super smooth and very very quick.

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In countless situations, autofocus performance can make all the difference between a great shot and a missed opportunity. But not anymore. Enter Minolta's Rapid AF.

This advanced technology uses a beam (you can't see it but take our word for it it's there) that searches out the subject to tell it exactly how far away it is. And it does it in less than a blink of an eye. So now not only will you always get your shot... you'll always get your shot in focus.

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The essentials of imaging

ENHANCING AUTUMN

David Kilpatrick looks
at 'redhancers' and
digital fine-tuning

THIS YEAR our Autumn issue may be too late for Autumn. Certainly, the warm summer meant that we saw oak trees turning golden in late August in Scotland, and fall colours have been well advanced. However, it's not for the usual causes – the autumn colours are usually triggered by cold nights, and these early colours were a result of drought.

The cover photograph on this issue was taken last November at Roslin Glen, near Edinburgh; late October and early November are, these days, the main season for autumn colours in Scotland. I've noticed that other parts may get the colour change, and the leaf fall, earlier – and this year may be unusual.

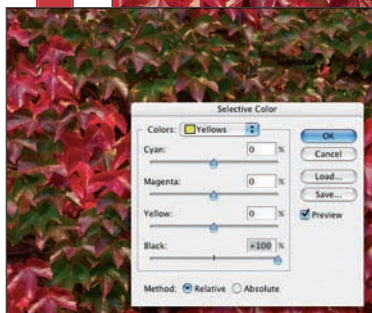
For the cover shot, I used a Tiffen Redhancer filter on my Dimage 7Hi. The Redhancer was originally bought in the USA when visiting Sedona, which has red rocks. It's a didymium glass filter, and supposedly has the ability to boost the intensity of warm colours without affecting the rest of the shot.

It did little good to the red rocks of Sedona without also creating the slightly purple sky of Sedona – so much for its neutrality! On the digital camera, the Auto Levels and Auto Color features of Photoshop could be used to remove any such cast – and in fact, the filter did prove to boost autumn colours just a little. It was a difference of around 5-10 on that 0-255 level scale for the red channel of an RGB picture, on typical red detail.

Having tried the special filter, I began to wonder whether digital controls – either in a scanner or in Photoshop – could actually be more useful. The answer is that they can, and it's not the obvious things like Color Filter effects or Hue and Saturation shifts which work.

The secret weapon is Selective Color adjustment, which can change the balance of each single main group of colours (like Yellows, Reds or Blues) in your picture yet leave all the other colours untouched. My first experiments were disappointing – I selected 'Greens' and tried altering the colour intensity of various components of green, and saw nothing happen.

Being thorough, I did not give up by tried each different colour selection in turn. It turns out that the best choice for



Adobe Photoshop offers controls, used on this Dimage A1 'Vivid' sRGB shot. Top, the original image – late evening sun on Virginia creeper. Left, the Selective Color adjustment slider for Yellow turned to 100 per cent extra black darkens the green leaves (high yellow content). Below – the adjusted shot used Yellows -50M, -50 Black, +50Y, +50C (to enhance the green leaves); and Reds +50 Cyan, Magentas +50Red, to enhance the leaves. The Minolta Dimage Scan program has equally powerful selective colour control.





The Tiffen Redhancer is designed to boost reds and warm colours without affecting the rest of the shot. Using a fixed 'Daylight' white balance (or else the filter would have affected this) the shots above show a normal picture, left, and a Redhancer shot, right. These are unmodified. Below, Kirk o'Field in Edinburgh in November; Dimage 7Hi, Redhancer and Polarising filter used together.

making green leaves more vivid is to work on the Yellows colour control, not the Greens. And this experience is repeated, with different results, for all the natural colours you find in images.

It is not always the colour you expect to need to adjust which will produce the best effect.

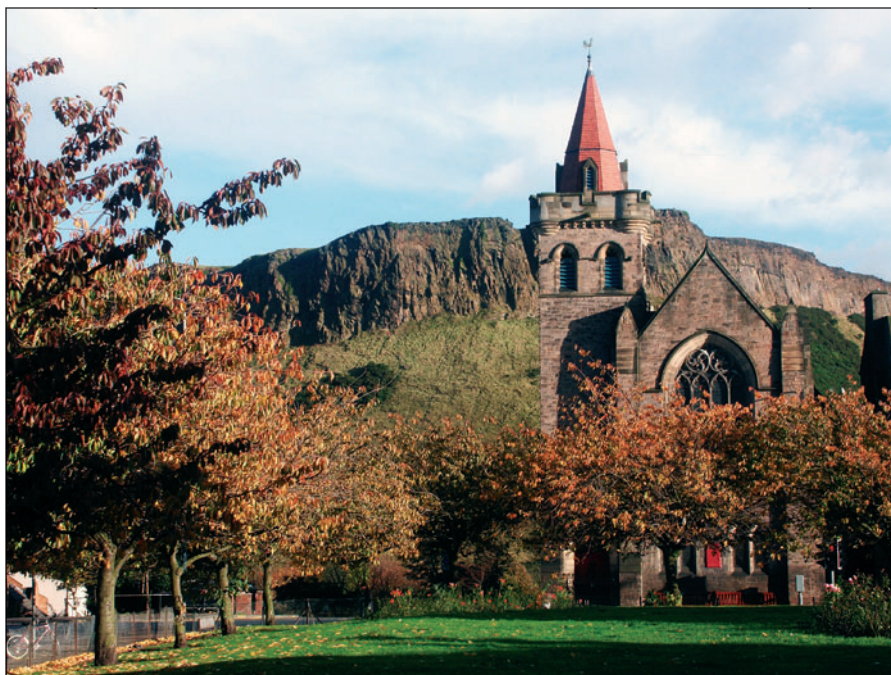
Another secret is the Black content control of the Selective Color adjustment – this has a huge effect. It seems to govern Luminosity as much as black!

Anyway, the point is that with a little effort, some superb dramatic autumn images as possible with digital post production.

Another secret – applicable to film or digital – is the humble polarising filter. Never forget the power of this. Autumn colours, and winter skies, are profoundly affected by polarising filters. In the next six months, you will be able to get clarity and saturation which you rarely find in midsummer.

The polariser can be used to cut through reflective sheen, on the surface of all leaves and foliage, to reveal the intense colours beneath the waxy layer. When this happens to be combined with a strong blue sky, the results are more than exceptional.

One of our best exponents of polarised landscape work is Duncan McEwan; his pictures often have a crispness which looks like super-clean air! The polariser can do this too, if the air is clear to start with. Distant haze is reduced more



effectively than with a UV or Haze filter; the result is similar to using an orange filter on black and white, for anyone who can remember those days.

It is possible to combine a redhancer, or a warm-up filter, with a polariser. Do not forget that a 1A, 1B or 81A filter will warm up colours – progressively, the 81A being quite strong. You can also use (on the Dimage 7i, Hi and Ai) simulated filters which will act like a warm-up – or use the simple trick of setting the White Balance

of the digital camera to Cloudy, even though you are shooting in full evening sunshine. This produces a natural warm effect which really catches the feel of evening sun. One problem with digital cameras, and scanned printing from negs, is the tendency to iron out attractive colour casts by forcing a neutral balance on the image. Locking the white balance to Daylight or Cloudy cures this problem for sunsets and autumn scenes alike.





Autumn images by Steve Bright

These pictures are from a CD submitted by Steve Bright ARPS, of Hook, Hampshire. They are all great Autumn pictures scanned from film. Above – Sweet Chestnuts, October 2002, Dynax 9xi, 24-85mm, Fuji Provia 100; below, Acer 'party frock', November 2002, 9xi, 24-85mm, Rovia 100 (Westonbirt Arboretum); facing page Massachusetts, November 1993, 9xi, 28-85mm, polariser, Fuji Sensia 100.





JUST SLIDING AWAY...

**ERIC HOULDER on 40
years of specialist
slide presentations**



Above: action shots also go down well with audiences. In this case, an apparently casual snapshot was a carefully thought-out picture in which both the drawing-board and a touch of flash fill-in were used. Minolta X-500, 24mm lens, Kodak Ektachrome Extra Colour 100.

Facing page: an early eighteenth century ship being excavated on the bed of the river Aire. This picture appeared on the cover of 'Current Archaeology'. People love to see pictures that they are familiar with, and hear about how they were taken. Minolta X-500, 35-70mm lens, Fuji Sensia.

I attended my first illustrated lecture in 1957. Those brilliant Kodachromes (it was 10 ASA then, and only recently upgraded from 8 ASA), hand fed into an upright Aldis projector had a lasting effect, to the extent that I am still hooked on the projected image, chiefly as an illustrative tool. I use it as an adjunct to history, but chiefly to illustrate history's scientific offspring, archaeology.

Beginning in 1960 with the occasional talk I have gradually expanded my commitment, and now being retired am often out two or three evenings a week visiting historical, archaeological and photographic groups, as well as Women's Institutes, Rotary Clubs, Probus Clubs and other general interest organisations. I also still love seeing other people's presentations, especially at my local photographic and archaeological societies.

Quite early on, I realised that to achieve the optimum in screen brightness and sharpness I would have to supply my own hardware. Over the years this has ranged from a 300 watt push/pull Specto, via Hanimex, GAF and Jessops' own, to my current Ektalite machine.

In the early days I travelled on an LD Lambretta with the projector in a padded box strapped on behind. Soon, however, this was replaced by four wheels enabling me to also carry a solid projector stand, a high folding stool, and a six foot tripod screen. However, I am still dependent upon my hosts for parking, blackout, and power supplies, with often hilarious results.

To compound my problems, one of my most popular presentations uses two projectors and two screens, so that I specify quite clearly in the confirmation letter what extra items I need. I also state that I require close parking and at least thirty minutes setting up time, and the same at the end. It is amazing how 'flexibly' these bald statements can be interpreted. Sadly, it is nearly always the women's groups that get it wrong. Photographic societies have been faultless in their arrangements and facilities, and bend over backwards to help. Readers may take it for granted that the following comments do not apply to their particular club.

On one recent occasion I arrived the specified thirty minutes early to find the





Professor Mick Aston of Time Team fame, photographed one Christmas visiting a medieval hermitage. Audiences love to see famous people, and hear about their exploits. In this picture, they ask why they can't see the famous jumper! Minolta X-500, 24mm lens, TTL flash on Fuji Sensia.

venue locked and a bonfire in progress close by (it was November 5th). I waited, and as the start-time approached several ladies sauntered up, one with a key. Inside was chaos. Seats had to be set out, and then re-arranged after I discovered that my layout plan had been mislaid or ignored. The six foot tripod screen which had been promised had miraculously shrunk to a 1960s Boots three foot screen with one stretcher missing, and no stand. How anyone avoided eye damage I still wonder; imagine two EXR bulbs, 82 volt 300 watt, both shining at once, each giving a picture only three feet across. To compound the confusion, the screen distance was necessarily much shorter so the projectors were in front of the audience. Meanwhile the fireworks continued outside! Finally, collapsing hoarse and weary, I was thanked for a 'film show.'

I always ask for 'close parking.' This bald statement appears totally unequivocal, but not to certain members of a national organisation dedicated to further education (not the WEA, for whom I work and have the greatest respect). At one venue in a busy city, I was expected to stop outside, on double yellows, sound the horn and wait for someone to come and guide me to the NCP 'only a few hundred yards away.' Someone else, meanwhile was expected to unload my equipment and see to its being carried into the building. As I never let the equipment out of my sight, I refused to continue with the charade.

Roundabout requests

What do you understand by a 'Carousel'?

Until I started requiring an extra one for the two projector presentation, I took it for granted that everyone involved in lecturing and booking speakers actually knew. How wrong can one be? When an

occasional speaker asked to borrow 'a Carousel,' I politely refused. I was using mine at the time, but on principle never loan out even the toughest equipment to people who are not familiar with its use. However, further conversation revealed that he only needed a Carousel tray – easily solved as I have a garage full, acquired at car boot sales.

Speaking of Carousel trays, I was once consulted after the event by the members of a local history society who had had to cancel a talk by a visiting speaker because they could not get the projector (which came with the room) to work. I took a tray of my own, and found it to be faultless.

I then checked out the tray supplied with the projector, to discover that the base-ring had not been zeroed. It was a new one, still in the yellow box with full instructions printed on it. Yet several people, most with degrees and at least one with a PhD had been stumped!

Still with Carousels, there seems to be a misapprehension in some quarters that *any* projector with a rotating tray is a Carousel. In fact, only Kodak, Simda, Elmo and other specialised licenced professional projector makers use the genuine Kodak Carousel and Ektamatic rotary trays. Hanimex, GAF, Braun and so on are not the same thing.

Thus I have been furnished with anything but the real thing; the same people never, ever, supply a spare bulb with the projector, assuming that the existing one will last forever.

When it comes to projection lenses, the average speaker-finder not only has no idea, but apparently does not care. I have attended talks in which the slides were projected via a home machine through an 80mm lens, the whole assembly tilted so much that the image was twice as long at the top than the bottom. The advent of zoom lenses has done much

to improve the situation, but few of the organisations of which I write have their own projector, relying upon a member who is invariably equipped with an ancient Hanimex; excellent for home use, but not really up to a public hall and a ten foot screen.

My own kit includes a 70-120mm zoom, useful for home use and smaller venues, and a 180mm prime lens which serves the medium sized and larger halls. Of course, the best lenses and projectors in the world will struggle in poor or non-existent blackout. You will not be surprised when I say that this is another absolute that has a flexible meaning, especially, (again!) with some women's groups. "Oh yes, we do have good blackout," is a mantra that I hear regularly, and sometimes it is true, but not always. After years of frustration I have to be really confident about this before I speak in the summer months. One of the least desirable 'improvements' that I have seen in further education centres is the replacement of black curtains with vertical blinds. OK for viewing overhead projectors or television, but a disaster for slides. Progress does not always mean improvement.

I have read many books and articles on slide showmanship, and indeed written a few myself, but until now no-one has bothered to discuss the most important part of being an itinerant speaker, namely getting there. I always request a map, and usually, nowadays, get a good one either the local town map or a print-out from one of the excellent software packages now available. However, there seems to be no halfway house in the directions game. What about the society secretary who does not drive, trying to give directions that can be followed by a stranger to the North's busiest city in the dark? It is theoretically possible, but add spidery miniscule handwriting in to the equation, and the result was confusion, i.e. I got lost.

I once had to visit a society in another busy city, and was assured that their AA man member would send me directions. He did, but from Wakefield, a distant town many miles in the opposite direction. Why? Because I happen to have a Wakefield post-code!

Do not believe from my experiences that showing your slides in public is always fraught with perils and misadventures. It has taken forty years to accumulate these tales, and I must admit that I still look forward to going out to give a talk or listen to one.

Someone once asked why I do not go digital, but have you seen the price of data-projectors? Why pay more for a noticeably inferior screen image? I can still get the most useful benefits of PowerPoint by straight copying. No, my audiences prefer the originals, not fuzzy copies.

Long may they continue to do so!



DIGITAL CHRISTMAS CARDS

MANY suppliers of inkjet papers are now offering special purpose kits. These range from CD labels and fold-up wallets to do it yourself calendars.

With Christmas approaching, one project you can put in place right now is to make your own digital Christmas cards. Paper suppliers **On-Line Paper** (www.on-linepaper.co.uk) have just launched some very chunky prestige art papers – not your usual glossy flimsy stuff – in foldable A5 card form.

These come as 210 x 148mm sheets of inkjet paper, pre-creased in the centre to fold to A6, 148mm high by 105mm wide, standing vertically.

There are many types of paper offered, 'Photo Smooth' and 'Watercolour Emboss', 'Bockingford', 'Somerset Textured', 'Somerset Satin', 'Coarse Linen' and 'Crane Museo'.

If you have tried any of these papers, you will know they leave the regulation 'printer maker's paper' way behind. My favourites are the Somerset Enhanced surfaces, and the Crane Museo, when used with Epson seven-colour printers like our Epson Stylus Photo 950.

The papers as supplied are single-sided, with the inkjettable surface outermost (of

Cards printed on On-Line Paper pre creased A5 fine art papers



course). Since the sample cards I wanted to make needed some text inside, I had to use two different settings – *Photo Paper* or *Photo Quality Glossy Film* for the main photograph on the front, and *Plain Paper* for the inside. This gave sharp print; leaving the printer set on *Photo* for the inside laid down too much ink and left lettering a bit fuzzy. You will need to try various paper settings on your own printer as each of these special papers

does need some fine-tuning for perfect colour; I found the glossy film preset worked better than the logical *Archival Matt*, for example.

The papers must survive with unprotected ink images unless you use a spray. This tends to curl the paper. The flattest laying papers were Bockingford and Somerset; the Coarse Linen looked great but did not fold very flat and writing inside the card was not improved by the texture! All the papers were best left to dry for an hour or two before folding.

It took me a few tries to get the orientation right for outside and inside, but the first trial (a get well card for a friend) looked very professional once done. The pre-creasing gives a perfect fold. I was unable to make the borderless print driver work properly with A5 paper (it is not a listed paper size) and found that a neat 1/4 inch margin was a safer bet. They were a perfect fit for standard A6 envelopes. Larger cards look better for Christmas, and On-Line Paper make A4 folding to A5, which would work with the Epson borderless option. Nothing beats sending your own hand-made photo cards with seasonal greetings; try it.

– DK



Don't be scared...



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STEADY AS SHE GOES



Convalescent white cat and window nets (taken chez our favourite pedigree cat breeders, Pam and Neil, whose house is full of subjects like this!). Whisker sharp with AS on.

David Kilpatrick
tests the Anti-Shake
function of the A1

IF YOU are wondering whether the **Dimage A1** is a worthwhile upgrade from a 7, 7i or 7Hi there is one single killer feature of this camera which provides the answer – the **Anti-Shake** mode.

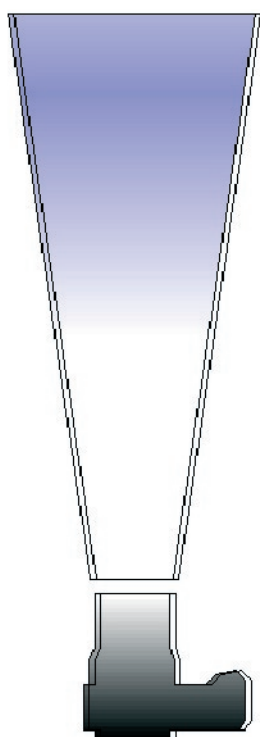
Camera shake is a very complex thing. For a start, it is not a slight displacement of the camera which causes unsharpness. If you accidentally move a camera 1mm, then whatever the distance of the subject, the amount of blur will only be 1mm. In a portrait, that means eyelashes disappear – but the number plate of a distant car will be perfectly legible.

If you rotate camera a fraction of a degree – tilt or swing it, with the middle of the camera as a sort of pivot point – then the effect is far worse. A degree of rotation might blur 5mm on a portrait at 1m distance (I haven't worked out the actual figure, all you mathematicians out there!) but would blur 50mm of detail on a subject 10m away and 500mm of detail on a distant object 100m away.

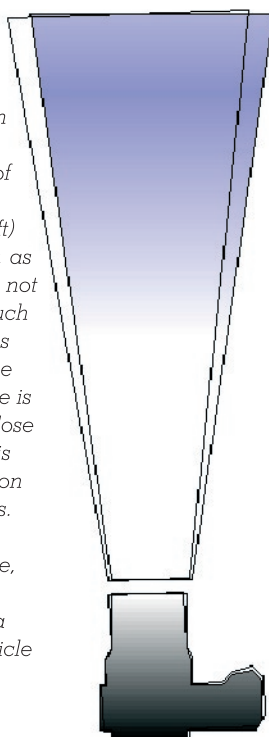
Whatever motion the A1's anti-shake system is set up to detect, it has to operate in real time – there is no point in having a system which says 'the camera just shifted this way' and THEN moves the CCD to compensate. It actually detects shake AS it happens, and instead of moving a lens element like many image stabilising systems, it moves the CCD sensor using tiny piezo actuators.

If you press the white button on the back which is marked with a "hand shake" symbol, it lights up (defaulting to being on or off depending on the setting when you last turned the camera off). You will hear, as you compose your image through the excellent new electronic viewfinder, a slight chattering whisper from inside the camera. This is the anti-shake mechanism shifting the CCD constantly, tracking the shake of your own hand.

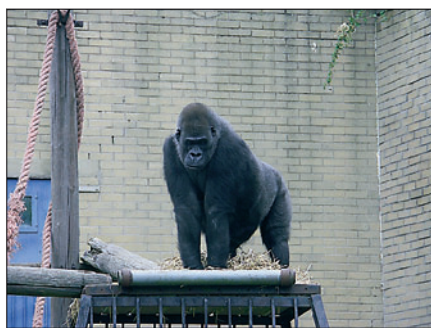
The amounts of movement involved are at level it's hard to understand – the entire CCD is only 6 x 9mm, and the correction for shake is at pixel level. It's literally moving the sensor over



Camera shake which involves a movement of the camera laterally (left) or vertically, as a unit, does not produce much unsharpness at a distance though more is visible on close ups. There is no rotation on the lens axis. This kind of shake is rare, but can be caused by a moving vehicle or standing on a shaky platform.



Rotational camera shake – as the diagram clearly shows – produces less visible effect on close subjects and more on distant ones, though in fact the physical amount of blur on the image is identical for all. This is the kind of shake which is most common, and which the Anti-Shake function of the A1 can correct most effectively. The movement of the CCD compensates for the blur on all areas of the image. This diagram shows 2 degrees of rotation.



The gorilla test image shown in full. Our enlargements represent 19 x 25 inch prints.

distances like 1/500th of a millimetre (the pixels themselves are about 1/300th of a millimetre apart). I think that this system is an engineering and electronic feat without any parallel in a consumer optical product costing as little as the A1 does.

The big question is – does it work?

It does, down to exposures around ten times as long as the recommended setting for 35mm cameras. It seems to be safe to shoot with the 200mm tele setting at 1/20th to 1/30th of a second; normally 1/250th would be advised as a safe shutter speed for sharp, shake free results at 200mm angle of view.

First of all, my tests showed that with the shake function switched off, the mirror-free, shutterless action of a digital camera provides a much better chance of a sharp image anyway. Some of my shots at 1/30th and 200mm were so sharp I couldn't tell which had the Anti-Shake switched on. This is a good start; it confirms what I have thought about digicams all along – that you can shoot with longer exposures and get away with a sharp image.

With Anti-Shake switched on, the A1 behaves differently anyway. It appears to be programmed to boost the filmspeed to 200 (the maximum on the auto adjust setting), which in turn changes the way white balance and contrast are handled. The gorilla test pair, taken in rapid succession, show that with Anti-Shake on the shot was far superior as the camera had captured more shadow detail as well as more sharpness.

There is a battery-drain penalty for leaving the Anti-Shake switched on, but the new Lithlon rechargeable pack seems to have a superb life anyway. Assuming that Anti-Shake is imperceptibly working to sharpen images taken at 1/125th, you can't go wrong having it on.

As my tests have shown, it is possible to get away with handheld pictures at 200mm focal length and speeds like 1/10th of a second. That is incredible.

The A1, in other respects, has many features which are an advance on the 7 series. Most people will find the viewfinder image more comfortable, the LCD tilting screen is superb, and the new layout of controls follows Minolta SLR logic for effortless familiarity!

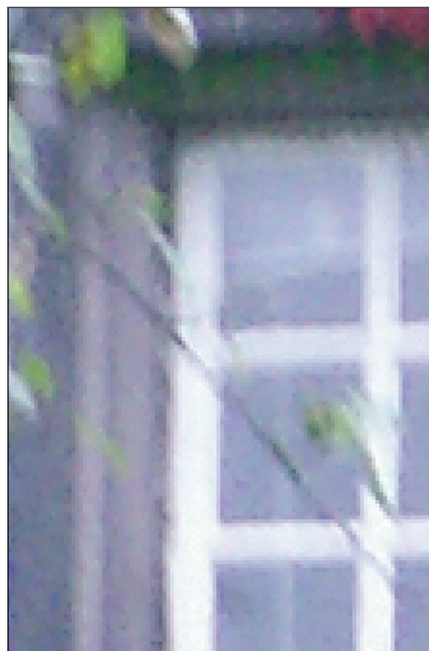


Anti-shake off

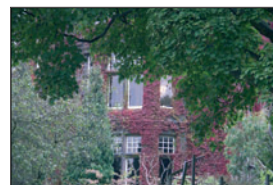


Turning on Anti-Shake for this shot also changed the Program mode Auto Film Speed setting and seemed to alter the white balance and contrast. Left, no AS – 1/50th, f3.5, ISO 125. Right – AS mode on, 1/125th at f3.5, ISO 200. Nothing else was changed. These reproductions are at 100 dpi, three times the enlargement we normally use for digital images in a magazine. On the left is a reproduction of the maximum recommended size for high quality printing from this 5 megapixel file.

Anti-Shake on



This test produced no filmspeed changes, but AS decided to use a smaller aperture and the AS image was slightly darker. Left, without Anti-Shake – 1/10th at f5.6, ISO 200 auto set. Right – with Anti-Shake, 1/10th at f6.3, ISO 200. For this shot, the Program Shift (front wheel) option was used to force the camera to 1/10th; normally, of course, the Program would have used full f3.5 aperture and a faster shutter speed. Our reproduction here is even larger – at 72dpi, it is pixel for pixel, exactly the same as a 100 per cent size view in Photoshop. The small repro shows the section of the image at a normal reproduction size. For comparison with conventional cameras, the reproduction on the right shows the Dimage A1 file at 24 x 36mm – the same actual size as a 35mm slide. Our repros above would be equivalent to projecting on a 60 inch screen – now try that with a slide and study it from six inches!



A tiger is walking towards the camera through tall, dry grass. The tiger's body is in sharp focus, showing its orange fur and black stripes. Its eyes are looking directly at the viewer. The background is a soft, out-of-focus field of grass, creating a sense of depth. The lighting is warm, suggesting a golden hour or a fire in the background.

**The photographer was shaking,
the image stayed sharp.**

DiMAGE A1

Introducing Anti-Shake, the sharpest thing in digital photography.

Minolta's innovative Anti-Shake system marks a revolution for low light and long lens shooting, with incredible stability for pin sharp shots. Using the new



DiMAGE A1, it'll be far less necessary to turn to your tripod or fumble for your flash.

The secret of Anti-Shake lies in a CCD sensor that shifts two dimensionally along the X and Y axes compensating for shake during hand-held shooting. Put simply, it delivers the stability of 1/200th of a second when lighting conditions only permit 1/25th. Never before has the camera had such control over a single moment - whether it be a simple sunset or staring at the eye of a tiger.

The fastest autofocus in its class.

Like the subject pictured, the DiMAGE A1 has lightning-fast reactions. Autofocusing starts as rapidly as a fifth of a second, and with all that speed comes



agility too - the new Minolta has an extra wide 11-point Auto Focus area. To optimise any photographic opportunity, the camera utilises a middle row of seven focusing areas, with three above and one below.

Metering is performed using a high precision algorithm that detects your subject within the autofocus area.

For added refinement an enhanced stepping motor moves the focus mechanisms ultra-quietly.

Innovative predictive focusing for moving subjects.

As the cat creeps forward, Minolta's unique 3D AF captures every stealthy step towards the camera with unprecedented accuracy. That's because autofocus starts



the very moment you grip the camera and look through the viewfinder.

Even fast moving subjects are kept firmly in focus. The split second you're ready to shoot, the predictive focus control accounts for any time lag between shutter release and image capture, and the shot is yours.

High quality continuous shooting.

Hi-speed mode enables fast, high resolution continuous shooting. In this mode you can continuously shoot RAW or TIFF images at full resolution (2,560 x 1,920 pixels). Up to 5 RAW images can be taken in immediate succession, or if JPEG Fine is selected, you can repeatedly capture 3 shot sequences.

A new breed of digital system camera.

The new Minolta DiMAGE A1 is the most advanced digital SLR type camera available at under £1,000. Prominent features include a high resolution 118,000 pixel LCD monitor. This can be tilted through 110 degrees. So whether you are holding the camera at waist level or above your head you can see 100% of the field of view.

Optional dedicated accessories include the pictured BP-400 grip. This improves vertical control and gives a choice of power supplies, including Lithium-ion and AA Ni-MH rechargeable batteries.

And that's what the new Minolta DiMAGE A1 is all about - stunning quality with unrivalled control.

In fact, with a digital system putting you so much in charge of the action, the future for some systems looks decidedly shaky.



**The Dimage A1.
It lives at the sharp end.**

A TIME FOR

B + W

RAYMOND LEA
advocates mono for
winter impact

It's a long time since I last wrote about the creative pleasures of b and w photography but a recent experience reawakened my conviction, held for so many years, that there remains a strong case for exploring the unique qualities of this ancient medium.

A friend recently returned from a trip to Iceland showed me the pictures he had taken with his digital camera. The quickly produced A3 laser prints may not have done full justice to colour rendition but they were remarkably sharp. Many of the shots showed the rugged terrain and abundant waters of Iceland, largely in tones of restrained greens and greys. With few if any features in some cases, the pictures relied very much upon their good composition and clarity. But evidently the terrain and waters were highly textured with expansive formations of rock and teeming waterfalls.

I suggested trying a b and w print of one particular waterfall shot. I felt sure that the elimination of all colour, and the strengthening of contrast, would render the scene much more graphically (that favourite b and w term) than any colour print – however realistic that might appear.

In my darkroom days I would have resorted to a contrasty grade of printing paper and other techniques to obtain the print I wanted. But my friend simply got to work with his computer, able to see all changes to settings for tone and contrast on the monitor and when both of us were satisfied printed off a pure b and w version.

This undoubtedly conveyed more of the atmosphere, form and texture of the teeming waters and the rocks they roared over. The sky in the colour version lacked much definition in the clouds and this had been enhanced by separation to produce a more dramatic result. Overall, despite the qualities of the colour print, everyone who saw the b and w felt the monochrome print was superior in the impression it created.

A largely colourless subject, of course, is something you would expect b and w to be specially suited to. You have also to remember that in pre-colour days monochrome had to capture every subject but colour and a mastery of the medium resulted in being able to depict



Black and white is the perfect medium for emphasising line and atmosphere. Here the omission of the sky, and the low key treatment, help make the bright rails stand out.

photographically every aspect of life from growing flowers to scientific experiments. Success was due largely to using the best lighting to depict the subject and to fuss-free, eye-concentrating composition. Nowadays, alas, the apparent sheer naturalness of colour can lead to a lazy attitude to these vital aspects of photography.

I certainly do not advocate taking all your shots in monochrome these days.. Colour is a wonderful medium, and

apart from creative photography is, in print form, the obvious choice for family snapshots. But, there is the proviso that even family snaps can be made a bit different by using b and w with sufficient skill to make a picture rather than a snap.

Generally speaking, the great fun and creativity of monochrome comes in taking pictures which, like the waterfall, make a more striking impression in lacking rather than having colour content. It is a medium of light and shade, of form



With winter months ahead, black and white is worth trying. It is at its best with stark, graphic textures and clear air.

and texture, of tonality and contrast, of extremely fine grain structure or, when suitable, aggressive granularity.

I find great refreshment in looking at b and w pictures, and in taking them. They are wonderful at depicting atmosphere and character, which has made mono a favourite medium with those who capture human life in all its forms but especially people who are less than well off or choose a simpler, often nomadic lifestyle.

This is a tradition that goes back to the early days of photography, when enthusiasts took wonderful shots of farm workers, engineering works, gypsies etc. Although colour can be highly effective, the sheer lack of colour and emphasis on light and tone in mono can still depict such subjects with a truth and a compositional certainty that leads to a superior result.

There is also a strong tradition in using b and w for superbly evocative and informative landscapes and revealing, dramatic architectural pictures. I find many of today's plu-perfect colour landscapes hard to concentrate on for more than a second or two – it's a type of "so-what" reaction. But reduce a scene to half-tones, throw in shadowy side-lighting emphasising contours and textures, enclose in a tightly observed composition and the result can display a truth and a beauty that can be viewed again and again.

Light is such a vital element in b and w photography (as it is in colour) that often

it is the lighting that forms the subject in that strong side-lighting presents an object, large or small, in such an enticing way you simply have to photograph it for its quality of light and shade alone. And back-lighting, when you take a picture with the camera aimed towards the light source (though the lens must be shielded and of course you must never look at the sun) has all the magic of long foreground shadows, brilliant highlights, rim-lighting and terrific textures.

A strongly composed, well printed backlit picture, be it a character portrait, a flower study, a shot of reflections in water or a shapely tree silhouetted against a bright winter sky can have an impact and a creative force that sets it apart from anything taken in colour. Or so it seems to me. I do advise any keen photographer to try black and white, and to study as many good examples as they can for inspiration.



Look for low, oblique sunshine. White Horse Hill in Oxfordshire.



Join fellow Minolta Club members
on our sponsored workshops and
travel activities with QUEST

QUEST WORKSHOPS

When Quest was established in 1994, it was anticipated that it would probably be able to sustain the workshops for 3 to 5 years, but here we are a decade later still going strong with the help of sponsors like the Minolta Club.

There have, of course, been changes over the years, particularly with regard to the increasing popularity of digital imaging. This has resulted in a lack of demand for colour printing, which now seems to be almost extinct in the amateur darkroom. However, monochrome printing is alive and well and is likely to be for some time yet.

Quest has recognised the additional demand for digital tuition, with two exciting new workshops from Les Mclean (monochrome) and Hugh Milsom (colour), both of whom have established darkroom backgrounds. Les led a 'Fine Art' digital workshop last year, but this has been expanded to a much more comprehensive two day event, while Hugh will be showing how he produces his beautifully subtle Highland

pictures. We are very fortunate to be able to include Barrie Thomas in the programme again as has now emigrated to Australia, but will be returning in the autumn to lead the usual Quest series of workshops, which are so much in demand. And Quest is, for the first time, organising digital workshops in Yorkshire, led by Les and Barrie respectively.

The darkroom is not being neglected, however, with a new Lith workshop from Tim Rudman, catching up with the latest developments in materials, and there are monochrome printing workshops from Colin Westgate. As before, there is something for everybody in the new programme, as in addition to the above, there are week long trips to spectacular scenic areas, such as Glencoe, and the Isles of Skye, Northumberland and the Algarve (Portugal). These 'holiday weeks' have become immensely popular, and early booking is essential! The nature workshops too, led by expert wildlife photographer George McCarthy, are continually popular, and include everything from

photographing adders to fungi and dragonflies. Les Mclean will also be leading the ever popular 'Candid Street Photography' workshop, as well as 'Essays & Projects', and Hugh Milsom will be unveiling the mysteries of Infra Red work.

Another highlight in the programme is the return of John Blakemore with an exciting new 3 day event, covering the making of hand made books, from the initial conception of a subject or theme, to the final production of the book complete with photographs taken on the workshop.

Many Quest regulars are back, including Roger Maile (Publishing), Clive Tanner (Church Architecture), David Lane (Hidden Landscape), Chris Bacon (Studio Lighting), and we welcome two new tutors, Chris Shore (Large Format) and Priscilla Thomas (Abstract Photography). And don't forget the Quest Open Day and Picture Forum - these days offer you the chance to show your own work in a happy, sociable atmosphere and enjoy the work of others.

There is much more than can be detailed here - browse

through the programme, and make your choice! Quest workshops are carried out in a friendly and informal atmosphere, with individual tuition a priority. Well over 80% of participants have previously experienced a Quest event and this loyalty and enthusiasm is greatly appreciated. However, if you are a 'first timer', you can be sure of a great welcome!

We will be delighted to see you, and don't forget to take advantage of the discounts available. — Colin Westgate

QUEST OPEN and REUNION DAY

(1 day, at Seaford)

Sunday 23 November 2003

Literally hundreds of pictures are taken on the various Quest workshops and trips and this is the opportunity for everyone to share these and compare notes. It is always very pleasing to see the results of our photography and we will enjoy and learn from the experiences of others. The day consists of short presentations of prints and slides (about 15 minutes each) and according to who attends is likely to include

To book any of these workshops and receive information on the 2003/2004 programme, write to: Quest Photography, Colin Westgate, 2 Marine Parade, Seaford. East Sussex BN25 2PL – or telephone 01323 897812 mentioning that you have seen this in Minolta Image

pictures of Northumberland, Skye, Glencoe, North Wales, Fungi, Seals, Butterflies and Dragonflies and much more!. So come along, let us see your work, and enjoy a gentle relaxed day viewing pictures. (And even if you haven't attended a workshop before, or don't wish to show your own work, you are more than welcome to come along just to look!)

Price £18 (includes pub buffet lunch and free raffle for a Colin Westgate print) Payable in full on booking.

(NB. This day is not eligible for inclusion in 'early booking' discount arrangements.)

EXHIBITION PRINTING IN MONOCHROME

with Colin Westgate
(2 days, at Seaford)
Monday/Tuesday 24/25 November 2003 and Tuesday/Wednesday 30/31 March 2004
(subject to demand, additional dates by arrangement - please enquire)

Quest's 'top of the range' printing workshop, designed to enable you to get the maximum from your negatives and to make prints up to 16" x 12" (40 x 30 cm.) in size, suitable for use in exhibitions or for sale. Fibre based papers will be used for the highest quality, and prints will be archivally processed and optionally selenium toned for maximum depth. Advanced techniques, such as split grading, pre and post flashing will be employed as necessary. The number of prints produced will depend on the difficulty or otherwise of printing any particular negative. As this workshop is time and materials intensive, it is restricted to TWO PEOPLE ONLY, and this is reflected in a higher than normal price.

Price £155 (deposit £50), includes sandwich lunch and all materials. 2 places only.

ADVANCED MONOCHROME PRINTING

with Colin Westgate
(1 day, at Seaford)
Two dates - Wednesday 26 November 2003 and Thursday 1 April 2004 (subject to demand, additional dates by arrangement - please ask)
This workshop is intended for photographers wishing to improve and expand their printing skills. Using

advanced techniques such as split grading and paper flashing, prints can be made from virtually any negative, (providing there is detail on it!) including those which may previously have been dismissed as 'hopeless'. The quality of today's Multigrade and Variable Contrast paper is now excellent, and the amount of control and versatility available is such that 'graded' papers are now virtually obsolete.

Price £48, (deposit £20). Includes sandwich lunch & all materials. 4 places.

WINTER LANDSCAPE, GLEN COE and RANNOCH MOOR, SCOTLAND

with Colin Westgate
(Hotel based, 8 nights, including overnight stops each way.

Free minibus travel to & from destination)

Three trips - Sat. 10 to Sun. 18 January 2004, Sat. 14 to Sun. 22 February 2004 and Sat. 28 February to Sun. 7 March 2004

The Glen Coe area contains some of the most magnificent and spectacular scenery anywhere in the United Kingdom, and at this time of the year it is usually enhanced by a covering of snow. Many photographers never get the chance to see this stunning landscape in the winter, and a week of photography in the area should guarantee some good pictures! Of course, the weather plays a vital part, but even in bad conditions, it is usually possible to capture the forbidding mood of the mountains, and the rivers and waterfalls should be flowing well. We will concentrate on Glencoe, Rannoch Moor, Glen Etive and Glen Nevis, and the price includes a trip on the cable car to Aonach Mor, near Ben Nevis. The itinerary will, however, be kept flexible, as it will to some extent be weather dependent. Evenings will be spent showing pictures from everyone. We will be staying in the Glen Coe Hotel,

close to Loch Leven and Glencoe village. The minibus will leave Sussex early on Saturday morning, and will, wherever possible, collect passengers en route. If pick ups cannot be made from home, due to locality, they will be made elsewhere by arrangement. Overnight stops will be made at Hawick each way, and are included in the cost.

Price £545, single supp. £75 (deposit £100), 8 places. (For those wishing to travel to Glen Coe independently, the price is reduced by £50)

Price includes en route overnight accommodation each way, and all meals and accommodation in Glen Coe. It does not include cost of meals and/or refreshments on journey to and from Glen Coe. Price is for accommodation on shared room basis, there is a £75 single room supplement. If you require a single room, this must be made clear at time of booking. Minibus travel is free from pickup, put down, and travel during the week.

SPRING IN THE ALGARVE, PORTUGAL

With Colin Westgate and Tony Purbrook

(7 nights, hotel based)
Thursday 11 March to Thursday 18 March 2004

The Algarve is not normally thought of as a location for landscape photography, yet there is plenty of subject matter in the area, including rugged cliffs, mighty Atlantic rollers, fishing harbours, intimate villages, old buildings, cork trees, orange groves, and a wealth of spring flowers. The pace of life is slower too, so as well as photography, you will, if you wish, be able to enjoy the delights of Portuguese cuisine over a leisurely lunch

and sample some of the many restaurants in the area in the evenings. Spring is an ideal time to photograph in the Algarve, as the 'beach tourists' have not yet arrived and the climate is equable. Accommodation is in a good class hotel and transportation during the week will be by minibus. Our guide for the week will be Tony Purbrook, a photographer who has lived in the Algarve for over 15 years, and who has an intimate knowledge of the area. This will enable us to visit those 'off the beaten track' locations that the casual tourist would never find. A 'landscape week' with a difference!

Price £675 (deposit £200), including flight from Gatwick. 10 places.

Price includes : flight from Gatwick, transfers, all transportation in Portugal and B&B accommodation (double room or shared twin). It does not include lunch and dinner, as based on our experience last year, the preference for most people is not to eat in the hotel - although dinner is available there if desired. The price of the workshop has been reduced to reflect this. Single rooms, land view only, do not incur a supplement. The supplement for a twin room with single occupancy, sea view, is £95.

Please note that the balance of the cost is due by 15 December 2003 and there can be no refunds after that date as named flight tickets have to be purchased. You must, therefore, in your own interest, take out suitable travel insurance, as you will be liable for the full cost after this date. Payment of your deposit indicates acceptance of these terms.

LATE BOOKINGS - it may be possible to accept bookings after 15 December - please enquire.



CLUB EVENTS

SOUTH EAST REGION

Contact John Watterson on 0208 859 4385 for details of future planned meetings in the region.

SOUTH WEST REGION

Tony Byram has agreed to be organiser for meetings and events in SW. He can be contacted on tel/fax 0117 956 1896.

SCOTTISH REGION 2003 events

Highland Autumn Weekend

24th-26th October 2003

Moness Country House Hotel, Aberfeldy

Moness House and Country Club has proved to be an ideal base for an autumn photographic weekend, with comfortable en-suite accommodation and good food, combined with a relaxed, friendly atmosphere. The course starts with dinner on Friday 24th at 7.00pm and concludes with afternoon tea at 4.00pm on the Sunday.

This course may be fully booked – enquire to find out – but Duncan is already planning 2004 events. Now is the time to get in touch as he also lecture for Inversnaid, the photo centre on Loch Lomond. His workshops and weekends frequently sell out well in advance but produce superb pictures (see this issue's *Image Space* for one example!).

Price: £186.00 for 2 nights dinner, bed and breakfast, picnic lunches, Sunday afternoon tea and inclusive of course fee and VAT. There is a £10.00 per night single room supplement.

A booking deposit of £50.00 is required, payable to Duncan McEwan.

Details of all courses and meetings can be obtained from: Duncan McEwan, Dunarden, Horwood Road, Bridge of Weir, Renfrewshire PA11 3AT. Tel/Fax: 01505-612673. E-mail: mcewan@dunarden.fsnet.co.uk

Sponsored lectures at camera clubs

Even if you are not a member of a camera club, our sponsorship of these lecturers permits you to attend on the same terms as members of the host club.

Duncan McEwan has a programme of Minolta Club sponsored lectures in Scotland and the north for the autumn and winter season. Contact the club or Duncan early to ensure a seat.

29th October, 2003 – **Perthshire Photographic Society**; "Scotland: Land of Landscapes"

16th November, 2003 – **Wirral Photographic Association**; "Scotland: Land of Landscapes"

9th December, 2003 – **Dunfermline Photographic Association**; "Landscape Commandments"

25th February, 2004 – **Mid Argyll Camera Club** (Lochgilphead); subject tba

15th March, 2004 – **Kirkcaldy Photographic Society**; "City Lights"

Peter Karry visits **Bromsgrove Photographic Society** on Tuesday October 28th 2003, 7.45p for 8.00pm at the Avoncroft Arts Centre, Redditch Road. Contact Peter Owens, 0121 453 3647 for details. He will be at **Esher Photographic Society** on Tuesday December 9th 2003, at 19.45 for 20.00 hrs at United Reformed Church Hall, Speer Road, Thames Ditton, Nr Kingston on Thames, Surrey. Contact Robert Burgess, Hon Sec, tel 01372 464947 for information.

When lecturers are sponsored by Minolta Club, members are admitted to the lecture on the same terms as members of the host club – normally free.



Photograph by Duncan McEwan

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British Minolta owners should visit:
<http://www.minolta.co.uk/>
<http://www.minolta.com/> is an
 alternative website for information.

Club Points

If you hold valid club vouchers or points (for articles, later than 1997; or any *Image Space* points) changes in discounts mean that we may not always be able to redeem for equipment to as high a value as at the time of issue. The difference is about 15% and reflects the lower margins, and lower effective prices, applying to photographic items today.

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The Photostore

Adrian Paul's email is:
photostore@tiscali.co.uk
 His telephone is 01302 738334, and his
 fax is now 01302 768671.

Advertising

Richard Kilpatrick is now based in
 Hawick, phone and fax numbers 01450
 371169 and 01450 371189 respectively.
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A form you can copy or clip out and send in is printed on the right.

Some members have found our system for running this confusing. Here is the timing:

If you have an automatic renewal, you will be debited in the quarter prior to your last magazine issue being mailed. Normally this will be in April for a subscription with a final magazine being Summer. Since over 30 per cent of credit cards are stolen, changed or withdrawn each year without notification, we have to process this run *before* the subscription expires, and send letters out to about one third of those processed.

If you join, for example, in early September you may have a Summer magazine as the start of your subscription (it will have been published in July). You will then be surprised to find a charge made in April the next year. Normally the difference is only three months but since the magazine is quarterly, a 'spread' of as much as five months is possible.

Your credit card statement will show 'Icon Publications Limited' and £13.95 if successfully auto-renewed. It will show £14.95 for a manual renewal or one made after a CC transaction fails.

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**The new DiMAGE Scan Elite 5400.
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The DiMAGE Scan Elite 5400 has a maximum scanning resolution of 5400dpi, this is an optical resolution not involving interpolation. A digital camera would require 40 Million pixels to produce an image that contains this much information.

Coupled with the 16 bit per RGB channel and the 4.8 (computed) dynamic range this scanner has the power to extract the detail from your colour negatives and transparencies or black and white images.

The operating software is very versatile and can cater for any user. Maximum control and flexibility from the standard utility will produce professional results. Easy Scan helps occasional users to complete the scanning process with little worry in the quickest of time. Batch scanning can make scanning multiple images a doddle. All three options can be started quickly by pressing the

chrome Scan button on the fascia of the scanner.

Should your pictures have scratch and dust blemishes, the ICE™ technology will remove them delivering sharp images. Activate the Multi Sample Scan to ensure you record only the information actually on the film especially in the highlight and shadow areas.

Older films that have suffered from a colourshift through poor storage or high ISO films that have coarse grain can be given a new lease of life. The Minolta exclusive technologies of Pixel Polish and Grain Reduction will minimise these problems.

When you want to scan a continuous strip of 6 unmounted images the batch scan facility will take care of it for you. This feature can also work with 4 individual slides; the end slide is interchangeable without having to eject the holder from the scanner.

Data transfer is quick via either USB2.0 or Firewire (IEEE1394). A standard transfer rate via USB 1.1 is also possible.

With superior specification to any other dedicated 35mm desktop film scanner you could be forgiven for thinking it's out of your price range. Not at £599.99 it isn't.

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