

10% off repairs and servicing for MI readers

Information on this page is printed in each

issue for your benefit – please use it.

Call 01908 200400 for service!

curacy, and focusing accuracy.

They also include checks for

correct electronic operation,

film transport, AF operation,

ation and all other key opera-

tional aspects of the camera.

External cleaning of camera

with loose dust removal.

and lens is undertaken, along

Equipment which passes the

tificate 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

decide to go ahead. You also

new information about direct

If you know your gear needs to

be **repaired**, remember that

a repair may only tackle the

fault that needs repairing,

just like a car repair. If you

have equipment which needs

repair, you can still send it in

for a Club Check service, en-

You can also send items

partment for repair estimates

outside this scheme. Minolta

essary to go through a dealer.

If the estimate is not accepted

directly to the service de-

closing your payment.

repairs, below.

Direct Repairs

get your 10% discount. See also

the cost of the repair if you

tests will receive a Test Cer-

self timer, flash synchronis-

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 vou have a permanent 10% discount off all repairs and servicing if you deal directly with Minolta (UK) Limited.

The Service Address is: **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 digital products Club Check tests include shutter speed accuracy, ap-

erture accuracy, metering ac-

then a charge of £5.88 is payable for return.

Overhauls

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

Extended Warranty

The Minolta Extended War-

MINOLTA EXTENDED WARRANTY SCHEME – PRODUCT LIST

MD 50/3.5 macro

MS 100-300/5.6-6.7

MD 135/2.8 tele

MD 28/2.8

MD 35-70

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

СОМРАСТ

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

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 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 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 Equip*ment* Insurance facility – see p35.

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, Ô 10x25

ranty Scheme is available on new equipment. However, you may be able to take out MD LENSES **SLR BODY** MD 100/4 macro

800si, 700si, 600si

(UK) Limited will accept equip-3600HS ment directly from readers and 5400HS provide estimates, it is not nec-1200AF Macro



2 Camera Check, Servicing & Repair Info

4 Who's Who + Editorial

5 News

David Kilpatrick describes a large 2003 launch of new products from Minolta, starting with the long-awaited sonic motor G(D)SSM lenses and converters.

8 The Image Space

More of your excellent picture submissions for our completely open gallery of Minolta Club work, all of which will receive prizes of Fuji films.

13 Climate Change!

How long should you leave your camera to warm up when you move from cold weather into a butterfly farm?

14 Urban Reflections

John Gilkerson hunts for landscapes in the windows of city buildings instead of out in the countryside.

18 Bloomin' Marvellous!

Bill Shaw provides an inspiring portfolio and the basis for a project you can try yourself – macro photo coverage of the life history of a garden flower. All shot on colour negative film and printed by his local minilab, too.

22 Enchanted Islands

Peter Karry makes a plea for tourism to the remote – and rather expenseive to reach – Galapagos Islands. There is more to them than wildlife, with landscape and architectural opportunities as well.

26 Ray's Way: Catching Your Neighbours

Ray Lea thinks that we need to photoraph people differently – with candid photography out of fashion, a snapshot approach to portraiture may leave behind a more human record of who we are.

28 Digital Camera Reader Test: Dimage F300

Emmanuel Agbaraojo finds that the new sleek 5 megapixel from Minolta may be a fair match for the Dimage 7 range in image quality as well as size. He has been testing his new acquisition in Singapore, and sent us these images by email.

32 Quest Workshops

Continuing the new 2002-2003 programme from Minolta expert **Colin Westgate**. Minolta Image is a major sponsor of the Quest Workshop programme, and our readers are made especially welcome on these acclaimed photo and digital courses – look out for the Quest Open Day early in the year.

34 Club Events

Some late reminders and updates on events and activities.

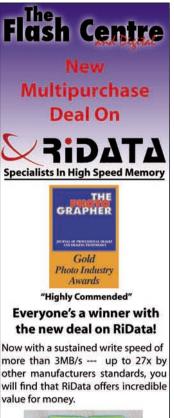
35 Membership, Subscriptions & Website Information

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. We do this so you never need to cut up your Minolta Image issue.

Minolta Image Spring 2003 • 3



MI #34. Urban reflections, by John Gilkerson. See feature article, page 14. Photo taken at Salford Quays, Minolta Dynax 700si with 135mm f2.8 AF lens, 1/90th at f8, Kodak Elitechrome EBX 100 film.





With our new Multipurchase deal the more you buy, the more you save - up to 30%! Here's how it works:

CF Card	TFC Price
128Mb	£49.50
256Mb	£95.00
512Mb	£199.00
	(ex Vat)

Just buy one at the above price - and then SAVE 20% on the 2nd 25% on the 3rd and an incredible 30% on the 4th!

Note: Because this is such a special offer, where cards are mixed the higher discounts must apply to the lower memory cards - so why not just buy 4 of the same?

RiData - Now simply the best value High Speed memory card money can buy!





A GOOD SUMMER seems to be in store if the early Spring has been anything to judge from. I am all too aware that having enjoyed a superb March, which has persuaded us to even try clearing a flowerbed or two BEFORE the weeds take over, we may yet be under six feet of snow in April. Hopefully it will be a good year, we are due for one, and it always gives photography (the business, and all camera users) a big boost. Just don't forget to take your camera with you if you find yourself out and about more in fine weather!

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 Minolta (UK) Limited, and servicing (except for the Club Service Check scheme, which is already at a special price). Your contact for repairs at Minolta (UK) Limited is the Service Department, 01908 200400 or fax 200391. See pages 2 and 35.

Help with operating or technical problems

Your man at 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.

MINOLTA UK Photographic Division sales, marketing and technical support departments are now at the Rooksley office in Milton Keynes. The service centre remains in the Blakelands office, although at a different part of the building. The postal address remains unchanged, this has always been the Rooksley address. 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 (including a change of address for MI advertising sales).

Update FROM THE EDITORIAL TEAM

ne of the surprises at Focus on Imaging 2003 was the low price of the **Minolta QMS** colour laser printers.

These are really office printers and produce a kind of print which is intended for things like estate agents' sale sheets, but the photo quality is well ahead of colour copiers of past years, including our £10,000-ish proofing copier in the office here. And, of course, the desktop colour lasers don't weigh 380 kilos and occupy the same space as a workstation!

If you have about £800 to spare, you can now have this toner-based, high quality and extremely low cost per copy laser printing. Supplies are about a tenth the price of inkjets, and the results don't fade in sunshine, either.

I've also been testing various Epson printers, including the **925** (see page 34) which proved ultra-thirsty on the ink side. At two successive 'club' demonstrations, one for Hawick Photo Society and one in Edinburgh for the Minolta Scottish Region – it emptied its cartridges unexpectedly and only just delivered the required prints.

The little **Epson C82** which I'm testing now is a mere £80-ish printer but has pigment inks, and to be honest, after a little adjustment I could not tell the difference between this and the £200 plus photo models.

After getting a much-vaunted new digital SLR to test – one which everyone had been waiting for, and which promised to turn the world upside down – I immediately bought a **Dimage 7Hi** to replace my 7i. There was no contest; the 7 (any 7) beat the final image quality of this supposedly nearly 10 megapixel reflex camera hands down.

Just to prove that the 7Hi was worth it, within a week of uploading another 90-odd digital Dimage 7-series pictures to my stock photo library agent I had sold one. I have been ten years in the stock wilderness, with photo libraries not interested in 'ordinary travel shots'. Now I find it is *exactly those* which I can sell, rapidly, over Internet. And I don't need loads of slide film to do it any more, just one highly compact Minolta digital camera.

I didn't really need the 7Hi instead of the 7i – there is no difference in image quality. But I should keep up to date. It's as simple as that! No doubt the 7Hi will be out of date soon enough, but right now, you would be surprised how hard it is for anything to beat it. Even 35mmstyle digital SLRs. – DK

NEWS from Minolta includes SSM lens range launch

he new range of Minolta SSM lenses has now been launched, countering the criticism that all Minolta lenses have been focusdriven mechanically from the body, unlike other makes which can use lens-integral motors.

Minolta's direct lens focus drive has been proved to exceed the speed and accuracy of these rival systems, but demands exceptional engineering to transmit rapid focus changes to larger tele and zoom optics. When the D lens specification was designed – first introduced for the Dynax 7 body – provision for in-lens focus motors was included.

Minolta has bypassed electric motor technology entirely and gone straight for 'Supersonic-Wave Motors for almost silent, smooth AF. The first two lenses to be announced combine the best features of the best lenses – they are a 300mm *f*2.8 Apo G(D)SSM and a 70-200mm *f*2.8 Apo G(D)SSM.

To understand the nomenclature – Apo lenses have been made since the early 1980s, starting with designs for the manual focus system. Apochromatic correction ensures that red, blue and



green bands of spectrum are focused together with precision. Normal lens corrections have a slight leeway in design, compromising this aspect. Apo designs produce sharper pictures especially when longer focal lengths are involved

The 'G' stands for advanced mechanical and optical design, a premium range of lenses first introduced in the late 1980s for the AF system. Such features as



circular aperture shapes and improved out of focus image structure were first seen in G lenses. Build quality has always been of the highest standard – G designates lenses intended for heavy professional use.

The (D) indicates full compatibility with the new information transmission and control functions of the Dynax 7 and later bodies. D series lenses allow intelligent programs and responses to distance, movement, flash control and meter readings. New Minolta lenses are generally (D) equipped.

SSM stands for Supersonic-Wave Motor, and this brings a new standard of silence, speed and precision to Minolta autofocus with D compatible bodies. The electronic focus also allows the inclusion of some control buttons such as Direct Manual Focus (two modes), Focus Hold, variable focus range limiter and a prefocus function. Generally, all functions of the lens will only be available with Dynax 7 or later bodies and the exact behaviour of the lens will depend on the body/lens combination. The Dynax 9 can be updated by Minolta to be fully compatible with SSM lenses; autofocus can not be used on bodies prior to the Dynax 7 (other than converted 9s).

Two new teleconverters – 1.4 and 2X – have been introduced to match the lenses and can be used with non-SSM, non-D lenses as well. They are AF compatible with the 200mm, 300mm, 400mm and 600mm Apo G lenses, and the STF 135mm and Macro 200mm *f*4 for manual focus.

A new ultra-light, small Dynax body has been introduced – the Dynax 3L. At the

time of introduction it was claimed to be the world's smallest AF SLR, though our keen attention to the pages of AP spotted a Pentax press release claiming pretty much the same – in the same week! It is certainly the smallest Minolta,

It is certainly the smallest Minoita, which is all that matters to most of our readers. Not only that, but in typical Minoita fashion it leapfrogs other models in performance. It has autofocus 1.7 times faster than the Dynax 303si, and claims an efficiency in tracking moving subjects improved by a 'factor of 2X'. How that is quantified we can only guess, but presumably it gets twice as many shots in a motordrive sequence perfectly sharp. It does this by improved predictive AF.

The 3L also has a Spherical Acute Matte focusing screen – the same as the Dynax 7 and 9 – which is exceptionally bright and clear, and uses ADI metering to control flash exposures (with the built-in flash, or the HS(D) accessory flash units). It is fully compatible with the new SSM lenses, and has full wireless remote flash control too.

Because it is positioned as an advanced entry level SLR, it has five subject programs – familiar from previous models in the same position. These are Portrait, Landscape, Close-up, Sports Action and Night Portrait.

With 14-segment metering, 3-sensor AF, wide and spot focus, and an excellent sensitivity range (EV1-20 with 50mm f1.4 lens) this camera is very much a rival for any earlier bodies from the 7xi onwards, and despite its small size and low cost, will outperform most higher spec Dynax bodies in the xi and si ranges.

It does have limitations, such a flash sync speed of 1/90th and a shutter speed range of 30 seconds to just 1/ 2000th. This means that the shutter is not highly tensioned, and makes the camera relatively quiet. Motor advance is a maximum of 1.7fps from the built-in drive, and the viewfinder shows a 90% field of view at 0.75X magnification. The Dynax 3L is just 127mm wide, 87mm high and 60.5mm deep and weighs only 310g before fitting the two 3V CR2 lithium batteries needed to run it.

The final new launches for Minolta in the conventional film ranges are the Zoom 110 and Zoom 160c. Have no fear, 110 film is not about to re-appear!

The Zoom 110 is a very affordable (sub-£100) compact with a 38-110mm f5.4-10.5 zoom lens focusing in 1000 steps – that is not a misprint, either. A thousand steps! Almost as bad as a holiday in Ravello.

Most of these steps are needed to give it really accurate focus in the close range. It will go right down to 80cm even at 110mm focal length. It also has shutter speeds from 4 seconds to 1/500th, accepts DX coded film from 25 to 3200 speed, and uses the Active AF system to track action. This is a ridiculously advanced spec for a £99.99 retail price



The Zoom 160c continues Minolta's commitment to great value in film cameras.

camera and just goes to show how far conventional photography gear has come while our attention has been diverted to digital.

The Zoom 160c borrows 5-point AF from the TC-1, and has a 37.5-160mm *f*5.4-12.4 zoom (6 elements in 6 groups, with 2 double sided aspherical lenses). It uses an external passive AF system, with 926 focusing steps, which can 'see through' windows – some compact cameras can't because they use active AF aided by an infra-red beam. It has shutter speeds of 10 seconds to 1/500th, and ISO DX range of 25-3200, and focuses right down to 95cm at 160mm.

Both these new compacts show that progress continues to be made, and that Minolta have not abandoned slide film users or those who want precision focusing.

Digital launches

In the digital domain, the new Minolta cameras for this season present a very personal choice. It is now possible to get top grade image quality from three or four entirely different designs of camera, all equipped with excellent Minolta digital lenses, but handling very differently.

The simplest is the Dimage E223, a 2.0 megapixel conventional design with a 3X zoom lens (f2.9-3.0... hardly changing much over its range!) equivalent to a 38-114mm. It is aided by a digital zoom function, and a focus range down to just 8cm. Unlike many cameras, the E223 has an internal image memory as well as a card facility. It accepts both Secure Digital and MultiMedia cards, and has an 8mb internal store. The normal image size is 1600 x 1200 but it has a Super size interpolated image - equal to a 4 megapixel camera - of 2048 x 1536. The internal memory will manage to save 7 frames even at this setting, and when

used on the 'Normal' mode which many will prefer, you can shoot 16 pictures without even needing a memory card.

It also shoots movie clips with sound, and has a built-in preview monitor and loudspeaker.

Also built to a conventional design – based on the earlier S range – the new Dimage S414 is a 4.1 megapixel with a robust, larger sized camera body and viewfinder which will suit those used to a 35mm compact. Handling is in most respects like a traditional 35mm.

The jewel of this camera is the GT lens, a 35-140mm equivalent, which delivers very sharp results, combined with Minolta's CxProcess image technology. The incorporation of a 32mb image buffer, multi-segment metering, variable ISO speeds from 64 to 400, auto or manual bracketing and over-ride, image controls, Filter Effects and many functions from the Dimage 7 range upgrade this 12-bit A-to-D camera to professional standard.

It even has Colour Modes which can imitate the results of films like Fujichrome Velvia, or Sepia prints – and a special mode for shooting text documents – and 1.6 fps motor drive limited by card capacity only.

In short, this camera is a bit of a dark horse and outperforms most rivals. It uses inexpensive CompactFlash cards, can shoot uncompressed TIFF files, and creates 2272 x 1704 pixel images with embedded Print Image Matching II and EXIF Print profiles. It also uses standard rechargeable NiMH batteries.

The new F200 and F300 use the same body style as the earlier F100. The F200 is a 4.0 megapixel camera, a similar file size to the S414, but in a very different body housing and with entirely different controls. I would be tempted to say it is a lady's camera while the S414 is a man's camera, but that is dangerous ground as both will appeal to either! It has the Subject Modes familiar from film SLRs







(see the section on the Dynax 3L) and an Auto Rotate function which means vertical shots get played back correctly on TV or your computer. It has 38-114mm GT lens, CxProcess, selectable noise reduction (auto for exposures longer than 1 second) and ISO speed settings of 100 to 800. It can shoot movie sequences only limited by the card size, has 12-bit A-to-D, and many additional features like automatic email image resizing. Subject tracking AF copes well with randomly moving groups of people, too. Being a smaller camera than the S414, but with most of its controls and functions, it uses the smaller Secure Digital or MultiMedia cards.

The F300 goes even further and has a 5 megapixel CCD. There is a brief review of this camera in this issue (see page 28). With ISO equivalents of 64 to 400 it also has lower noise, and exceptional innovations include being able to shoot a eleven frames 1280 x 960 in one second – that's exceeding the specification that the most expensive pro press cameras had just three years ago. At £499 it will match the performance of a Dimage 7Hi in many respects and it even coms with a decent size (64mb) SD card included.

Finally, the Dimage X having been upgraded once to the Xi, now gets a face-lift and becomes the Xt with 3.2 megapixels, 5% less size, 8% less weight – and less 'wait' too with a response time of just 1.1 seconds from switch on to first shot. This is one of our favourite



For sheer variety of body shape and control design, Minolta takes some beating. These four digital cameras all perform well in their own right, and all offer a different handling experience. It means you can stick with Minolta, but choose exactly the right camera to suit you. The F200 and S414 even have the same file size and main functions, in two totally individual bodies – one sleek and small, the other built to handle like a 35mm camera. The Dimage Xt, above, is just something different again, an all-time classic concept.

cameras, with its folded path 37-111mm equivalent zoom and shirt pocketable shape. New colour modes are added, along with Email copy, a charger stand, and USB Direct Print with compatible Epson printers. Film speeds of 50 to 400 can be selected. And we want one. Actually we want three because EVERYONE wants one of their own. Our last picture here shows new Minolta Classic Sport binoculars. Don't forget to have a look at these, and the Sport Mini range, if you are buying binocs. Classics are waterproof, Minis are tiny and water resistant. All are optically top notch.



Minolta Image Spring 2003 • 7



Our open gallery pages for the best of your slides, prints and digital images Enter up to nine images each quarter. Each picture used will earn a reward of film or digital supplies – and all entries will be considered for cover or feature use Birds – large or small – make a superb subject right now, but of course in winter when feeding can attract those still around, the chances of close-ups are greater.

Left, robin, by **Brian Gadbsy** of Labatut-Rivière, Hautes Pyrénés, France.

[Minolta 800si, 70-210mm zoom lens, 5600 HS(D) flash, 1/125 at f16, Fujichrome Sensia II slide film]

Below: heron in Amsterdam by **Sheila Taylor ARPS** of Monfieth, Fife

[Minolta X-700, 80-210mm lens, 1/60th at f8, Kodak Elite Chrome Extra Colour 100 slide film]

NEXT DEADLINE May 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 <u>not</u> 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 save 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 film (or, in future, appropriate digital supplies).



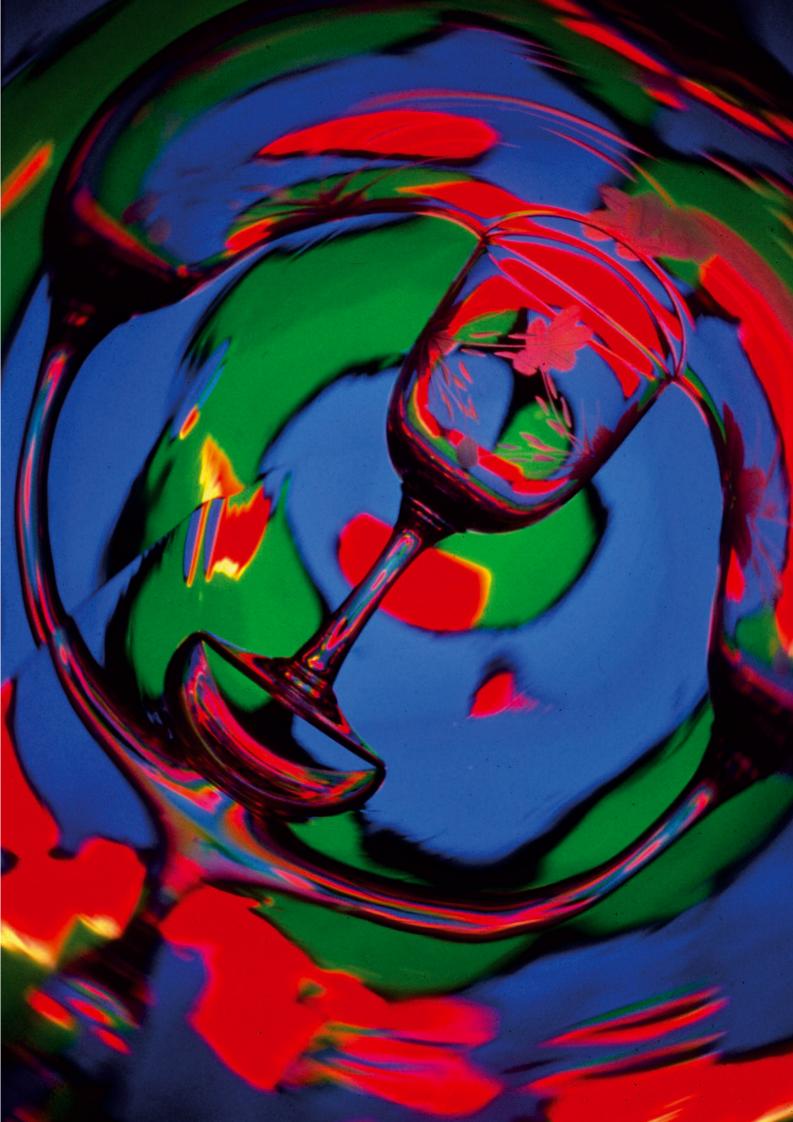


Shirley can never resist competition editing in 'Photography Year Book' fashion – images which, when placed on the page together, mean far more than they do on their own! Below, above and below the bridge... bikes in Amsterdam by **A. C. T Gadd** of Dunstable, Beds. [MINOLTA X-300, 35-70MM LENS AT 35MM, 1/60TH AT f11, KODACHROME 64]: boats by by **Mike Hanford** of Southampton [NO DATA GIVEN]. Facing page: a still life of glass by **E. E. Chappell** of Grantham, Lincolnshire [MINOLTA DYNAX 80001, 28-80MM f4-5.6 ZOOM, NO TECHNICAL DATA RECORDED, FUJICHROME SENSIA 100 SLIDE FILM].





Minolta Image Spring 2003 • 10







Digital pictures continue to surprise us, but we have a problem now with people entering digital prints and not sending CDs or disks with the file on. One excellent entry was rejected because all the prints submitted were not accompanied by any original files.

Top – cat by **Denis Jones** of Earley, Reading [MINOLTA DIMAGE 71, LENS SET TO ABOUT 170MM, ROOM LIGHTING PLUS FILL IN FLASH, ISO SET TO 100, 1280 x 960 IMAGE SIZE]. "I am a retired ex-pro photographer", writes Denis. "Just before Christmas I handled many digital cameras – the 7i was just right, I was impressed with the build quality and it had screw-in filters (it is the only one). The results amazed me – digital with no signs of pixellation".

Bottom is a shot by **Sylvia Willis**

of Poole which should have been rejected, as there was no disk file sent. Her husband Jim printed the shot, and as it was a fine quality A4 which we planned to reduce, it was just OK to scan it. This is the last such exception we make and Sylvia can thank the cat that her mouse got through! [MINOLTA DIMAGE 5, 1/128TH AT f3.5, LENS AT 49.6MM DIGITALLY ZOOMED, EQUAL TO 250MM ON 35MM FILM. PRINTED ON ILFORD GALERIE SMOOTH GLOSS USING A CANON S9000 PRINTER].



Every winning photo in IMAGE SPACE wins a prize of Fuji **Professional film until** further notice. We will normally send **5** rolls of assorted film types, similar to the film used for your winning entry – slide entries will receive slide films, negative entries negative films, and black and white entries, monochrome film. This may vary subject to film provided.







Two shots taken using the Dimage 7i after very careful acclimatisation, at Dobbie's Butterfly World, Gilmerton, Edinburgh. Top, set at ISO 100, manual, flash – 1/180th at f9.5, focal length 42.6mm, No 1 close-up lens. Bottom, ISO 200, program exposure, flash, 1/350th at f3.5, focal length 50.5mm (=200mm), macro setting, no close-up lens.

David Kilpatrick lets gear warm up and demist b<u>efore shooting</u>

Butterfly farms are popular at this time of year because of the quality of the specimens, and the occasional need to escape from a less than summery Spring day. For the digital camera user, and indeed for all camera users who fancy changing a

film mid-shoot, they pose special risks. In November, I took a trip out to Gilmerton Butterfly World near Edinburgh, equipped with my Dimage 7i. It was a very fine, sunny Autumn day and warm enough to have done some landscape shooting earlier on. The

camera was cold. Inside the butterfly greenhouse, you are immediately hit by the warm atmosphere laden with moisture from the streams and plants which keep it that way. So is your camera! I removed the lens hood and cap, and my Minolta AC UV filter (standard protection for the lens). I found a bench seat,checked my watch and began to time the acclimatisation period for camera.

The external surfaces will warm faster than the insides, but the Dimage 7i generates its own internal heat when shooting, and my assumption was that once external misting had cleared, there would be little risk of internal condensation forming. The lens front element and filter both took 25 minutes to clear totally. It is pointless to wipe the filter, and very damaging to wipe a lens covered in mist. The same goes for the eyepiece. I had already removed a Minolta No I achromatic close-up lens from its plastic case, to warm up.

Once 25 minutes had passed, I judged it OK to operate the zoom lens. This draws moisture-laden air into its mechanism as the lens extends – beware! No internal misting was visible from outside, or in the electronic finder.

The test shots were nearly all taken using the close-up lens, often with the macro facility of the camera added (this works at 28mm or 200mm equivalent settings, and not in between – I worked mainly at 200mm). Flash was used for many shots, but in fill-in mode at 0.7X strength, rather than as the total light.

Film camera users should not change lenses when in a butterfly house, and ideally, you should not change film. If you do, allow a further 15 minutes acclimatisation with the camera open, before sealing it. And be aware you have just trapped moisture-laden air inside your camera – when it gets cold again, this may condense on interior surfaces and film. It is better to treat the camera as a sealed unit – and beware zooms which will 'pump' air into the body!





Salford Quays – Manchester's prestige canalside development which incorporates the Lowry Building – is a good place to visit for experimental architectural shots. This page and opposite are both from this location. Above, Dynax 700si with 135mm f2.8 lens, Kodak Elitechrome EBX, 1/45th at f13; right, the same camera, lens and film combination, 1/60th at f9.5. For pictures which include many vertical lines, like these, the 135mm lens is a better choice than a zoom, since zooms may render the lines as curved. Lenses with low distortion include the 100mm macros, 135mms, prime 200mms whether f2.8 or Macro f4, 300mm and all prime telephotos. The older 100-200mm AF zoom is also a good choice, and the early 28-135mm is surprisingly good for its range. Generally, more expensive APO zooms will have superior straight-line rendering, compared to lower cost types.

John Gilkerson turned from landscapes to mirror city images

uring the Foot and Mouth outbreak, many of the locations I wished to visit for landscape and wildlife photography were unavailable. In order to look for something else to photograph, I began looking at industrial archeology, which has always been of interest anyway. This satisfied my urge to take pictures for some time.

A second area of photographic interest developed in the form of reflection pictures.

My original interest in reflections was inspired while on holiday in Barcelona. I was intrigued by the reflections on the curved wall of a building in the port area of that city and several interesting images resulted.

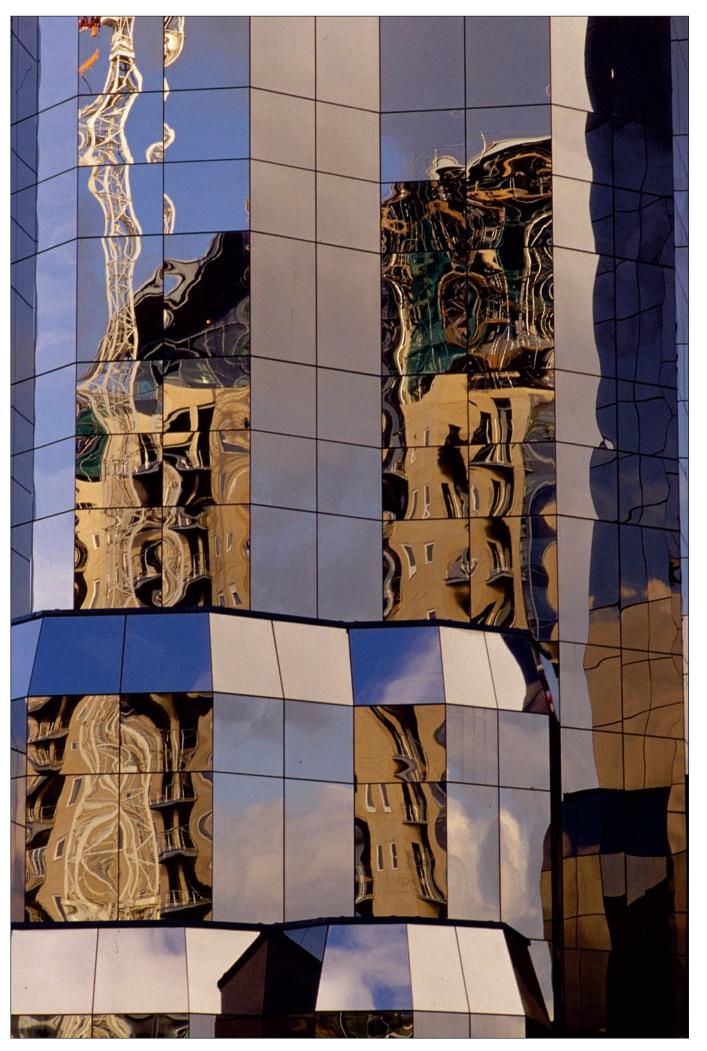
Later, I happened to be visiting the Salford Quays development which is very impressive. Here I was again taken by the reflections which were created on the wall of a building near the end of the footbridge near to the Lowry Building. Since then I have found reflection images in Leeds, Sheffield and Newcastle.

I shall carry on looking for interesting reflections and producing pictures whenever I happen to be in a suitable location. Such activity can be combined with more mundane matters such as travelling or even shopping.

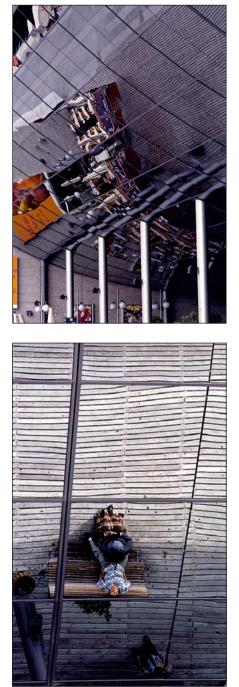
City centres, office complexes, out of town shopping centres can all provide suitable subjects. Of course there can be problems with security personnel in some locations, so discretion is necessary.

When you are looking for reflection images such as these it is desirable to have a bright sunny day in order to bring out the colours and to make the images clearer. On a dull day the reflections will still be there, but will not be so clear and the pictures will be comparatively dull.

It is important to remember that you should focus on the reflected image and not on the building, except for images as on the last page where both the building



Minolta Image Spring 2003 • 15



Above: Barcelona. The top left picture shows the unusual positioning of the mirror feature, which enabled the other two images.Kodak Elitechrome 100, exposure details not recorded, Dynax 505si. Right: the reflection created in the curved and dark upper windscreen of a luxury coach. Dynax 700si, Elitechrome EBX, 75-300mm at 120mm, 1/30th at f8.

and the reflection form the image, and both need to be in focus. I find that I use my 75-300mm zoom or my 135mm lens almost exclusively for reflection pictures. as it is usually necessary to avoid all manner of urban clutter.

Another point to look for is to ensure that large areas of blue sky are broken by clouds. My feeling is that it is better to avoid the sky if possible – or it seems that all one's images are predominately blue.





Minolta Image Spring 2003 • 16

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BILL SHAW documents the life of a flower

rints from Bill Shaw never cease to amaze us at Minolta Image. Most colour prints we receive are nothing like colour slides – they are desaturated, flat and lacking in quality. Bill's are always wonderfully clean, saturated, accurate and with hardly a speck of dust visible. They even lie perfectly flat. They are all on Kodak Royal paper, which is heavier than the usual stuff. They are better for reproduction than most slides we get.

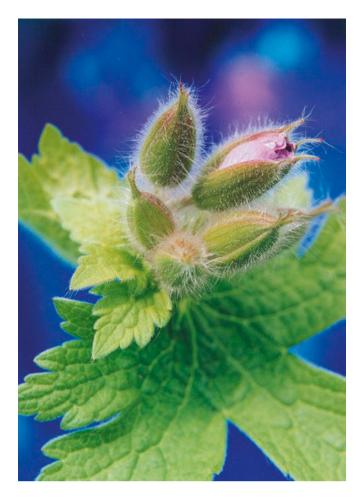
This set of pictures provides not only a great example of how Bill composes great shots from a simple subject – and uses exposure, colour and focus changes to maximum effect – but also an inspiration for the coming weeks.

"It is a record I made of geraniums, from bud to the final stage when all the petals have fallen off", he says.

"I planted these in a suitable position in the garden where I could take them, in situ, against the sun. The buds began to appear in early June, and the process lasted for about five weeks.

"The pictures were all taken with a Minolta 800si camera, Minolta 50mm macro lens, and Fujicolor Superia 200 film."

Left – as the buds first begin to appear. Taken at f8.



Above – a different view of the new buds, also taken at f8.

Below – in full bloom, taken against the light, f8.



Two buds with flower in background, against the light, *f5.6*.

Below – in full bloom, taken against the light as per the previous shot.







Two flower heads in full bloom, against sun, with reflector, f5.6.

One flower has shed its petals – stopped down to f8 to keep the background sharp.



The same two flowers shot at f2.8 to get a shallow depth of field for soft focus effect.



Two flowers have now shed their petals; once again, shot at f8.







Close-up of the centre of a flower after shedding, at f5.6,

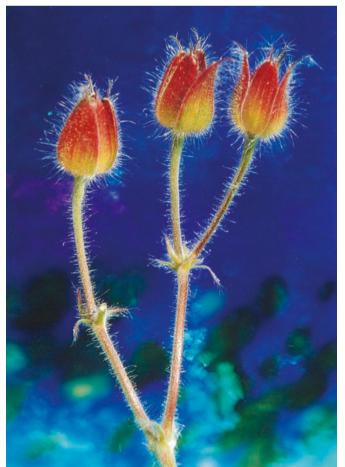
The seed-head begins to close – against the sun, at f8.



This version used coloured glass as a background, the hot spot created by a reflection. A + 4 close-up lens was added - f2.8.

The final picture; the heads eventually turn to this lovely red colour. Sunlight with reflector, f8.







PETER KARRY finds more than wildlife on the Galapagos

I nder an equatorial sky, on our last day in the islands, Fabian turned to me, and asked me to write an article telling people about my experiences and enjoyment in the Galapagos.

Fabian was a great guy– being both committed and enthusiastic as our naturalist guide, and so a really invaluable addition to the whole trip. He, like all the guides, was a strong advocate of their approach to eco-tourism.

His skill as a biologist made him appreciate the impact of conservation and natural evolution of the species, and he is keen to share that with as many potential visitors as possible. He also believes that, within the controlled environment that is operated in the Galapagos, as many tourists as possible should be encouraged to visit this wonderful place.

This was a surprise to me and also to many of my colleagues, but apparently the American presence has declined, and a percentage of the money spent by us visitors is ploughed back into conservation.

The Galapagos, rightly called "Enchanted Isles" by the sixteenthcentury seafarers, straddle the Equator some 625 miles west of Ecuador and are in effect a living laboratory. The entire area is now protected as a national park and tourism is restricted to small vessels and select groups. The Archipelago consists of thirteen large islands, six smaller islands, and over forty islets that have official names. The total land area is 7,882 square kilometres within a marine reserve of 45,000 square kilometres. When the tips of the Galapagos volcanoes first appeared above the sea's surface some three to five million years ago they were devoid of life. So any plant or animal now native to the Galapagos must have originally arrived through means such as flotation rafts, winds or jet streams, or hitchhiking on the feet or in the stomachs of aquatic and semi aquatic birds.

There is nowhere else quite like the wonderland of the Galapagos for sheer access to a tremendous variety of wildlife – and yes, this is the place where Darwin created his 'Theory of Evolution'. This evolution still continues today, and it is exciting to be directly exposed to it.



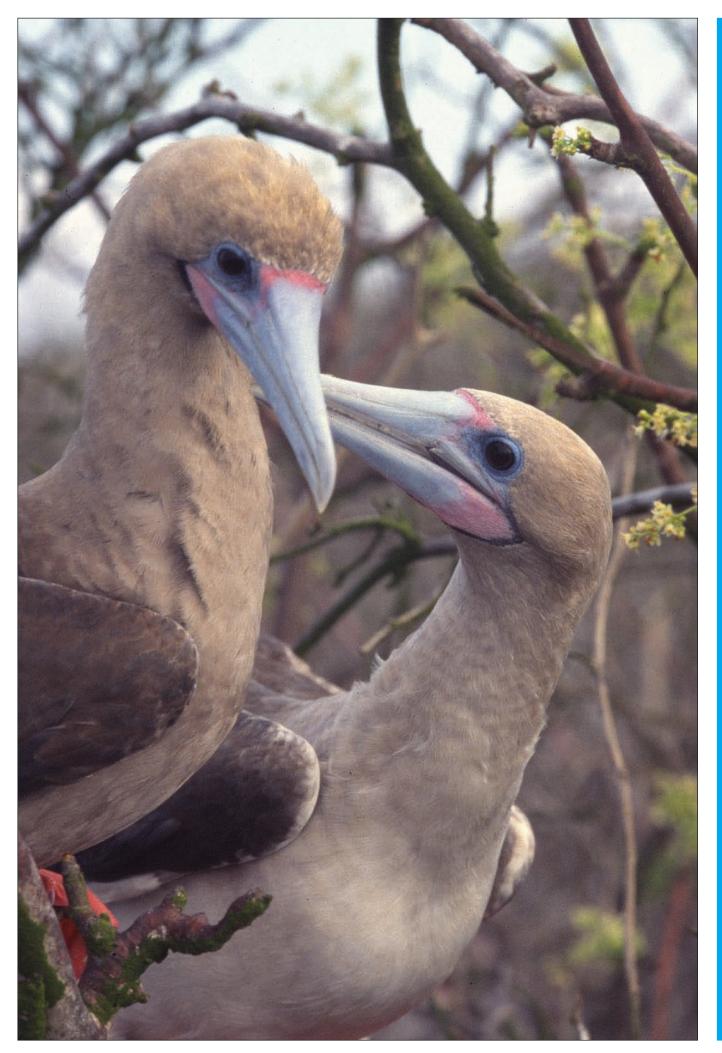
The Galapagos Islands are a South American culture as well as a wildlife destination. Above, in the cemetery of Santa Cruz. Right, adult and juvenile red-footed Boobies – Dynax 9xi with 100-400mm Apo zoom hired from the Club Lens Hire service.

There is one key rule that abides above all others "Don't take anything away from the islands but photographs, and leave nothing behind but your footprints" And of course that suits us particularly well! The only riders to that are to take at least

Minolta Image Spring 2003 • 22

twice as much film as you would expect, and never to use flash to photograph the wildlife (banned to avoid giving wildlife any type of stress).

As I had had a short visit to the islands two years earlier, I already had an idea of





what to expect. In fact, this first visit was such a wonderful trip, that I knew that I just had to return to take in even more of the islands and more of the birds and animals. So when the chance came, and I found a well priced trip, I took it.

As part of the planning, I could think carefully about what equipment to take. Because of the way excursions are organised, I knew that I wanted to travel light, so not taking a flash gun and spare batteries this time was a good start. From my own system, I decided to take two Minolta 9xi (rather than the lighter 404si) bodies, a 90mm macro, a 180mm macro, and the Minolta 24-105mm.

I also decided to use the Minolta Club Lens Hire from The Photostore, to take their 100-400mm APO for the visit. Adrian Paul provided a great service, and for at a very reasonable cost, I was able to extend the pulling power of my 100-300mm by a useful extra 100mm. This was a good decision that I never regretted, especially when some wildlife remained distant from the path being followed.

I also knew that I could expect some times with cloudy weather, as well as times of extremely bright sunshine, so varied my slide film equally split between 100 speed (Sensia and Provia) and 200 (Sensia) – and I took one Provia 400F film just in case. The whole lot (along with lens cleaning materials, spare batteries, water bottle, sun cream, insect repellent, and emergency medical supplies) fitted nicely inside a LowePro Mini Trekker that I had won recently. This meant that I had my hands free for getting in and out of the inflatable Zodiacs that were used to transport us to and from the islands, and the whole was not so heavy that there was any danger to capsizing the boat.

One of my friends said "When people said you got close to the wildlife, I didn't quite realise how close." Certainly it is wonderful how the wildlife does not demonstrate any fear of mankind, and on occasion I could happily use the 24mm end of my 24-105mm lens for close up shots, and at other times use the 1:2 macro end of my macro lenses. If you do not own one, then hire it for this trip!

The animals and birds may, however, be shy, so it is wise to walk carefully and quietly, and when getting very close to move slowly – again to avoid creating any sort of stress. There are some nationalities which do not seem able to demonstrate sympathy for their surroundings – so perhaps a further decline in female visitors from that country would be a help.

Some animals, notably sea-lions, are territorial and so you should not intrude on their space, or they may see it as a challenge – you can easily see the signs when this is imminent.

The trips to see the wildlife on the islands were extremely well organised. Each person is assigned to a group of around 12, which has its own guide – in my case Fabian. Fabian's role was to locate and explain what wildlife was being seen, and also to ensure that we kept to the marked trails – which sometimes were two metres wide and sometimes the whole width of a beach.

The trips are run twice in the day, once early morning and the second in the late afternoon. This means that you have some of the better lighting conditions for photography, as well as avoiding the hottest times of the day for walking. At different places you go ashore by either 'wet' and 'dry' landings, which mean either jumping into the surf or clambering onto steps or rocks – so my cameras were always firmly in place inside the backpack. It is most important to take the right shoes for the walks, which range from easy to medium – so if not wearing them, you can always tie the walking shoes around the backpack.

There are so many species of animals, insects, birds, invertebrates, on the land, sea, and in the air, that there is always something to look at. And of course there are also indigenous plants and flowers on some islands – on others the terrain is bleak.

Colours abound on all species – from bright reds, blues, yellows to subdued browns, greys, and greens – and many may appear simultaneously on the one species. The whites and blacks of feather and fur are also intense, and may well merit some exposure overriding by ½ or 1 stop if that colour predominates the shot.

The birds vary in size from the very large, such as the Galapagos Hawk and Albatross, to the minute such as the Warbler Finch. So this is when using a zoom lens comes into its own, enabling a quick change to cope with various sizes of bird. Seabirds abound, with famous Blue Footed Booby, Red Footed Booby, and Frigate Birds, either in their huge colonies or when wheeling overhead. You can see these, plus Oyster Catchers, Lava Gulls, and Swallow Tailed Gulls, either in courtship rituals, mating, or protecting their young.

I had seen Blue Herons and Mocking Birds last time, and so was prepared for the Mocking Bird to be so inquisitive that it literally comes up to the front of the lens. But I had not seen the Flightless Cormorant, Flamingo, Tropic Birds, or Penguins last time. Our guide also located the rare Short Eared Owl, which has replaced hawks on Espanola and so hunts by day. It was also exciting when I was the first person to spot where a juvenile Lava Heron landed, to then locate and photograph it.

The animals that are frequently seen include sea-lions, which may also frolic with you when swimming or inspect you on the beach, land iguanas, marine iguanas that cluster on the shoreline, indigenous lava lizards that dash everywhere, and of course the famous Giant Tortoises which had worryingly declined in population.

The Giant Tortoises move ponderously and are at the other extreme to the small, colourful, and agile Sally Lightfoot Crabs that can be found scuttling across the rocks around the beaches. But with all the lizards you can happily use your macro lens to isolate their texture and details, using large apertures combined with fast shutter speeds to avoid shake. There were also Green Turtles, Dolphins, Sharks, and other colourful fish that the snorkelers could see close up.

Besides the wildlife, there are just three locations where communities have built up a town. These are, besides being places to buy tourist mementoes, also worthy of photographic attention. In my case, I remembered from my first visit, that there was a picturesque fish market and an amazing cemetery at Santa Cruz. As Santa Cruz also has a Post Office, I managed to send off my postcards authentically franked with a Galapagos postmark. San Cristobal is another town, and the authorities are trying hard to wean them off fishing valuable natural commodities such as Sea Cucumbers and Shark Fins, by turning their hand to tourism - so they haven't yet become pushy in trying to take your dollars.

After all the 'hard work' spent walking and sightseeing, the days are rounded off by more energetic exercising - eating and drinking back on board ship. The ship I stayed on this was the wonderful MV Galapagos Explorer. The staff and crew work hard so that the atmosphere on board is relaxing and complements brilliantly the extraordinary wonders that you experience when on the land.

So do follow Fabian's plea and visit the Galapagos to marvel at the variety of wildlife, and the primitive beauty of the world these creatures inhabit. And then all you have to do is wait for some wonderful photos to come back through your letterbox.





Left hand page – why you visit the islands – Marine Iguana dispkaying mating colours. This page – lava slopes and trees, Santiago Island; and pelicans at fish market, Santa Cruz. All photographed on Minolta 9xi; 90mm, 100-400mm and 24-105mm lenses respectively.

CAHCIE YO NEIGHBOURS wants

RAY LEA wants to see you shoot more people pix

wo days before Christmas 2002 I met on my drive a postman delivering a parcel. I was struck by his magnificent whiskers and yes indeed, that afternoon, he was to be Father Christmas at a party. I had with me a Minolta loaded with Fuji ISO 800 print film and he was very willing for me to take some quick snaps (one shown here).

There are many ways to photograph people, from the carefully lit and composed, wholly non-spontaneous portrait, to the very poor level of snapshot that occurs all too often. There are so-called candids, when the subject has no idea they are being photographed and the spontaneous candids, as with the postman, when they do.

Overall, more pictures of people are taken than of any other subject. Most of us are fascinated by human life and not just because those we photograph are family and friends. We happily photograph people ate work and at play – sometimes when they are aware of the camera. On other occasions the photographer has the thrill of shooting unseen.

When I first became enthusiastic about photography one of my main ambitions was to take true candids, which in those days was rather more of an acceptable activity than is sometimes regarded today. However, there remains plenty of scope for taking people unawares, especially amongst friends and at public events where they are "on show".

It has always been legal to photograph virtually anyone and anything you see while standing on public ground but there does seem to be a greater concern about privacy these days. And it is decidedly unwise for a male in particular to take photos of other people's children even if they are on public ground. You have even to be careful how you photograph your own offspring. But with a bit of common sense you need feel no real concern about taking candids in the street etc.

True candids capture a momentary vignette of human life that the viewer relates to with interest, empathy and often amusement. But you have to be selective in what you shoot – much of human life is far too mundane to make a picture. However, the way people fit into their surroundings, the ways they

The Christmas postman photographed in bad light, very quickly, using ISO 800 film – a real photograph of a real person, posed but not set-up, natural even if not candid.



A wholly spontaneous portrait shot in a restaurant with side light from a window.

take their leisure or carry on their work , the little problems with which they can be beset, how they combine with each other or with pets, mechanical objects, the environment and so on – with careful observation all can produce those special images that have always been the stuff of candid photography whose most famous protagonist was the great Henri Cartier-Bresson, who turned it into an art form

Candid pictures can be taken with any type of camera. Some photographers prefer to use a short focal length lens because its great depth-of-field allows quick responses in confined conditions, as you walk past someone etc.

I particularly like the old 55mm standard lens, very fast for dull conditions and "seeing" things much as the human eye does. A medium telephoto lens lets you stand back and isolate your subject, especially by using a large aperture to limit focus. Also ideal for candid head and shoulders shots. One great advantage of a digital camera is that you can immediately wipe any shot that does not work.

True portraits are carefully composed and lit studies of which the subject is fully aware. Spontaneous versions are invariably referred to as snapshots. This is regarded as a derogatory term, frequently justifiably, but combine a good subject with a keenly observant eye and the wit to make the exposure at the right moment and a "snapshot" can be made



Try to include people in your landscapes and general pictorial shots too!

into a perfectly acceptable photographic study.

I think photographing people should be fun. Some people can pose quite naturally so that the result looks spontaneous, others it is best to try to capture when they are not thinking about the camera. Children on the whole are happy to be photographed getting on with whatever they want to do rather than being posed in any way. The trick with any human activity is to eye the scene through the viewfinder and trip the shutter when behaviour and composition gell into an image that will stand repeated viewing.

In formal portraiture lighting is an important factor and can be controlled. It is also highly desirable to have good light in spontaneous studies. Light angled from one side is preferable so try to keep the sun to your left or right. It will provide light and shade for modelling and a sense of depth on your subject. People shots taken into the sun can be very striking with facial detail highlighted by fill-in flash.

Silhouettes which make a striking contribution to a scene can also make eye-catching pictures.

All too often, however, spontaneous "snaps" have to taken in whatever lighting prevails. Frontal sunlight is not flattering but a really good subject will survive. And shots taken in very dull light, even in rain, will work if the human scene is strong enough. Flash built-in to a camera does not provide subtle lighting so pictures taken with it need to be strong in content and well composed against a clear background. Try to avoid distractions with all people pictures. Some great pictures have been taken in truly adverse conditions. It is a part of daily life and photographing people - taking advantage of the camera's unique capacity to freeze a moment in time instantly - should reflect all aspects of the lives we lead

GP

or a while I have been looking for a lightweight, small digital camera that offers a certain amount of manual control, and high-resolution image capture – I already use a Dimage 7i. I came across the Minolta **Dimage F300** which seems to fit my requirements.

The Dimage F300 features a 38-114mm equivalent zoom lens, and a 5MP CCD sensor. Its main feature is its ability to track a subject within its wide Area AF and to detect the type of subject you are photographing (sunset, portrait, sports, landscape, night portrait).

The main operation mode of the camera is the Auto Recording mode where the camera controls just about everything. The Auto mode does offer some flexibility USER REPORT by Emmanuel Agbaraojo

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DIMAGE F300

RANGE



as you can change the flash mode, select any of the preset subject types, and select the AF sensor you require. Under Auto mode, once you half press the shutter, the camera locks onto your subject and if the subject should move the camera selects the appropriate sensor to keep track (as long as the subject is still within the wide area AF). I found this works well in practice but it cannot track anything fast moving. Under indoor lighting where the light levels are low, the subject-tracking feature is automatically cancelled.

In the Full Manual mode more options become available. The camera can be manually focused, the PASM (Program, Aperture, Shutter Priority and Manual) exposure modes can be selected as well as a host of other features.

In operation, the camera is a little slow to start up due to the lens extending. Once the lens has extended the camera operates fast and efficiently. The only time I had to wait for the camera was when I was shooting in TIFF mode, the 14.1mb files takes time to transfer to the SD card.

The camera can be powered by one CR-V3 lithium Ion battery or two AA NiMH rechargeables. From what I can gather, the lithium battery gives the better performance (but they are not rechargeable). The camera seems to have been designed to be used in full auto mode. As a result, when used in manual mode, the menus have to been accessed quite often. The inclusion of a LCD data panel is unusual for a camera of this class but it means that the major camera settings can still be seen even when the main LCD monitor is switched off.

What of the photos the F300 produces? Absolutely fantastic! The photos showed a great amount of detail, good colour rendition and edge to edge sharpness even when compared to my 7i files. This camera will appeal to photographers of all levels whether they just want to use it as a point and shoot camera for taking snaps or take control and produce something a little more arty.

Pictures: all taken in Singapore. The globe close-up shows very good white balance, the sunset shows the auto sunet detection, and the river view the tonal quality.



Minolta Image Spring 2003 • 29

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

CHURCH ARCHITECTURE & INTERIORS

with Clive Tanner FRPS (1 day, at Lancing College Chapel) Saturday 3 May 2003 This workshop is now a popular feature in the Quest. calendar and will again be tutored by Clive Tanner, who has earned a deserved reputation for the beautiful quality of his church pictures. Photographing church interiors can be technically very challenging, with the lighting often difficult, and such things as tilting verticals to consider. We are fortunate to have access to the magnificent Lancing College for the day which will provide ample opportunity for a variety of both interior and external photography. Clive will give guidance and advice in dealing with the technical problems, but will also focus on artistic and pictorial aspects, as well as exposure and development techniques for controlling contrast. While large format cameras with movements would be the professional's choice of equipment, much can be done with smaller formats, so do not be put off if you only have 35 mm - you will be in good company!

Price ± 55 (deposit ± 20). 10 places.

ORCHIDS

with George McCarthy (1 day, Hampshire location) Wednesday 18 June 2003 An innovation last year which was over subscribed, an indication of its popularity. There are approximately 140 species and sub species of orchids to be found in Britain. many of which are here in the south east of England. They enjoy a unique place amongst flowering plants, especially with nature photographers, as many are so photogenic. On this workshop in Hampshire (exact location only revealed to participants due to sensitivity of site), orchids are numerous, and in some cases, very rare. You will see demonstrated the latest techniques and equipment used by professional George McCarthy and will have the opportunity to take interesting and beautiful pictures under his guidance. Price £54 (deposit £20) 10 places.

INSECTS & FLOWERS

with Kath Bull ARPS, DPAGB (1 day, near Seaford) Tuesday 19 June 2003 Kath is a former Chairperson of the Royal Photographic Society Nature Group and is a very knowledgeable Natural Historian and photographer, specialising in these subjects. She will illustrate and explain her techniques and this will be followed by photography in the field, at a South Downs location. This branch of photography is very demanding - insects are very small and are seldom still. Flower photography, too, is not always as straightforward as one might expect, especially when it is windy and Kath will demonstrate methods of tackling these problems. She will give guidance on selection of viewpoints, use of light and will show participants how to find these subjects in the wild - a very important requirement for successful pictures. However, as the number of insects to found on location cannot be predicted. Kath will bring a selection of moths captured overnight in a professional moth trap which will be available to photograph outside. Price £49 (deposit £20). 8 places.

WORKSHOPS

OUEST

PUFFINS, GANNETS, AND OTHER SEABIRDS

with George McCarthy, Includes visits to Farne Islands, Bass Rock etc. (6 nights – free minibus travel) Sunday 22 June to Saturday 28 June 2003 - 6 nights. Many of Britain's smaller inshore islands contain a wealth of wildlife, especially those with seabird breeding colonies. Where access is available, they are superb locations for bird photography, which is the basis of this exciting workshop. We hope to visit four such islands. starting with Staple Island

and Inner Farne, off the Northumberland Coast. From there, we will cross the border into Scotland, and visit Craigleath Island and Bass Rock. Each one offers something different in terms of its birds, but these will include Guillemots. Razorbills, Eider Ducks, Common, Arctic and Sandwich Terns, Cormorants, Shags, Fulmars, the majestic Gannets, and the endearing Puffin, all within easy camera range, and many with young. Seals will also be a subject for the camera. Of course, there is always the risk of adverse weather and rough seas, and should it not be possible to land on any day, George's intimate knowledge of the area will enable us to visit shore based locations where we can still photograph seabirds. There is also a nearby nature reserve renowned for its wild flowers and butterflies. so whatever happens, you will need plenty of film! George McCarthy is a leading professional nature and wildlife photographer. and will give practical help and guidance throughout the tour. You should, therefore, be assured of super pictures! Accommodation will be on B & B basis. This may well be the last time Quest is able to offer this workshop!

Price £525 (deposit £100) 10 places The price includes boat and landing fees* and B & B (usually on a shared room basis - a supplement will be payable for single rooms if these are available) It does not include transit meals or midday and evening meals. Minibus travel is free, with pick up from home where practicable where this is not possible. pick up will be by arrangement elsewhere) * Landings are subject to weather conditions, and are at the boatman's discretion, and cannot. therefore, be guaranteed. The workshop is priced for one landing

To book any of these workshops and receive information on the 2002/2003 programmes, write to: Ouest Photography, Colin Westgate, 2 Marine Parade, Seaford. East Sussex BN25 2PL – or telephone 01323 897812 mentioning that you have seen this in Minolta Image

Photos by Colin Westgate

on each of the four islands - extra landings may be possible for an additional charge (approx. £20). Should it not be possible to make four landings, the landing fee cost built into the price will be refunded.

BUTTERFLIES IN THE WILD

with George McCarthy (1 day, nr. Haslemere) Tuesday 8 July 2003 Another chance to work with this renowned Sussex wild life photographer. Butterflies in their natural surroundings are notoriously erratic and elusive, and are a great challenge to any photographer. Here, George will be guiding participants how to tackle the difficulties involved in photographing these insects in the wild. The location is rich in subject matter, with some of Britain's rarest species usually being seen, including the magnificent Purple Emperor and the beautiful Silver Washed Fritillary. Please note - this workshop will commence at 8.30 am, as the insects are likely to be more 'static' in the early part of the day, and this will enhance opportunities of capturing them at their best.

Price £54 (deposit £20). 10 places. *SPECIAL OFFER – Both Butterflies and Dragonflies workshops for £93 (deposit £30) - save £15!

DRAGONFLIES IN THE WILD

with George McCarthy (1 day - Surrey location) Wednesday 9 July 2003 Along with butterflies, dragonflies are among the most beautiful of insects, but being small and mobile, they make difficult subjects. On this workshop we shall devote the whole day working on a site in Surrey that contains more species of dragonfly than any other in Britain (exact location revealed to workshop participants only!). Photographing them is, in itself, a considerable challenge and to do so in a technically correct as well as pictorial way is the goal of professional George McCarthy. Find out the methods deployed by George and see the tips and tricks he uses to make his stunning pictures. This is a rare opportunity to

photograph these insects at an outstanding venue and as they are at their best early in the morning we will make a very early start to maximise our chances. The workshop will therefore commence at 6.30 a.m. and will finish at 3 p.m. However, if you are unable to arrive this early, a later start will be acceptable, but regretfully Quest cannot offer any reduction for this.

Price £54 (deposit £20). 10 places SPECIAL OFFER – Both Butterflies and Dragonflies workshops for £93 (deposit £30) – save £15!

THE QUEST COLLECTION

with Colin Westgate (1 day, at Seaford) Saturday 12 July 2003 Over the past 30 years Colin Westgate has amassed a vast collection of nearly 400 photographs. Some have been purchased, many have been exchanged, and others have been donated. The result is a fascinating body of work that includes pictures from photographers past and present. These include Alexander Keighley, M.O.Dell, Norman Gryspeerdt, Noel Habgood, John Blakemore, Les Mclean and numerous leading exhibitors from all over the UK and abroad. There are also prints from the negatives of Herbert Ponting (Scott's Antarctic photographer) and Ansel Adams. The day will be spent viewing and discussing a selection of pictures from the collection, so come and enjoy a relaxing and inspirational day

Price £25 (deposit £10) – includes lunch. 15 places.

TONING EXTRAVAGANZA! with Tim Rudman

(2 days, at Lewes) Tuesday/ Wednesday 15/16 July 2003 Tim Rudman has been exploring toners in great depth for many years and in this new, hands-on, workshop, he will share his expertise to show participants how to get the best out of, not only the popular standard toners, but also some lesser known ones. Single and combination toning methods

will be employed, and the range of effects that can be achieved is virtually endless. You will be invited to bring your own prints on the day and this will be your chance to expand your darkroom prowess. You will enhance your prints by exploring the aesthetically pleasing effects that are possible using these methods, in the company of probably the UK's finest darkroom magician! Tim is an acclaimed author, lecturer and tutor, and has led numerous workshops, not only in the UK, but as far away as Australia and the USA. He is the author of 3 superb darkroom manuals, and these will be on sale at the workshop, and will include his most recent one, 'The Master Photographer's Toning Book' Price £125 (deposit £50) (includes all chemistry) 12 places

(includes all chemistry) 12 places *SPECIAL OFFER – both Tim Rudman workshops for £220 (deposit £70) – save £30!

DIGITAL FINE ART

with Les Mclean (1 day, at Seaford) Two dates - Friday 29 August 2003 and Saturday 30 August 2003 This is the workshop digital workers have been waiting for! Les Mclean is best known as a leading darkroom printer, but over the last few years, he has quietly and intensively been developing digital techniques to make his monochrome pictures. Building on his considerable darkroom skills, he is utilising the fine controls of Photoshop and the latest monochrome pigment inks, to produce digital prints of such quality that he is happy to designate them as 'fine art'. This, then, is your opportunity to see how Les works and to learn from his techniques. Participants are invited to bring a negative on the day, and Les will take up the challenge of making fine prints from a selection of these. The workshop will be conducted using a computerlinked projector and large screen, so that all actions can clearly be observed.

Price £45 (deposit £20). Includes lunch. 20 places. (Although each day is a self contained workshop, if you wish to attend both. a reduced total price of £80 is offered – deposit £30) *SPECIAL OFFER – both Les Mclean workshops (Candid & Digital) for £80)

CANDID STREET PHOTOGRAPHY "ON THE HOOF"

with Les Mclean (1 day, at Brighton) Sunday 31 August 2003

Fully booked but additional day possiuble – please call.

This has become a very popular workshop, and is your chance to get some pictures with a real difference! There are probably very few people who could teach candid photography in a live situation, and Les is certainly one of them. He has spent a great deal of time photographing in Belfast, and New York. and has developed a number of techniques which have enabled him to produce some very strong and telling images. In this workshop, he will show and discuss his work, followed by location photography in Brighton. Here, Les will show participants how he takes his pictures, after which, under his supervision, the group will break up into smaller segments to tackle some 'live' photography. We will reconvene at agreed times to discuss progress etc. before again getting involved in some candid work. Les works in monochrome, often using ultra fast films such as Ilford Delta 3200. However, those wishing to use colour (slide or print) are very welcome to. Les Mclean is an enthusiastic and inspiring tutor, and will give everyone the confidence to take photographs of people in public locations. He regularly leads workshops and other events for Ilford and Calumet, as well as writing for several magazines, including Black & White Photograpyhy and Practical Photography. He is the author of the acclaimed book 'Creative Black & White Photography', (published October 2002), copies of which will be available for sale at the workshop.

Price £50 (Deposit £20). 10 places. *SPECIAL OFFER – both Les Mclean workshops (Candid & Digital) for £80)

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

Light And Land – Romantic Lochaber 22*nd*-26*th* May, 2003

Duncan McEwan is leading a four day landscape photography experience in one of the most dramatic and varied parts of the West Highlands, based in the Alexandria Hotel, Fort William, and exploring such scenic gems as Glen Nevis, the Great Glen and Caledonian Canal, the Road to the Isles (Glenfinnan, Arisaig, Morar and Mallaig), Castle Stalker and Loch Linnhe, as well as Glen Coe and Rannoch Moor. Full details are in the 2003 Light and Land brochure - telephone 01737-768723.

Inversnaid Photography Centre 29th June – 4th July 2003

Duncan McEwan will lead his 8th successive five-day course on colour landscape photography at the Inversnaid Photography Centre on Loch Lomondside. The extended duration of this course allows a more comprehensive coverage of landscape techniques. The Centre has its own E-6 processing facilities, giving the opportunity to view work taken during the day and is renowned for its superb food and relaxing atmosphere. Much of the time will be spent in the Loch Lomond and Trossachs area, Scotland's first National Park, and a visit to Glen Coe/Glen Etive/Rannoch Moor area is likely to be included. Telephone 01877-386254 for the full Inversnaid brochure.

Scottish Borders Weekend 5th-7th September 2003

Philipburn Country House Hotel, Selkirk Enjoy the luxurious comfort and superb cuisine of this privately owned country house hotel, located on the outskirts of the Border town. The hotel enjoys a Scottish Tourist Board 4 star rating. All bedrooms are en suite. An excellent conference room will provide excellent conditions for lectures and talks, although the emphasis will be on practical instruction outdoors. The course starts with dinner on Friday at 7.00pm, concluding with afternoon tea at 4.00pm on Sunday.



The Border countryside offers great scope for landscape photography with many locations within easy reach of Selkirk – Ettrick and Yarrow Valleys, St Mary's Loch, River Tweed, Eildon Hills, Teviotdale, Smailholm Tower and Lochan, as well as the Border Abbeys at Melrose, Dryburgh and Jedburgh – much more than can be covered in a weekend.

Price: £215.00 for 2 nights dinner, bed and breakfast, picnic lunches, Sunday afternoon tea and inclusive of course fee and VAT. There is no single room supplement.

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

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.

Aberfeldy lies in the heart of Perthshire, one of the best counties in Scotland for autumn colour with the birch trees by Loch Tummel and Loch Rannoch, beech woods in Glen Lyon and the Birks o' Aberfeldy just across the road from the hotel. Not far away are Loch Tay, Pitlochry, Killiecrankie and The Queen's View. Mountains, moorland, rivers and waterfalls provide other attractions in this scenically rich area. There will be evening lectures and an opportunity to assess participants' work.

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, Horsewood Road. Bridge of Weir, Renfrewshire PA11 3AT. Tel/Fax: 01505-612673. E-mail: mcewan@dunarden.fsnet.co.uk



At the Edinburgh Scottish region meeting, Club Director David Kilpatrick demonstrated using a Minolta Dimage 7i with one Bowens flash unit to shoot this still life, and then make an A4 print direct from the camera memory card using the Epson Stylus Photo 925 printer, which has colour matching linked to the Minolta's files via PIMII.

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.

John Watterson has one further date in early 2003:.

12th May 2003 – **Gravesend** Camera Club, St Andrew's Arts Centre, Royal Pier Road, Gravesend, Kent, 7.45pm.

Duncan McEwan has a programme of Minolta Club sponsored lectures in Scotland and Yorkshire. Contact the club or Duncan early to ensure a seat.

His 2003 Spring programme included, and this issue may just be in time to enable you to catch: April 14th 2003 – **Harrogate Photographic**

Society, 'Scotland, Land of...' April 15th 2003 – Leeds Photographic Society,

'Nature's Way' April 21st 2003 – **Dingwall Camera Club**,

April 21st 2003 – **Dingwall Camera Club** 'Sportsnight'

Peter Karry gives his lecture 'Creative Colour' to the Enfield Camera Club on Thursday June 19th 2003, 8pm at the Small Hall, Trinity Church, Gentleman's Row, Enfield (rear of Stag public house).

He visits **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.

Website information

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.

Insurance Scheme

To contact the Minolta Club Equipment Insurance scheme : Glover & Howe Limited, 1 Culver Walk, Colchester, Essex CO1 1XJ Tel: 01206 814502 Fax: 01206 814501

The Photostore

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

Advertising move

Richard Kilpatrick is now based in Hawick, phone and fax numbers 01450 371169 and 01450 371189 respectively.



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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.

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CLUB DIRECTOR David Kilpatrick FBIPP AMPA

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Photographed on Minolta Dimage 7i by David Kilpatrick. Studio flash, f5.6, JPEG Fine setting.