

# photoWORLD

Vol 1 No 7  
Winter 2005/Spring 2006



KONICA MINOLTA

*Photo by Duncan McEwan*



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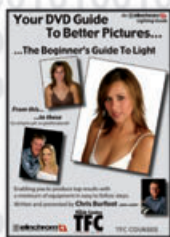


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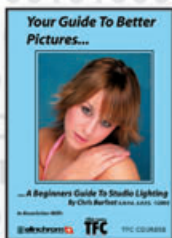
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Egg shore towards Rum – an  
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KONICA MINOLTA

# photowORLD

Published by

Icon Publications Limited  
Maxwell Place, Maxwell Lane  
Kelso, Scottish Borders TD5 7BB  
Tel: 01573 226032  
Fax: 01573 226000  
e-mail: [iconmags@btconnect.com](mailto:iconmags@btconnect.com)

## PICTURE EDITOR & SUBSCRIPTIONS MANAGER

Shirley Kilpatrick MSc (Colour Science), BA Hons (OU)

## TECHNICAL EDITOR & CLUB DIRECTOR

David Kilpatrick FBIPP AMPA

## ADVERTISING MANAGER

Richard Kilpatrick – 01450 371169

## SUBSCRIPTION P.A. £19.95 (UK/EU) £23.95 (World)

Tel: 01573 226032

Fax: 01573 226000

Subscription to KONICA MINOLTA PHOTOWORLD  
provides free membership of:  
Konica Minolta Photoworld Club UK

With the support and assistance of  
Konica Minolta Photo Imaging (UK) Ltd  
Plane Tree Crescent  
Feltham, Middlesex TW13 7HD

Please note: this address should **not** be used after March  
31st 2006. All enquiries to the Club directly please.

## SERVICE DEPARTMENT:

see page 4-5 for details of changed arrangements for  
servicing Konica Minolta, Minolta and Konica equipment.

*Our thanks to Tony Limrick, Paul Genge and colleagues at  
Konica Minolta Photo Imaging (UK) Ltd for their help in  
producing this final issue with Konica Minolta support.*

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# Looking ahead at 25

At the start of January, plans were made to mark the 25th year of the Minolta Club of Great Britain and this magazine in their present form.

The Minolta Club itself celebrates its 40th anniversary in October. *Photoworld* magazine was a hand-typed quarterly black and white A5 newsletter for 10 years, and then became an A4 – still very slim and without a separate cover – using some colour.

In 1980, the Minolta Camera Co. Ltd announced a change from independent distributors to direct subsidiaries. Rick Kutani, given the task of setting up European operations, decided that an independently run magazine would be better and asked David and Shirley Kilpatrick – amongst others – to put forward a proposal. Their suggestions, backed by a history of contributing articles to the magazine and the annual *Minolta Mirror*, were accepted and the Club started a new life initially run from Minolta's Milton Keynes offices.

Adrian Paul, who now runs The Photostore as a specialist stockist for accessories and parts, joined David and Shirley's A1 Studios in Tuxford at the age of 15 as a full-time employee. Adrian had won the Olympus Young Photographer of the Year award, and came from a family retail business background. His first job was to run a new computer system to keep membership records.

The first edition of the new larger full colour *Photoworld* appeared. The new X-700, X-500 and later X-300 cameras arrived with a whole new line-up of MD lenses and the club grew rapidly. A reader survey to find a new name for the magazine produced *Minolta Image*, and the change was made. Minolta sales manager Bill Christie and PR executive Daphne Llewellyn-Davies were enthusiastically involved, and when membership applications reached a volume which needed a full time 'in box' the club address and accounts moved to Tuxford.

The club continued to grow, with events and activities such as weekend workshops and a world trip in 1986 that included a visit to Minolta headquarters in Osaka, and the manufacturing plant in Sakai.

In 1985, the Minolta AF system was launched and was a runaway success, boosting club membership to an all-time high. David and Shirley formed Icon Publications Ltd in 1987, as their



Above: club members and geisha model shoot at Minolta HQ Osaka, 1986. Left: 1981 new *Photoworld* first issue; 1988, a later design. Below: 1992 *Minolta Mirror* leaflet, advertising a feature by Peter Karry.



business was clearly changing to publishing from photography. In 1988 they sold the Nottinghamshire studios and moved to Kelso in Scotland. The club was passed to Adrian as its full-time manager, as he wanted to remain in Doncaster. In 1989 over 500 new members were joining every month.

Adrian worked with Minolta training staff to provide vital instruction in the new AF system. One of those staff members, Neil Whitford, went on to become a respected editor of photographic and photo trade publications. His successor, Damian Dinning, had several user guides to Minolta cameras published. George Sewell helped Adrian set up what is now The Photostore to sell small accessories and replacement bits.

at ground floor level. It was able to survive and maintain the quality and size of the quarterly magazine. Successive Minolta UK managing directors Dick Luff and Lawrie Moore supported it consistently. Staff whose help to club members will not be forgotten include Bernard Petticrew as front-line technical support, Carole Trillian in sales and John Baker in service and repairs.

The Club sponsored Minolta user Colin Westgate FRPS with his highly regarded series of Quest workshops. Along with Duncan's events in the North, these mainly South East based activities have given members access to a full diary, supplemented by sponsored lectures from Duncan McEwan, Peter Karry and John Watterson.

Many contributors whose work could be found in the very first Bulletins of the 1960s, like Raymond Lea, moved with the times and remained regular feature writers.

Despite the setbacks of September 11th 2001, the foot and mouth crisis and more economy and travel inhibiting conflicts the club had a stable membership when Minolta and Konica announced their merger in 2004.

Paul Genge, Minolta UK's digital expert and a key source of help for club members, became Konica Minolta Photo Imaging (UK) Ltd's sales and marketing manager responsible for the future of the club.

To mark the change, the magazine name changed back to the original *Photoworld*.

This is the final edition to be supported by Konica Minolta UK, having survived through 96 magazine editions and 25 years of exceptional change – the shift to autofocus, the rise and fall of Disc film and the Advanced Photo System, and now the great change from film to digital.

"We can only thank the dozens of executives and staff of Minolta and Konica Minolta who have helped us over the years", said David Kilpatrick, "and the many thousands of camera owners who have subscribed to the club."

"We still have members who were with us in 1981 when we took over, some who have magazines going back to the 1960s, and so many we know personally."

"The loyalty of the club members means that the *Photoworld* Club as it now is will continue, whatever future support or arrangements are made".



# The future is Sony

On January 19th 2006, Konica Minolta announced that it would be withdrawing from the photographic field. Initial shock for owners of Minolta system cameras was followed by renewed optimism – the Dynax (or Maxxum) system rights were to be sold to Sony, and the Konica Minolta manufacturing facilities would be making new cameras and lenses under the Sony brand name.

From April 1st, there will be no Konica Minolta Photo Imaging (UK) Ltd and all the responsibility for service, support, and future products passes to Sony (UK) Ltd.

## Official announcement

This is the wording of the original announcement. This, and other information, appears on the corporate website [www.konicaminolta.com](http://www.konicaminolta.com) – we reproduce it here for those without website access, and for the future.

**KONICA MINOLTA** has long been a leading company in photo imaging business covering wide range of imaging from input to output. In addition, we have provided inspiring products and services by fusing our unique technologies.

In camera business, we have expanded picture-taking opportunities by developing innovative technologies such as the world's first autofocus cameras. In 1962, our camera, well-accepted for its high reliability, boarded on the US's first manned spaceship "Friendship 7".

Also, ever since introduction of the world's first body-integral autofocus SLR camera in 1985, SLR cameras have become more popular among picture-takers, and we have succeeded in selling 16 million units of interchangeable lenses since then.

However, in today's era of digital cameras, where image sensor technologies such as CCD are indispensable, it became difficult to timely provide competitive products even with our top optical, mechanical and electronics technologies.

In photo business, represented by the silver-halide photography such as colour film and colour paper, we have produced Japan's first photographic paper in 1903, and Japan's first colour film in 1940, thus pioneering joy of photography for more than a century. In 1984, we introduced

**KONICA MINOLTA**

### A true pioneer

In 1962, John Glenn became the first American to orbit the Earth. To record the event a Minolta Hi-matic camera was on board his spacecraft. During the 4 hours, 55 minutes and 23 seconds, John spent up there, what he saw must have been awe inspiring.

Now, imagine what he could have done with the new Konica Minolta DiMAGE X1 digital camera.

Housed in a slim (less than 2cm) space-age casing with an internal lens system that allows up to x12 zoom functionality without protrusion of its depth, superb image capture and review is further guaranteed by a large 2.5 inch LCD screen and 8 megapixel CCD.

All of which marry together beautifully with award winning Anti-Shake technology that tilts the entire lens system together with the chip... which might come in handy when travelling at 17,500 mph.

**DiMAGE X1**

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[www.konicaminolta.co.uk](http://www.konicaminolta.co.uk)

NOW ORBITING IN THREE COLOURS

## A piece of history

*One of the last advertisements produced by Konica Minolta UK referred back to 44 years ago, when John Glenn took a Minolta Hi-Matic camera into space. Konica Minolta, in making their announcement, treated the former Konica and Minolta companies and their predecessor names as one combined history in photography. The Club will probably, in future, embrace Minolta, Konica and Sony brands.*

the world's first compact washless photofinishing system known as a minilab system. The minilabs contributed to the expansion of worldwide photographic market by making photos closer to consumers and amazingly shortening delivery time.

However, traditional silver-halide photographic market is shrinking astonishingly by the surge of the worldwide digitization. In such a changing world, profits for camera and photo businesses worsened in recent years, and it became necessary to drastically reform business structure for the further growth of Konica Minolta. Ever since we decided and announced restructuring guidelines of our businesses on November 4, 2005, we have been considering practical and detailed plan, and we would like to announce our decision made today as follows:

### 1) Camera Business

In camera business, we have reached an agreement with Sony Corporation (Sony), having numerous image sensor technologies such as CCD and CMOS, to jointly develop digital SLR cameras in July 2005. In order to continue to have our customers use Dynax lenses, and to maximize possibilities of the optical, mechanical and electronics technologies accumulated through development of SLR cameras in the years to come, we came to the conclusion that it was best to transfer assets concerning camera business to Sony. Since then we have been negotiating and as a result we have reached an agreement with Sony to transfer a portion of assets regarding digital SLR camera system to Sony (\*1). In this relation, we have

decided to withdraw from camera business (\*2), such as film cameras and digital cameras, within Konica Minolta Group as of March 31, 2006.

Sony is planning to develop digital SLR cameras compatible with the Dynax lens mount system, so that the current Dynax users will be able to continue to use them with Sony's digital SLR cameras. In addition, we will consign camera service operations for Konica Minolta, Konica, and Minolta brand cameras and related equipment to Sony.

*\*1 Please refer to the news release, "Partial Transfer of Assets Related to Digital SLR Cameras", separately announced today.*

*\*2 Except for digital SLR cameras and interchangeable lenses produced for Sony.*

### 2) Photo Business

In today's shrinking photographic market represented by colour film and paper, we have been considering to scale back and to continue photo business at an appropriate size; however, when we foresee the photographic market, it is quite difficult to maintain profitability in this field, and we have decided to withdraw from photo business. We will, as much as possible, avoid causing any inconvenience in providing products to our worldwide customers in the course of withdrawal.

For colour film and colour paper, while considering our customer needs, we will step-by-step reduce product lineup and cease our colour film and colour paper production by the end of fiscal year ending March 31, 2007. For minilab business, we will cease production of the system by the end of fiscal year ending March 31, 2006; however we will have such company as Noritsu Koki Co., Ltd to provide maintenance and customer services so as not to cause any inconvenience to our customers.

*\*1 Please refer to the news release, "Consignment of Service and Maintenance Operations for Minilabs", separately announced today.*

In line with the above scheme, with consideration to our customers and regional situations, we will step-by-step reorganize our sales offices and withdraw from all of our photo sales activities by September 30, 2007.



This statement (very slightly edited here for English spelling and sense) was followed by a section on reducing staffing and financial information, which we do not reproduce.

A new subsidiary has already been announced in the USA to concentrate on colour control in industry, and measurement or representation of 3-D objects by advanced sensing.

Some other announcements have been made – Tetenal will be looking after minilab supplies and contracts in Europe, for example, rather than Noritsu as originally proposed. Independent service centres have been announced in the USA.

## Important warning

In Britain, we have been waiting for firm news about address and telephone numbers which we print clearly in the panels on the right.

What matters right now is:

**DO NOT SEND ITEMS TO MILTON KEYNES OR FELTHAM FOR REPAIR** or any of the previous services available to the club.

The Konica Minolta service department committed itself to continue operation until shortly before its final closure on March 31st. However, **it is vital that club members do not post equipment now and do not use any of the former Minolta or Konica Minolta addresses** for correspondence, to send any item, or to place any order.

If in doubt talk to your local Konica Minolta dealer, or to a major national retailer such as Jessop.

The new information for servicing and technical support is given here.

## Legacy support

We are assuming at the Club that all the content of former Konica Minolta websites, which includes software and firmware update downloads, will remain accessible for an overlap period. We have taken the precaution of downloading and archiving copies of resources which might be essential for members in future.

These will not be made publicly available, as they are *not* the property of the Club and remain owned by Konica Minolta unless passed to Sony for access via future Sony support websites.

It is illegal to copy, distribute or resell any original software installers. For help in locating legitimate sources of updates, alternative software and information visit our new website [www.minoltaclub.co.uk](http://www.minoltaclub.co.uk) which will provide links (in construction at present).



## THE HELPLINES LIVE ON!

**THE BEST** news we have had – and waited a very long time, delaying your magazine, to have confirmed – is that Konica Minolta's contracted Irish-based technical help centre has won the contract to continue providing direct assistance to Konica Minolta Dynax and Dimage digital system owners, and also for film camera owners.

This helpline, which has proved popular and useful unlike many which are frustrating, has not previously handled the 'analog film' side of support which was dealt with by Milton Keynes.

The helpline phone number is **0870 0104107**.

## A RETURN TO HEMPSTALLS LANE

The second best bit of news we have had is that the expert repair and servicing company operated by the group which originally imported Minolta cameras up to 1980 is to handle repair and servicing. All repairs for Konica, Minolta and Konica Minolta branded products, with the **exception of binoculars** are to be handled by;

JP Service Solutions  
Johnsons Photopia Ltd  
Hempstalls Lane  
Newcastle under Lyme  
Staffordshire ST5 0SW  
Tel: 01782 753366  
Fax: 01782 753340  
Email: [kmsupport@jpss.co.uk](mailto:kmsupport@jpss.co.uk)

Servicing of **Binocular** products will be provided by;

Tokina Service Europe B.V.  
Address: Olstgracht 1 1315 BG, Almere The Netherlands  
Tel: +31(0) 36 53 4 69 67  
Fax: +31(0) 36 53 0 55 61  
E-MAIL: [info@tokinaservice.com](mailto:info@tokinaservice.com)  
Web: [www.tokinaservice.com](http://www.tokinaservice.com)

## CONTACTING SONY ABOUT THE NEW PRODUCTS

**STATEMENTS** over the last few weeks indicate that Sony will announce Minolta AF system compatible products no earlier than May 2006, and probably not until June or July. Main launches are likely to be seen at *photokina 2006* in Cologne at the end of September. You are advised to wait, and watch the photo press.

Your first step should be to check Sony's website regularly:

**[www.sony.co.uk](http://www.sony.co.uk)**

Their general helpline, which will have information on any other numbers, addresses, departments or offices which Konica Minolta owners may need to reach in future – but there is no immediate need to do so:

**08705 111 999**

There is a Postal Contact address as well:  
Sony Customer Information Centre  
Pipers Way  
Thatcham  
Berkshire RG19 4LZ

## WHERE HAS THE STOCK GONE? AND WHERE CAN I BUY IT?

**WHEN** any major importing company closes its warehouse, the contents has to be sold or go into a skip – these days, into a crusher is more likely, to prevent unauthorised or faulty items ever reaching the market. So everyone has been waiting to learn who would acquire the stock of Konica Minolta Photo Imaging (UK) Ltd and where it would appear on sale. The answer is that no one single buyer has acquired everything, and you will see special offers from various dealers. However, two outlets have acquired many unusual items – **The Photostore** (our own associated service run by Adrian Paul) and Morgan Computers, who also have very affordable basic SLR kits.

There's a lot of stock, see **[www.morgancomputers.co.uk](http://www.morgancomputers.co.uk)** and click Konica Minolta, but this is only a tiny part of what they have. Email them and ask for a list (which may be easier for them by email as it is almost too long to print), and they will give you a price for any of the huge range of old and new, MD to AF, technical to snapshot, stuff which they have acquired. Some items are single and may be sold by the time you read this, in other cases they have dozens of an item or kit.

The Photostore has acquired remaining stock *Dimage Master* software, lenscaps, body caps, straps, releases, filters, and minor hard to find accessories like eyepiece correction lenses, FS-1100s, etc. It will take some time for the lists to get on to their website, **[www.minoltamania.co.uk](http://www.minoltamania.co.uk)** but Adrian can be reached via [photostore@tiscali.co.uk](mailto:photostore@tiscali.co.uk) with any requests for hard to find minor items (not lenses etc).

The Club helpline should be your last resort, please, when searching for a hard to find item you need – the number of calls each day has been a bit overwhelming recently. Email [iconmags@btconnect.com](mailto:iconmags@btconnect.com) for any news.



# Digital zooms: 18-200 and 11-18mm tested

Recent Konica Minolta lenses have been an entirely different generation from the original Minolta A-mount (M-AF) designs first launched 20 years ago. With some 16 million of these M-AF lenses sold, Dynax 5D and 7D buyers have been happy to discover that even the earliest are compatible with the new digital bodies.

However, after 18 months of working with the 7D and later the 5D, we reached the conclusion that slight focusing errors or shortfalls in microcontrast and resolution balance make many of the older lenses underperform on a digital sensor compared to their familiar excellence on film. Generally, it's the oldest designs or later budget optics which are least well matched to digital capture. Lenses in the G (top quality professional) series or modern (D)-labelled designs such as the 100-300mm APO and even the 75-300mm 'plain vanilla' zoom often work well.

The new full-frame lenses announced with the 7D in 2004 are not only well optimised for digital, but top quality designs for film users. The later DT lenses – DT indicating that they only cover the digital sensor field and can not be used with film – have very high resolution and contrast with a long back focus giving parallel light ray impingement on the sensor. Even in the corners, the image is not hitting the silicon at too acute an angle.

All four of the current lenses – 11-18mm, 17-35mm, 28-75mm and 18-200mm – have special attention paid to multicoating and internal reflections. The pictures of the equipment you see here, shot on our perspex light table, show no flare into the dark subject detail. With our excellent 1986 50mm f2.8 AF macro lens, a bright white patch is formed in the middle of the frame with this lighting set-up. With the 28-75mm f2.8 zoom used to shoot here, there is no reflected flare patch at all even from extreme backlight.

In terms of optical quality, the 28-75mm comes out top. It is very close to the 28-70mm f2.8 G lens at three times the price. The 17-35mm f2.8-4 needs stopping down to f5.6 to crisp up results at 17mm, but again is not far off G standards.

The 11-18mm f4.5-5.6 DT is uniquely wide in angle, matching



*Above: the Konica Minolta 18-200mm f3.5-6.3 DT lens fitted to the Dynax 5D body. The lens is light enough to balance well with this camera. Upper right, the fully extended lens with the lens hood removed. Below right, the lens mount. The 11-18mm, 17-35mm and 28-75mm have metal bayonet mounts. The 18-200mm, like the 18-70mm, has a plastic mount.*



*The 11-18mm AF DT f4.5-5.6 shares a 77mm filter thread and the same lens hood as the 17-35mm. If you have both you only need to carry one hood.*





*Shirley Kilpatrick using the Dynax 5D with 18-200mm, above. Left: in dusk light almost too low to shoot by, the lens locked on to Pallas's Cat behind glass in Edinburgh Zoo. 1/30th at f6.3, ISO 800, -2 override, shot as raw by Shirley. There is some subject movement by AS has stabilised the camera. A rare shot because of this cat's elusive habits. Below: the 11-18mm at 11mm, illumination and geometry.*

a 16.5-27mm for full frame. It is remarkable for lack of vignetting (light loss to the edges) and for its straight-line geometry which you can see clearly in the example below. To get the best overall sharpness it's worth stopping down to f8, and as with any extreme wide-angle, using Aperture Priority 'A' mode is better than just sticking with Program exposure.

The 18-200mm f3.5-6.3 DT is almost exactly the same size, at

18mm, as the 28-75mm. It extends to around double its length when zoomed out to 200mm. This lens has a distinctive slow start-up when fitted, but the AF is not particularly slow once it has exchanged information with the camera body. There is some barrel distortion at 18mm (the 17-35mm would be preferred at this length for architectural work) but very little of the usual pincushion distortion as you zoom to middle and long lengths.







*The 18-200mm is a versatile all-round lens as these two shots by Shirley Kilpatrick show. Left, stag in the Highland Wildlife Park near Kingussie, 1/125th at f6.3 full aperture, 200mm, ISO 400, -1 exposure compensation, Program. Right, St Mary's Loch, 1/320th at f13, 50mm, ISO 200, normal Program exposure. Both from raw files.*

## The Tamron connection

It is well known that some Konica Minolta lenses closely resemble Tamron models. At *photokina* 2004 it was easy enough to compare the new Konica Minolta 17-35mm f2.8-4 (D) and 28-75mm f2.8 (D) with Tamron equivalents, though any connection was not confirmed by either company. And it is not a matter of 'made by Tamron' – my 28-75mm is labelled 'China', where Konica Minolta have lens making facilities.

Since then, I have had the opportunity to use all the Konica Minolta digital lenses, and all the Tamron equivalents. At the club's Edinburgh meeting in February I was able to pass the Tamron 11-18mm and Konica Minolta 11-18mm to members to study. I bought a Tamron 11-18mm before the Konica Minolta version was available, and I'm very happy with its image quality. But the Konica Minolta lens has a smoother, lower resistance, quieter focusing action and better-damped zoom ring.

Some Tamron models are sufficiently different internally to need upgrading for use with the Dynax 5D, and Tamron issues this warning:

"Take caution when using models A061 (AF28-300mm Di), A09 (SP AF28-75mm Di), A05 (SP AF17-35mm Di) and A08 (SP AF200-500mm Di) with the Konica Minolta Dynax 5D.

"Turning the camera power back on while the compact flash access lamp is still lit leads to a malfunction of the AF (auto focus) mechanism of the camera. Make sure the access lamp is not lit when turning the camera power on. In order to prevent this malfunction (ex. AF coupler running idle), turn the camera power off and turn it back on after the access lamp is no longer lit."

These lenses can be upgraded free of charge to remove the problem – call Intro2020, their UK distributor, service department on 01628 799902.

– David Kilpatrick

Focusing is critical with a zoom of this type, and f6.3 might seem a bit limited at 200mm. However, in some of the lowest light conditions our 18-200mm consistently locked focus accurately at the long end and proved faster and more reliable in this respect than our old 70-210mm f4 and a mid-1990s 35-200mm f4.6-5.6 Xi power zoom.

Being extra-critical, the 18-200mm doesn't have quite the same bite as a lens like the 28-75mm unless stopped down to f11. It's a fair-weather lens if you want professional standards of resolution, and needs some processing to remove colour fringes. The 100-300mm APO (D) f4.5-5.6 is much sharper at 200mm.

We also have the 18-70mm f3.5-5.6 kit lens sold with the 5D. While this is exceptional for the money, using either of the other two DT lenses puts its qualities into perspective, both in terms of handling and build, and the final image. Users of the 18-70mm upgrading to the 18-200mm will see improved results in the 18-70mm range as well as long lens bonus. A non-rotating filter rim is another benefit of the upgrade.

## Sealed system

Compare the contents of our camera bags, and the benefits of the 18-200mm become clear very quickly. I could still be busy swapping a 17-35mm for a 70-200mm or a 28-75mm, while Shirley equipped with the 18-200mm on her 5D has already got the shot!

There is another benefit. The 18-200mm lives on the 5D almost permanently. The 5D has not a single visible dust spot on the sensor, because the lens is not being removed all the time. My 7D with its bag of lenses does acquire dust, and also loses it as the AS system seems to shake it off. But I would never consider changing lenses in dusty, sandy, windy or rainy conditions.

Film users still have the ability to change lenses without worry. Digital SLR users dare not expose the lens, or the camera, to windblown particles and that means great care indoors, in flower or crop fields, or at sports events. The 18-200mm once fitted is the equivalent of a 27-300mm for full format, and one which focuses down to just 45cm or 18 inches, filling the





frame with a subject 3 x 2 inches. It can be left in place, as well sealed a system as the A200. Many owners will find they need only this lens.

Another benefit of the 18-200mm is its 62mm filter thread. This is a standard Konica Minolta and earlier Minolta filter fitting, with wide-angle circular polarisers and slimline UV or Haze filters available. The 77mm fittings of the 11-18mm and 17-35mm, and the 67mm of the 28-75mm, are not as convenient and you are less likely to have existing filters to fit. Filters from your 24-105mm (D) lens will fit the 18-200mm.

## Which combination?

Having already bought the 17-35mm and 28-75mm, the combination of 11-18mm and 18-200mm DT almost made these redundant. Even the little 18-70mm and our 100-300mm make a good travelling kit. We sold most of our older M-AF lenses, keeping only the 100mm f2.8 macro and 50mm f1.4.

With an almost certain interruption in the supply of Dynax digital lenses until Sony comes on line with a new range, I took the difficult decision to buy a 70-200mm f2.8 SSM (D), the £2000+ supersonic focus motor APO. Teamed with the 28-75mm f2.8 and the 17-35mm f2.8-4 this completes a wide aperture, fast focusing professional kit. The difficult question is whether or not this optical armoury will be used!

First results from the 70-200mm show that it transforms the 7D in terms of speed and accuracy of focusing, and image quality. It can not add megapixels, but it puts as much information on to the sensor as it can reveal – and more. These lenses are future-proof, compatible with any full frame digital system which might appear.

The 11-18mm is a no-brainer, as they say. There is no alternative from pre-digital days, and if anything we could do with two of them! For everyday use, the 18-200mm is ideal.

## A macro solution

Finally, at Focus on Imaging I came across SpeedGraphic's stand, offering Novoflex macro accessories. Novoflex are a German company who, in the past, engineered some of the classic bellows units branded and sold as Minolta. They also made the macro bellows for all the big camera names from Leica downwards.

With no macro bellows officially made for the M-AF system, Novoflex introduced their own using an authorised 5-contact M-AF mount. This is not intended to use autofocus, which would be a nuisance on bellows, but to provide aperture operation and metering information. It is compatible with the entire range of Minolta and Konica Minolta AF and Dynax bodies including the digital 7D and 5D.

SpeedGraphic can supply to order this beautifully engineered bellows unit for £339 including VAT, and you can use many different lenses on it – 50mm standard, 50mm or 100mm macro, primes like the 28mm f2.8 or 24mm f2.8 for high magnifications, or even modern zooms like the 11-18mm. Visual focusing and focus confirmation, combined with generous stopping-down (f11 to f22 is normal) and off-camera flash illumination, give the simplest approach to sharp macro shots. Today, ultra-limited depth of field using lenses like the 50mm f1.4 wide open on bellows is fashionable. For information, see [www.speedgraphic.co.uk](http://www.speedgraphic.co.uk), Close-Up and Macro section, product NVBMAF.

## The future

As we go to press, we don't know exactly what Konica Minolta lenses – apart from a planned 35mm f1.4 G (D) – were ready for assembly and shipping when the changeover to Sony was announced on January 19th. Sony owns about one fifth of Tamron and also has a long-term relationship with Carl Zeiss, and has worked with Minolta and Konica Minolta successively on lens and sensor units. All we

*The 70-200mm AF APO Tele Zoom f2.8 SSM (D) is fully compatible with the 7D, 5D, 7 and (with body upgrade) the Dynax 9. It is a very fast focusing, sonic motor operated internal focusing and zooming design with high level optical correction. The controls (above right) link to three manual focus buttons (below left) round the lens. The eight-contact lens mount controls the almost silent focusing action.*



can say for sure is that there are many connections, a reservoir of experience, production facilities, proven designs and new ideas. There is no doubt new M-AF mount lenses will appear, and independents Tamron and Sigma have confirmed that they will continue to produce them.

In the meantime, your old lenses have not suddenly stopped working, some stocks of new digital lenses will no doubt be available from dealers, and the secondhand market (rather overheated in price terms

after the January announcement) will make itself easily visible on eBay and in photo magazine classifieds.

We certainly don't regret having invested in a set of the newer lenses to replace our collection of older glass, and rediscovering items like the Novoflex bellows (much the same price 10 years ago!) adds to the enjoyment of exploring the world of DSLR photography.

– David & Shirley Kilpatrick



*The Novoflex AF Auto Bellows for Minolta-AF, code NVBMAF, allows full aperture focusing and metering with electronic auto stop-down and is a unique third-party accessory for the Dynax digital (and film) SLR system.*



# photoWORLD gallery

Our open space for members' images



Over the last 25 years, the pages devoted to Club member pictures have changed their title but always been there for the same purpose – to show a variety of work with no other excuse for use except the picture.

In the 1970s, the original *Photoworld Gallery* was a portfolio for just a single photographer, usually a double page spread of colour pictures in a magazine which was then mainly black and white.

After the magazine changed name to *Image*, and became colour all through, the *Image Space* was the title for member pictures.

Later on, Shirley Kilpatrick introduced a page called *Snapz* which was just for the many members who, in the early 1990s, used Riva compact 35mm cameras with colour negative film. Up to that date most colour pictures in the magazine had been from slides. The introduction of APS film cameras also meant many more prints were used.

But here, for this opening spread of the final edition under the Konica Minolta banner, we print two shots taken the old original way – on colour slide film.

You may now enter pictures taken on Konica equipment or film as well as Minolta and Konica Minolta. See the new entry rules on page 12.

As always, all entries remain your own property and we require only single rights use in the context of the *Photoworld Gallery* pages. Slides are returned (you must send return p&p); prints and digital entries are only returned if you ask for them to be, and enclose return p&p.

We will announce new rules, and new prize arrangements, in the next edition of *Photoworld*.

*Left: Peter Karry has been a regular contributor to our Gallery pages over the years, providing cover shots and articles as well. In 1992, he was featured in the prestigious MINOLTA MIRROR annual alongside fellow Club lecturer Duncan McEwan. This shot is a double exposure on a Dynax 5 with 24-105mm lens – both exposures 1/350th at f16.*

*Right: Alan Gadd of Dunstable took this on a Minolta X-300 with 35-70mm zoom – a simple, low-cost manual camera of the 1980s. He used a polarising filter to help catch the 3D quality.*







## Gallery Rules

You may enter a maximum of three slides, three prints and three digital images every quarter. Slides must be in non-glass mounts, clearly labelled with your return address on each slide, and protected in a plastic sleeve or wallet. Prints must be no larger than 12 x 8"/A4, on glossy photographic paper NOT inkjet paper, unmounted, with name and address and caption details on the reverse. Digital images should be on a Mac/PC readable CD-R, in RGB JPEG or TIFF form, file resolution set to 300dpi and should be a minimum of 1600x 1200 pixels in size. A printed contact sheet, or reference prints, must accompany your CD.

Slides must be accompanied by return post and packing; prints and digital entries should be accompanied by return post and packing only if you require their return. Otherwise, they may be filed or destroyed as seen fit. Icon Publications Ltd accept no financial responsibility for the receipt, safety or return of entries.

Send to: **Photoworld Gallery, Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso, Scottish Borders TD5 7BB**; or email to **iconmags@btconnect.com** stating 'Photoworld Gallery Entry' in your email subject header, and including your postal address and all caption details in your email.



*The digital images on this spread show where we have come. This page, below, a striking 1/3200th at f9 for Chris Mole's Dimage A1 and a sea surge hitting a breakwater. Converted to a sepia toned effect from the colour digital file. Right, from Dimage A2 user Tony Jones – is this real colour, or a toned effect? Tony's shots are nearly always natural colour. This is a tint we would never have expected from film, and the exposure has frozen the crows in flight superbly.*







Three pictures with the Dynax 7D. Top: by Marcello Sokal of Santa Caterina, Brazil. 70-210mm f4 lens at 100mm, f4.5, ISO 400, tripod, aperture priority, -0.5 exposure. Left: by Gordon Hart of Auchterarder, Venice wasbday, 24-105mm (D) at 24mm, 1/1500 at f5.6, ISO 200. Above: by Peter Bartlett of Warrington, Rio de Servi Venice, 28-75mm f2.8 (D) lens at 75mm, 1/250th at f9, ISO 100.



# Elegant Decay

**Greg Wright finds a hidden treasury of textures and colours**

**I**t is ironic that photographers, who make beautiful images are sometimes drawn to the most run-down areas of town – the places that were once thriving, but their time has gone.

The buildings in these areas often have far more character than those in the more affluent districts. The texture of neglected walls, doors and windows often make more striking images than those of freshly painted and cared for surfaces.

Sometimes there is only a small window of opportunity to capture these images. Developers have a habit of knocking down old buildings in the name of progress. The demolition process can open up new vistas for the first time which can reveal hidden gems that are begging to be snapped. It can lead

to the bizarre sight of a papered wall suspended high up in the air with a door leading to a frightful drop. It may be a sad end to someone's bedroom but a photo opportunity that should not be ignored.

On other occasions it is a case of beating the developers to a prime location. Before the wrecking balls arrive on site there are often architectural details that will make wonderful images. It is often easier to make pictures in this situation because you do not have great wire and plastic fences to contend with. Paint peeling from doors and window shutters often make worthwhile pictures.

Then, of course, there are ruins – buildings that have been abandoned years before. Some ruins are, in fact, managed and looked after in

the same way that fully functioning buildings are maintained. These are the ruins that are lovingly tended by organisations such as English Heritage. Without this care these ruins would probably have been reduced to rubble many years ago. Many of these places give tremendous scope for picture making. There is a vast array of ancient castles and monasteries with a great deal of potential in many parts of the country.

There are also other ruins, the genuinely untended ones, the remains of buildings that will probably be reclaimed by Mother Nature in the decades to come. These may be tumbledown barns that have served their purpose on some farm or they may be complexes of buildings on a grander scale. I am lucky enough to

live near to an abandoned nineteenth century ironworks. The sight of trees growing through office windows is quite something. These places really do demonstrate that in the battle of nature versus man, there is only one winner and it is not us.

## Photo notepad

No matter what type of old building you decide to photograph there are a host of imaging possibilities from whole buildings to the tiny details. Lens choice is important here. Often a wide angle is more convenient for capturing the full façade. A telephoto may well be necessary to reach details high above the ground. There is even a place for using a macro lens to capture the more intimate details of decay such as rust on an old door hinge for example. This is where my Konica Minolta Dimage A2 really scores. Its zoom lens covers all of these possibilities.

Often I come across potential subjects when I either do not have a 'proper' camera with me or I do not have time to make a considered image, or more likely both. The camera phone was invented for these occasions. I often use mine as a photographic sketch pad, taking pictures of things that I want to return to and photograph properly later. These pictures are invaluable in jogging my memory.

When shooting your decaying building you need to think carefully about perspective. If you shoot with a wide angle lens from a low position, crouching near the ground, you can make the verticals in the image converge in a very unnatural way. This can look really striking and can exaggerate the height of a building such as a church tower or a factory chimney.

Alternatively you may want an architecturally faithful image. If that is the case you must make sure that the camera back is parallel with the surface of the building you are shooting. Sometimes this is completely impractical, needing scaffolding to get the correct viewpoint. With a film



*Left: the complete façade of a derelict building. Dimage A2, ISO 64, 1/250, f11, focal length 76mm.*

*Right: these steps once linked different areas of the ironworks complex but now lead from nothing to nothing. A2, ISO 64, 2.5s, f11, focal length 71mm.*









SLR the only solution is an expensive shift lens to get the verticals back into true. With digital cameras not all is lost because it is a fairly easy job to correct the verticals on the computer in a program such as *Photoshop Elements*. Whichever course of action you choose – be bold. You should either make the vertical really converge or keep them parallel, anything in between looks sloppy.

A sturdy tripod is a great help for this type of photography. It does not just support the camera so that a smaller aperture and lower ISO can be used to give a higher quality

*Left: an interesting detail of an old padlock securing wooden doors. I would like to know if it can still be unlocked. A2, ISO 64, 0.3s, f11, focal length 82mm.*

*Below: the peeling paint of the window shutter has a fantastic texture. A2, ISO 64, 1/125, f11, focal length 51mm.*





image with a good depth of field. It also slows down the image making process. It forces you to really think about the image and to compose the picture carefully.

Think carefully about the timing of your visit. You must think carefully about the angle of light that you want. Often you will want the light to hit your subject from side on. This will emphasise the textures in your neglected building. Time your visit so that the light brings out the aspects that you want emphasised. My camera phone snapshot can often give me useful clues about the correct time to visit ascertained from the lighting in my snap.

The weather can also be important. If it is a beautiful cloudless day you could well be heading for problems. The contrast range between the deep shadows and the extreme highlights will be very large and difficult to record either on film or on your digital sensor. Often a day with some cloud is better because the clouds act as giant reflectors and bounce light into the shadows, reducing the overall contrast.

Recording images of these buildings in their various stages of decline will provide you with a great deal of fun and produce some great pictures for your portfolio. Your pictures will also become a historical document showing the way things once were. This is just as valuable use of our craft as making beautiful pictures and our descendants may well value it more.



*The two photographs on this page were taken at the disused nineteenth century Fussells ironworks in Mells, Somerset.*

*Right: once this fireplace would have kept workers warm through the winter months. Now it is home to plants and wildlife. The image has been desaturated to emphasise the age of the image. A2, ISO 64, 2.5s, f11, focal length 63mm.*

*Below: the business end of the ironworks where the iron was heated before being worked. A2, ISO 64, 1.0s, f11, focal length 28mm.*





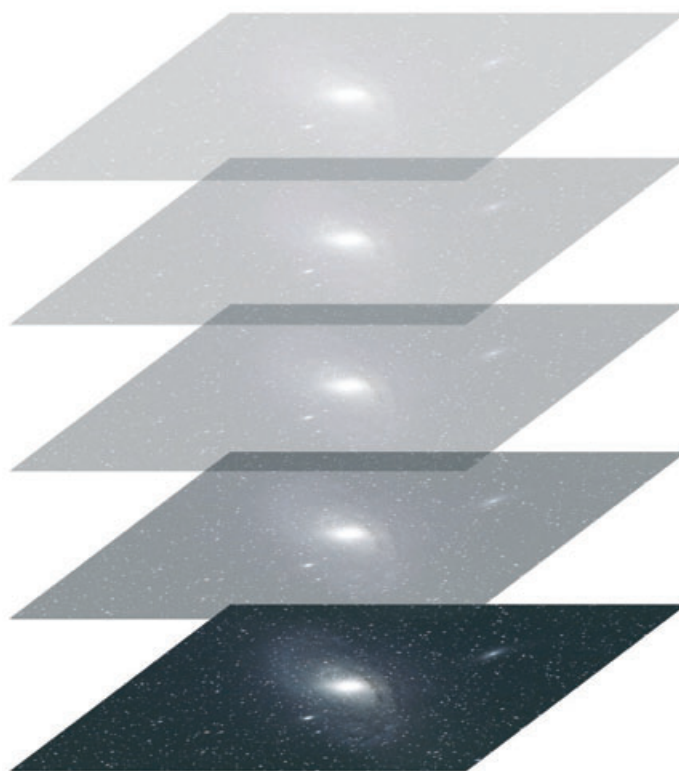
New technology can be challenging. With in-camera noise reduction limited to 30 seconds you might think that longer exposures were out of reach with Konica Minolta DSLRs. Happily this is not true. With **dark frame subtraction** and a simple **multi-layer technique** even faint objects deep into the night sky are within reach – with impressive results.

The technique is quite straightforward and easy to perform, and will work for all kind of long time exposure photography. A total exposure that lasts for several hours is no problem. This technique works very well for sea scapes to create soft and blurred sea, and clouds, for general night photography – and for astrophotography. Using raw .MRW format converted to 16-bit TIFF files will give more tonal steps to work with, and is strongly recommended.

I have always been fascinated by the night sky. I did not get my first telescope until I was some twenty years old. Since then astronomy has been my kind of yoga, and still is. My Universe is a small scale Universe – that is, I prefer light and not-too-expensive equipment. Now I mainly use a good **equatorial mount** to follow the motion of the stars (compensate for the Earth's rotation), and my excellent 400mm f4.5 Minolta APO telephoto lens. I also use a 102 mm apocromatic refractor. The equipment is sheltered by a 2 x 2 metre observatory, a few metres from my house.

# Dynax 7D: Time

## Magnar Fjørtoft explains his astro photography technique using stacked exposures



With digital it is much easier to obtain excellent results compared to film. Because of the resolution and smoothness of digital capture, much shorter focal lengths are needed. This means lighter and cheaper equipment – and much more fun for the bucks!

The secret is to split the total exposure into several shorter exposures, for my work each from 3 to 5 minutes at f4.5 to f8 at ISO 800. I might make 10, 20 or even more single exposures, since astronomical objects are very faint. The exposures are stacked and merged together with *Photoshop*. Several shorter exposures gives a result that is almost equal to one long exposure. This is possible because digital sensors have no 'fog level' like film, and the sensitivity is linear. It is important that the exposure is enough to gain

*Left: the principle of stacking copies of an image using Layers. Opacity of the layers is 100 %, 50 %, 33 %, 25 %, and so on. This process adds detail to the image and suppresses digital noise. Below left: A single picture converted as a linear 16 bit TIF. Lots of detail is hidden in the dark areas. Below right: An adjusted single file, not stacked using Layers. The detail is recovered with the Curves tool.*





# and Space

*The great Orion Nebula is the highlight of the winter sky. Photographed with a 102 mm apo refractor at f8.0 with an exposure 60 minutes. The blue nebula at the top of the picture is called the Running Man nebula.*





some detail in the darkest areas. For astrophotography this means that the sky background should be recorded.

Merging several single exposures does very effectively reduce digital noise. The noise appears randomly – you can not do this by taking a single underexposed image, and then stacking copies of it. Every successive frame will have a unique noise pattern, and merging a sequence of shots will smooth out the noise. The graphic on the first page shows how the pictures are layered with *Photoshop*.

With the D5 and D7 dark frame noise reduction is limited to 30 seconds. The camera makes two exposures, one with the shutter closed to create a 'dark frame' reference which is automatically subtracted from the actual exposure which follows.

With exposures longer than 20 seconds the 'purple upper left corner' will appear – an extreme noise pattern from the sensor, well known to all those who take this type of shot. How do you overcome this? Make your own dark frame!

A dark frame is a single exposure at the same length as the main or light exposure. It is important that the dark frame is made under the same conditions as the main exposure, especially at the same temperature. For a typical astronomy session I standardize the length of my exposures, i.e. 5 minutes, and I make a few dark frames during the night.

To subtract the dark frame from the main picture with *Photoshop*:

- 1) Open the picture with *Photoshop*
- 2) **Copy** the dark frame to a new **layer** on top of the picture
- 3) **Blend** the layers using *Difference* mode
- 4) **Merge** the layers

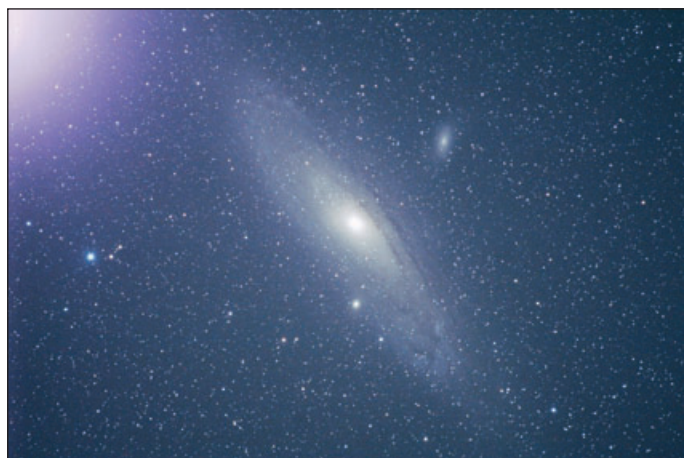
This works pretty well, but do not entirely remove the purple upper left corner.

Another and more elegant approach is to use dark frame subtraction at raw level. For this, you need a raw converter with an added function. Frank at [www.my-spt.com](http://www.my-spt.com) is alpha-testing his own raw converter for Konica Minolta .MRW raw files, to allow dark frame subtraction at raw level. The results are excellent, with almost no trace after the purple corner. The raw converter also offer linear conversion which gives me greater control over the darkest areas in the pictures when I use several tone curves instead of one. This converter has really raised the quality of my astrophotographs, compared to the *Photoshop* technique.

To stack the pictures *Photoshop* is the right tool. Just place the pictures in different layers. Opacity



*Above: the example used for my illustrations of the method – Andromeda galaxy, 180 minutes. This picture of the Andromeda galaxy shows structures and a level of detail that I thought were outside the reach of an ordinary DSLR and a 400mm telephoto lens. The picture is made up with 3 and 5 minute exposures to a total of 180 minutes – yes, 3 hours! Below: the Purple corner. This picture straight from the camera clearly shows the purple upper left corner. A dark frame is needed to subtract this annoying defect from the picture.*



for the bottom layer is 100 per cent, the next layer 50 per cent, the next layer 33 per cent, then 25 per cent, 18 per cent, 12.5, and so on.

If I have lots of pictures, I prefer to stack three or four pictures, save the result, then stack a new group, and so on. At the end I stack all the stacked groups.

It is amazing to see how this stacking brings more and more detail to the picture. At the same time, noise is smoothed out. For astrophotographers who will stack lots

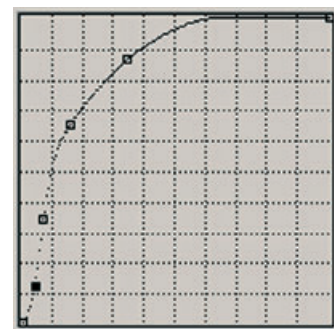
of pictures, Registar software might be worth it – around £100. Check out [www.aurigaimaging.com](http://www.aurigaimaging.com). For me this is a real time saver.

To fine tune the technique, I prefer to make every single picture as good as possible. First I use the curves to adjust the distribution of the tonal range. When I use **linear** raw conversion, I prefer to use curves two or three times for maximum control. Then I use a radial mask to reduce vignetting. Then I correct the colors. I've shown an adjusted

single frame on the opening page.

To speed up this process, I use **Adjustment Layers**. When all layers are OK for the first picture, I just drag the adjustment layers as a group to every new picture. After the layers are flattened, I perform the last step, which is noise reduction. For this I use filters as Despeckle or Dust & Scratches, or even better, the Remove noise filter with *Photoshop* CS2. When this is done, the single pictures are ready for the stacking and merging process.

It might sound as if this is difficult. The fact the process is straightforward and well worth the effort if you want to enter the world of really long time exposures – no matter whether your camera is pointing down to the earth's surface or up into the skies.



*Example of a non-linear curve: This curve was used to bring details out of the linear TIFF on the opening page to give the result reproduced above.*





*Above: the beautiful Rosette nebula is located east of the constellation of Orion. The faint reddish hydrogen alpha light and structures made by stellar dust are no problem for the Dynax 7D. 400mm lens, exposure 150 minutes.*

*Below: the Pleiades are surrounded by faint gas and dust, illuminated by the stars. Again, no problem to register lots of the nebulosity with my Dynax D7. 400mm telephoto lens, exposure 60 minutes.*

*Right: Horsehead and flame nebula 145 minutes. This beautiful area is beneath the left star in Orion's belt. The nebulas are called the Flame nebula and the Horsehead nebula. A total of 145 minutes. Also note that the Dynax 7D is very sensitive to both near infrared hydrogen alpha and blue light – one of the best DSLRs for astrophotography!*





# Dave Porter: life's true colours







*Dave Porter's vivid scans from transparencies taken on his Minolta Dynax 7 remind us why film is not dead, and your film SLR bodies give access to a world of graphic quality you can copy using digital methods, but never match precisely. Dave, who is based near Peterborough, used an inexpensive 28-80mm lens for all these shots, on Fujichrome Velvia 50 film, with a polariser and warm-up filter (sometimes combined). The scans were made on a Dimage Dual III scanner.*





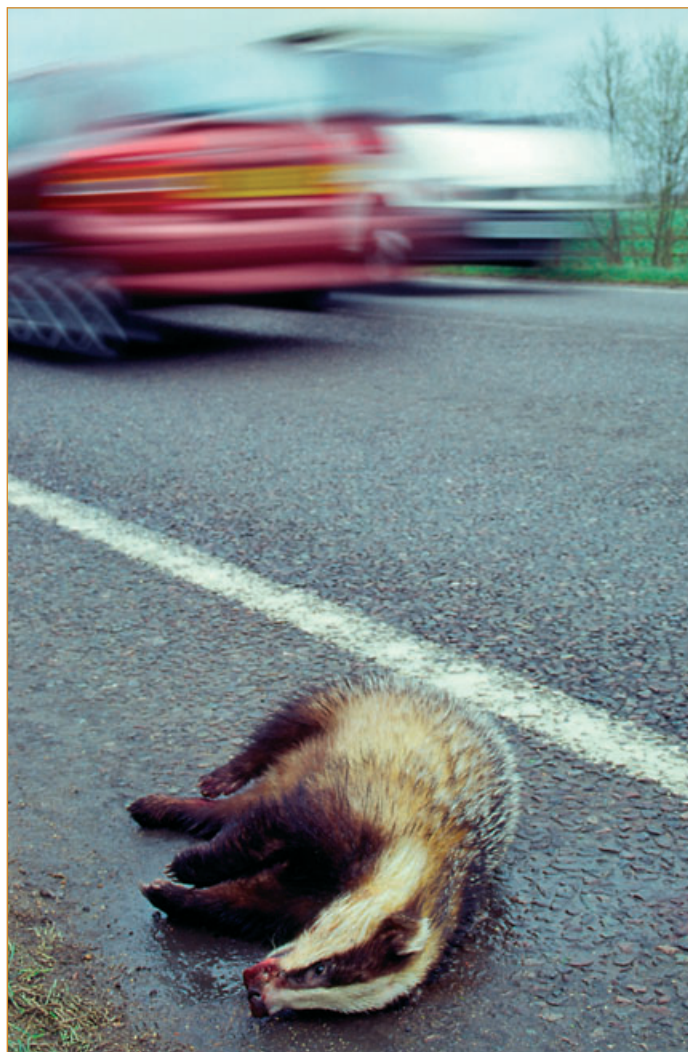
*Southern Hawker dragonflies mating – captured in Cambridgeshire without the aid of the customary specialised macro lens. Dave shoots much of his work in the fenlands and on the Norfolk coast. The facing page shows Ullswater in the Lake District, the difficult subject of a roadkilled badger, and a pasque flower.*

*On the previous spread, a field of English barley under a high summer sky; east coast breakwater at dawn; and the vivid colours of a fishing boat.*

See:  
[www.daveporterphotography.co.uk](http://www.daveporterphotography.co.uk)









# A portable wireless flash s

**Gary Friedman, author of the popular downloadable e-book all about using Dynax 7D and 5D, explains how he uses Konica Minolta 5600 HS (D) flash units to create professional portraits**

I'm a big fan of anything portable. I'm also a big fan of Konica Minolta's wireless flash system, which is indeed portable yet more powerful than most people realize.

Since I hate lugging lots of heavy studio lights, light banks, and cords when doing field work, I have devised a rather portable studio setup which, while not a replacement for more traditional equipment, is still ideal for small gigs, is relatively inexpensive, and produces outstanding results.

In this article I will share the secrets to setting up a studio and making exceptional portraits using these little gems, and in the process I'll also alert you to common pitfalls. The Konica Minolta 5600HS (D) flash is ideal for this kind of work because it is quite powerful, has a swivel head and a manual flash mode, and is amazingly energy efficient.

For example, I have shot weddings using only eight AA batteries in my 5600 – no burdensome or bulky Q-flash, or battery pack, or cords!

My portable studio setup pushes these versatile flashes to the edge of their capabilities in terms of light output and recycling time. But again, it is easy to transport, sets up in 10 minutes, and is cheaper than a low-end studio flash setup.

For those of you who are not familiar with Konica Minolta's wireless flash, it is quite an ingenious invention – it uses rapid flash bursts of varying duration (kind of like a "Morse Code" using low-intensity bursts) to communicate to any flash in the vicinity.

Although the systems work somewhat differently for film vs. digital cameras, the basic idea is that the camera's pop-up flash can communicate with all off-camera flashes and control how much light is output and when to fire. Although it uses light bursts to communicate, you'd be surprised to learn that direct line-of-sight between the camera and flash is not always required to have it work properly. When used indoors, the "control" signal from the camera will often bounce off of the subject, walls, and ceiling and still be received by the off-camera flashes, making the use of wireless pretty foolproof for automatic exposures.

The basic setup requires only three flashes: One main light



bounced into an umbrella reflector, and the other two which illuminate the background. Because the white background will almost guarantee underexposure when using automatic (TTL) exposure, all three flashes must be put into **Manual** flash mode and checked with a flash meter or by viewing a digital test exposure and histogram to get the desired results.

Older flash units such as the 5400 HS – not TTL or wireless compatible with 5D/7D – can be used with suitable film bodies for this set-up, but need cable connections for the 5D/7D and work at full power only.

## Two heads and a sheet

For the examples, I used a large white backdrop and illuminated it using two unmodified flashes set to 24mm zoom: one pointing to the top half of the backdrop; the other to the bottom half. See photo, left, and above it examples of shots taken with this set-up. Even if the coverage seems blotchy when shot as a wide angle of the 'set', when zoomed in the results can look quite consistent and professional.

When setting up the flashes to illuminate the background, I used the 5600's swivel head feature to allow





the flash head to point at the back-drop while the control signal's sensor points at the camera – not always necessary but in theory it's the best way.

A third flash is mounted on a lightstand with a softening umbrella, near the camera position. For flash/umbrella brackets with standard flash shoes, an OS-1100 adaptor can be used to fit the 5600's proprietary hot shoe. If the stand has a tripod head, the supplied flash stand foot is threaded to fit this and no adaptor is needed. Again, to maximize the sensitivity to the control signals, the flash swivel head is turned 180 degrees, so that the flash tube faces into the umbrella, but the wireless flash sensor is facing the subject.

As mentioned earlier, the guns have to be set to manual because of the white backgrounds. To set the 5600 (or 5400, etc) to manual, hit the "MODE" button on the back of the flash until the displays shows a large "M" on the left-hand side. Then use the + and – buttons to adjust the amount of output desired – all the way from "1/1" (full power) to 1/32nd of full power.

Using a conventional handheld flash meter to measure a wireless triggered flash's output will yield inaccurate results. The control signals from your camera pop-up flash confuse the flash meter. To make it work, you have to put an 'infrared filter' – an exposed and developed strip of color negative film works nicely, see below – on the pop-up flash, reducing the control signal power so that the flashmeter picks up only the real flash



*If the background light power is bright enough, a very clean result can be obtained. Gary turned from facing his subjects (above) to photograph his 5600 flash with bounce umbrella, standing just behind him, to the right, a little above shoulder height. You can see the quality of light and shadow produced by this in the shot above. Because the 'filtered' pop-up control flash is aiming at the subject, and the main flash is behind the camera, the flash body is turned so its IR receptor faces the set.*





burst. If you don't own a flashmeter (or don't want to bother making an IR filter) you can always shoot test shots with your digital camera and check the shot using the playback histogram to make sure the amount of light being output is registering as white but not being completely blown out.

When setting your studio up, check the output of the background flashes first. Hold your flashmeter in front of the centre of the backdrop and fire a test shot with the camera (remember to have an IR filter over the pop-up flash). The two background flashes will fire simultaneously and your flashmeter will measure the total amount of light on that spot. Since you're measuring the incident light that's falling onto the backdrop, you don't have to compensate by +1.5 to get it to look white. My settings are typically ISO 200, f11, and ¼ flash power.

Next, measure the output of the main flash on the subject. Turn off the rear flashes, place the flashmeter in front of your subject, and fire the camera again to trigger the main flash. Using the previous settings of ISO 200 and f11, the diffusing nature of the umbrella usually warrants either 1/2 or 1/1 (full) power for the main flash. Since such high power can easily cause long recycling times, I invested in a Minolta EP-1 external battery pack which houses six C batteries and plugs into the 5600's power socket. The EP-1 reduces recycling time to something close to 1/2 second. The EP-2, which uses six AA batteries instead of six C batteries, is the successor to the EP-1, and is more commonly available.

Once your flashes are set correctly, turn the rear ones back on, set your camera to manual exposure mode (safe setting, 1/60th of a second and whatever f-stop you measured) and shoot away! I am probably the only person in the world to ever try to use these accessory flashes in this way.

## A little simpler

Does all this sound like too much work? You can greatly simplify the studio setup and get very nice results by using only ONE flash (the main light with umbrella bounce) and NOT light up the background at all.

This results in darker (but not black) backgrounds as shown in the male portrait above.

For this shot I used TTL (automatic) flash metering instead of manual which simplified the setup even further, and is possible when you don't have a white background.



## Make it fun!

Truth be told, nobody cares about how simple your lighting setup is or how sharp or natural your skin tones are. Only other pros care about these things. People only react when a photo catches a person's true spirit.

For this reason, all photo sessions much be designed to be FUN to put people at ease and relax in front of the camera. You can help by posing people so they touch and interact with each other. Digital can help by letting your subjects see intermediate results (like on a TV screen!) which tends to warm them up even faster.

Away with standard boring poses! Let digital and a new paradigm herald in the age of portraits that capture spirit!





## Drawbacks

My three-flash system does have its drawbacks. For starters, it is limited to one- to three-person portraits (group shots require more light). For finishers, flash recycling times can be slow, even when the pop-up flash is only being used to trigger the other flashes.

The 7D and the 5D, for example, will only allow one shot every two seconds using the built-in flash as the trigger or wireless master. This can sometimes make it difficult to capture the truly natural expressions which almost always occur just after the first, posed picture is taken.

This problem didn't occur with film cameras, where – when used with the EP-1 for fast recycle times – mounting an accessory flash to the camera and setting it to “control” mode provided no practical restriction to how often I could take a picture.

## Those lazy eyes

There are a small percentage of people in the world with remarkably fast reflexes. They are the ones who always seem to be blinking when the flash goes off. This happened in the days of film, too! Now with the advent of digital cameras and a pre-flash

feature that you can't disable, people with slightly slower reaction times are starting to display this problem.

Everyone will blink at one point or another; all you have to do is find the right interval between the pre-flash and the blink.

What can be done? Bear in mind that this is NOT a digital camera problem; it is a people problem. Everyone's different. If you find that you get a subject who consistently displays droopy-eye syndrome, then switch to either film (where the pre-flash is non-existent) or a Dimage A1 or A2 (where the pre-flash is significantly longer) and the problem will go away.

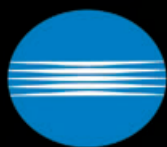
## Conclusion

We Minolta photographers have always been ahead of the curve. We employed our Maxxum 9000s when the pros were dismissing autofocus; we enjoyed wireless flash long before any competitor thought it was worth copying.

Now with the advent of more powerful flashes and a phenomenally good digital sensor with the best skin tones around, great off-camera, bounced and controlled shots are within everyone's reach. The 3600/5600 HS (D) kit can be your stepping stone to real studio skills.



*Gary Friedman is a larger-than-life character with a great rapport, an adventurous tourist, occasionally serious traveller, expert teacher and an exceptional photographer. Visit his website ([www.friedmanarchives.com](http://www.friedmanarchives.com)) and you'll spend hours reading his illustrated diaries – David Kilpatrick.*



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# Duncan leads the way

## ISLE OF EIGG

**22nd-27th MAY 2006**

Eigg is one of the Inner Hebrides, lying to the south of Skye and 10 miles off the mainland coast. Visits to the stunning shores at Laig and Camus Sgiotaig will be central to the trip. Here, with the skyline of Rum as a backdrop, fascinating shore details in the foreground, the variety provided by high/and low tides as well as different times of day, there are endless opportunities at these 2 locations alone. A walk to the pitchstone ridge of An Sgurr and an afternoon excursion to the Isle of Muck is also planned. The island is rich in wildlife, with more than 500 species of flowering plants. Accommodation will be in the comfortable Glebe Barn (no single rooms available). Visitor vehicles are not allowed on the island, so getting around will be mainly on foot. Cost £775. *Book directly with Light & Land.*

## THE EAST NEUK OF FIFE & THE ISLE OF MAY

**9th-12th June 2006**

This long weekend course starts at 7.00pm on the Friday evening and runs through to late afternoon on the Monday.

## Duncan McEwan, Minolta Club Scottish region organiser for 20 years, is a popular course leader with Light & Land as well as organising his own photo weekends for the Club



The East Neuk lies at the SE extremity of the Fife peninsula, around 10 miles from St Andrews. It has an interesting and varied coastline with probably the greatest concentration of picturesque fishing villages to be found anywhere in Scotland. Crail, Anstruther, Cellardyke, Pittenweem, St Monans and Elie are only a few miles apart. Historic harbours, restored 17/18th century buildings,

pantiled roofs, crowstep gables, pastel coloured facades or weathered natural stone give ample scope for architectural photography. Included is a day trip to the Isle of May, a National Nature Reserve in the Firth of Forth, to photograph nesting seabirds – kittiwake, fulmar, shag, puffin, tern, guillemot, razorbill, eider duck. The course will be based in a rented house in Elie (no en-suite) – £185.00

per person, with those unable to be accommodated here, or those wishing private facilities, using nearby B&B – £145.00 plus cost of 3 nights B&B (approx £90.00). *Book directly with Duncan McEwan*

## ORKNEY

**11th-18th SEPTEMBER 2006**

The 70 islands that make up the Orkney archipelago are steeped in Norse and Viking history, as well as having some of the finest Neolithic sites in Europe – Skara Brae, the Ring of Brodgar, the Standing Stones of Stenness, the Brough of Gurness and The Tomb of Maeshowe are within easy reach of the Standing Stones Hotel where the course will be based.. The Atlantic coast offers wild, dramatic scenery – geos, caves, sea stacks, arches, the cliffs at Marwick Head and Yesnaby. Freshwater lochs and a hilly terrain give added variety, while the towns of Stromness and Kirkwall have photographic appeal with narrow, flagstone paved streets. A highlight will be the visit to the Island of Hoy where Rackwick Bay is considered one of the most beautiful places in Orkney and a possible walk to the Old Man of Hoy, an impressive 450 ft sea stack, one of the icons of Orkney. Travel during





the course will be by minibus.  
Cost: £985 (£915 sharing). *Book directly with Light & Land.*

#### **HARRIS & LEWIS**

**22nd – 29th SEPTEMBER 2006**

Explore the beauty of Harris and Lewis in the remote Outer Hebrides. Marvel at the contrast between the East and West coasts of Harris – the former a landscape of barren rock and peaty lochans, while the latter has stunning sandy beaches. Lewis offers sandy shores, sand dunes, machair, sea cliffs, sea stacks and boulder shores as well as bleak peat moors broken up with numerous lochans. Photograph iconic landmarks such as the standing stones at Callanish and the Pictish Broch at Carloway as well as the many derelict and abandoned croft houses that dot the landscape. Four nights at the Doune Braes Hotel, Carloway, Lewis, will be followed by a 3 night stay at The Harris Hotel, Tarbert. E6 processing will be available, giving the opportunity to view and evaluate work taken during the day. Travel during the workshop will be by minibus. Cost: £805 (sharing), £840 (single). *Book directly with Inversnaid.*

#### **TORRIDON**

**21st-27th OCTOBER 2006**

Autumn is one of the most spectacular times of year to photograph the wild, unspoiled Torridon area of Wester Ross – rugged mountains, wild colourful moorlands, lochs, golden birch trees, mature Caledonian pines and a fascinating coastline, will provide fantastic photographic opportunities. The area covered will include Gruinard Bay, Red Point, Loch Maree and Slioch, Glen Torridon, dominated by the magnificent Beinn Eighe and Liathach, both shores of Loch Torridon and as far South as the northern coast of Applecross. Accommodation will be in the comfortable Gairloch Inn, which is renowned for its excellent food. For film users, there will be E6 processing facilities, giving the opportunity to view and evaluate work taken during the day. Travel during the workshop will be by minibus. Cost: £717 (sharing), £833 (single). *Book directly with Inversnaid.*

#### **AUTUMN WEEKEND IN HIGHLAND PERTSHIRE**

**3rd-5th NOVEMBER 2006**

Aberfeldy has proved to be an ideal base for Autumn landscape photography courses, due to its location at the heart of one of the best areas in Scotland for Autumn colours. The course starts with dinner on Friday 3rd at 7.00pm, concluding with

afternoon tea at 4.00pm on Sunday. There is easy access to some of the finest mountains, glens, woodlands, lochs, rivers and waterfalls in the Central Highlands – Loch Tay, Kenmore, Falls of Acharn, Taymouth Castle, with emphasis on the areas around L.Tummel, L.Rannoch and L. Faskally, as well as the wooded Pass of Killiecrankie.

Glen Lyon, which some rate as one of the finest in Scotland, is less than 20 miles away and provides a tremendous variety of scenery. Within walking distance, is the wooded gorge known as the Birks of Aberfeldy, made famous by the writings of Robert Burns. The course will be based in the

Moness Country Club, using 3 star cottages within the grounds, rather than in the hotel itself. Travel will be in participants' cars, sharing where possible. Cost per person for 2 nights, dinner B&B, picnic lunches, Sunday afternoon tea, tuition: Photographer (sharing), £220.00 Non participating partner, £175.00 *Book directly with Duncan McEwan – a deposit of £50.00 is required, payable to Duncan McEwan. (Full payment will be required, 4 weeks in advance for this course)*

#### **For details of courses:**

*Light and Land:* for a 2006 brochure, telephone 01432-839111 or email

[contactus@lightandland.co.uk](mailto:contactus@lightandland.co.uk).

Website is [www.lightandland.co.uk](http://www.lightandland.co.uk)  
*Inversnaid Photography Centre:* for a 2006 brochure, telephone 01877-386254 or email [info@inversnaidphoto.com](mailto:info@inversnaidphoto.com). Website is [www.inversnaidphoto.com](http://www.inversnaidphoto.com)

For general information visit [www.dmcewanphotography.co.uk](http://www.dmcewanphotography.co.uk) or contact:

Duncan McEwan  
Dunarden, Horsecrow Road  
Bridge of Weir  
Renfrewshire, PA11 3AT  
Tel/Fax: 01505-612673  
E-mail:

[mcewan@dunarden.fsnet.co.uk](mailto:mcewan@dunarden.fsnet.co.uk)





## CHURCH ARCHITECTURE & INTERIORS

with Clive Tanner FRPS (1 day, at  
Lancing College, West Sussex

**Saturday May 6 2006**

and 1 day in Essex location(s) t.b.a.,

**Saturday 15 July 2006**

These workshops, tutored by Clive Tanner FRPS, provide a rare opportunity to either photograph in the magnificent Lancing College Chapel, situated between Brighton and Worthing or in one or more Essex churches. Clive has a deserved reputation for his beautiful church pictures, which have been exhibited widely. Photographing this subject can be technically very challenging, with the lighting often difficult, and such things as tilting verticals to consider.

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, for film users, development techniques for controlling contrast. While large format cameras with movements would be the professional's choice much can be done with smaller formats, so do not be put off if you only have 35 mm or digital – you will be in good company!

*Price £65 (deposit £20). 8 places.*

## NEW WORKSHOP!

### GARDEN PHOTOGRAPHY

with David Dixon FRPS. 1 day

at Merriments Gardens nr

Hurst Green, E. Sussex.

**Tuesday May 9 2006**

Making really good pictures flowers and shrubs in natural light is more demanding than it might seem, with various problems to be dealt with. Professional photographer David Dixon specialises in Garden photography and will demonstrate and give guidance on technical matters, such as exposure, use of light, backgrounds, focus, including use of depth of field. The important area of aesthetics will also be covered, as it is this that can make a picture stand out from others. The event is being held at the beautiful Merriments Gardens, where there will be ample opportunity to learn and practice the various techniques. Suitable for beginners upwards.

*Price £65, (deposit £20). 8 places.*

## SEEING AND THINKING IN THE LANDSCAPE, with PAUL FOLEY FRPS

2 days, at West Mersea, nr. Colchester  
**Wednesday/Thursday**

**7/8 June 2006**

Paul Foley has a well earned reputation as a highly sensitive and perceptive landscape photographer.

# QUEST

**Colin Westgate's QUEST workshops, sponsored  
by Konica Minolta Photoworld, are now based  
at Stable House, 2 Carriers Close, West Mersea,  
Mersea Island, Essex CO5 8NY. Tel 01206  
384584. Mobile 07887 887101.  
email questphoto@btinternet.com**

His pictures are not traditional scenes, but portray the often stunning beauty of closer subjects within the wider landscape. This requires a particular empathy and to find these subjects involves a special way of seeing. By discussing his work and sharing his thoughts, Paul will encourage and inspire a greater appreciation of the landscape around us. A field trip and a review of participants pictures will be included.

This workshop was held in Sussex last year, and was definitely one of the highlights in the programme. This, therefore, is a chance for East Anglian photographers to see Paul at work and to be stimulated by his emotional involvement and love of his subject.

*Price £135 (deposit £40). 10 places.*

## NEW WORKSHOP!

### PROFESSIONAL STUDIO PORTRAITS AND LIGHTING

with Steve Gubbins, 1 day

nr. Horsham, Sussex.

**Sunday 11 June 2006**

In Steve's first Quest workshop, he will instruct you in the often worrying subject of working with flash in a studio setting, and will give you a host of tips to help you dramatically improve your technical skills at taking portraits. He will also take you through one of the most important, and often overlooked, aspects of portrait photography – rapport with your subject. It is of little use knowing about lighting if you cannot work comfortably with your model.

So if you aspire to be a portrait photographer, either in a professional capacity or simply for your own pleasure, this workshop will be invaluable. The venue will be Steve's own studio at Warnham, near Horsham.

Steve Gubbins is a professional portrait photographer, a Fuji Photographer of the Year (family and individual portraits) and has two Kodak European Gold awards,

*Price £85, (deposit £25). 8 places.*

## DIGITAL COLOUR

### – THE FINE PRINT

with Hugh Milsom MFIAP

1 day, at West Mersea, nr. Colchester

**Tuesday June 13 2006**

Topics covered will include scanning, selections, layers, masking, hue & saturation, levels and curves. A digital projector and large screen will be used so that the procedures demonstrated can be clearly seen. To get the best from this workshop, some previous experience is recommended but is not essential. You could attend just to enjoy the beautiful images!

*Price £52 (deposit £20)  
includes lunch. 20 places.*

*\*SPECIAL OFFER - both  
Hugh Milsom workshops £97  
(deposit £30) – save £20!*

## INFRA RED PHOTOGRAPHY

with Hugh Milsom MFIAP

1 day, at West Mersea, nr. Colchester

**Wednesday 14 June 2006**

Infra red is a very specialised and unique film, capable of giving superb, but very different, pictorial results. The effects obtainable with it are often very distinctive and artistic, but the film can be unpredictable and difficult to handle. Hugh will outline his techniques, show you how to load and handle the film, and offer advice on developing and printing. Location work in the nearby landscape.

*Price £62. (deposit £20). 10 places.*

*\*SPECIAL OFFER - both  
Hugh Milsom workshops £97  
(deposit £30) – save £20!*

## THAMES BARGE RACE, from Maldon, Essex

**Friday evening to Sunday  
afternoon, 16/18 June 2006**

A wonderful opportunity to sail in a genuine Thames barge! Quest has chartered *Reminder*, built in 1929, for our exclusive use. She will be taking part in the Barge Race from Maldon and will sail early Saturday, returning on Sunday afternoon. There could be as many as eighteen barges

in the race and we will be sailing and racing with them for the whole of the day. The barge offers a very special viewpoint with the possibility of some stunning photography. This can include on deck gear, the rigging, the barge skippers and crew, local boats at anchor and under sail, as well as, of course, the magnificent racing barges themselves!

We will embark on Friday evening, when we will enjoy a superb seafood platter and wine, courtesy of Quest (an alternative will be provided for anyone not able to eat seafood).

We will sleep on the barge Friday and Saturday nights, returning during the afternoon on Sunday. All meals are catered on board, so you will not have to do anything on the barge except relax, enjoy the experience of a lifetime and take photographs – a wonderful way to get away from it all! All meals included from Saturday breakfast.

*Price £295 (deposit £90).*

*Price is based on double or sharing a twin or triple berth. No singles are available due to the nature of the accommodation. In the event of severe weather conditions it may be necessary to change or curtail the planned itinerary – this will be the decision of the skipper. In the extremely unlikely event that it is unsafe to sail, no refund can, regretfully, be given, but the barge, her crew and all food will remain at the disposal of the group.*

## ORCHIDS

with George McCarthy.

1 day, Hampshire location

**Friday 23 June 2006**

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 so many are photogenic. On this workshop in eastern Hampshire (exact location only revealed to participants due to sensitivity of site), orchids are numerous, with a chance of finding some very rare species. 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 £62 (deposit £20) 10 places.*

*\*SPECIAL OFFER – Book any two or more George McCarthy workshops and take 10% discount on each*

## EXPLORING THE ABSTRACT

with Priscilla Thomas FRPS

**1 day, at Seaford**



#### Thursday 22 June 2006

If you enjoy colourful, intriguing and stimulating abstract images, but are uncertain how to go about making them, this workshop will explain and show you some of the possibilities. Using several 'photo stations' various methods will be demonstrated, after which everyone will be able to create and photograph their own designs.

You will be limited only by your imagination! Every picture is unique and individual. Colour is recommended, film or digital. You might even consider using some monochrome and hand tinting (or digitally enhancing) the resulting prints!

Priscilla exhibits regularly and has been awarded numerous medals. Your opportunity to make some truly unusual images!

Price £58 (deposit £20). 10 places.

#### MODEL ON LOCATION

with Eddie Sturgeon LRPS

1 day, at Seaford

Saturday 24 June 2006

After reinstating this workshop last year, it was so successful that we are running it again in 2006. This will therefore be your opportunity to photograph an attractive model in a stunning beach location, and in one or more other settings. The workshop will be under the direction of Eddie

Sturgeon, for whom this type of photography is a speciality. Help and guidance regarding poses, angles, best use of light and exposure will be given, and everyone will have time with the model to request individual poses. Furthermore, if you would like to bring along a model of your own, you would be most welcome to do so.

Price £65 (deposit £20). 8 places.

#### BUTTERFLIES IN THE WILD

with George McCarthy

1 day, nr. Haslemere

Monday 26 June 2006

Another chance to work with this renowned Sussex wild life photographer.

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 diminutive Woodland White, the beautiful Silver Washed Fritillary and possibly the elusive Purple Emperor. Start 6.30 am (finishing 2pm) as the insects are likely to be more 'static' in the early part of the day.

Price £62 (deposit £20). 10 places.

*\*SPECIAL OFFER – Book any two or more George McCarthy workshops and take 10% discount on each.*

#### DRAGONFLIES IN THE WILD

with George McCarthy

1 day, Surrey location

Tuesday 27 June 2006

Along with butterflies, dragonflies are among the most beautiful of insects, but being small and often very mobile, they make difficult subjects. On this workshop we will 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 employed 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, the workshop will commence at 6.30 a.m. (finishing 2 p.m.). However, if you are unable to arrive this early, a later start will be acceptable, but regrettably Quest cannot offer any reduction for this.

Price £62 (deposit £20). 10 places

*\*SPECIAL OFFER – Book any two or more George McCarthy workshops and take 10% discount on each.*

#### THE HIDDEN LANDSCAPE

with David Lane

1 day at West Mersea, Essex

Saturday 1 July 2006 and

1 day at Seaford, East Sussex,

Sunday 2 July 2006

This was Quest's only workshop to be run in Essex last year and it was so popular that it is being repeated here in 2006.

Landscape is a very popular subject with photographers, but David Lane's vision of the subject is rather different to most – he seeks the intimate detail usually overlooked by others, often moving to within inches of his subject. This 'hidden' and rarely observed 'miniature landscape' can provide individual and highly artistic images. Moreover, as this type of photography is not nearly as weather dependent as with scenic views.

This David will show you how to do, and photographers attending this workshop can hardly fail to be inspired. He will show his sensitive and subtle images and after lunch this will be followed by practical field work. David Lane lives in Tynemouth, and his work is highly acclaimed, with many of his pictures being held in private collections and galleries.

Price £65 (deposit £20) 10 places.



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Description	Deposit	Daily	Weekly	2 Weeks	P & P
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20mm f2.8	£250	£7.50	£30.00	£45.00	£6.00
24mm f2.8	£200	£5.00	£20.00	£30.00	£6.00
35mm f1.4-G	£400	£7.50	£30.00	£45.00	£6.00
85mm f1.4-G	£400	£15.00	£60.00	£90.00	£6.00
100mm f2.8 Macro	£300	£7.50	£40.00	£60.00	£6.00
200mm f4 APO-G Macro	£500	£15.00	£60.00	£90.00	£6.00
200mm f2.8 APO-G	£450	£15.00	£60.00	£90.00	£6.00
300mm f4 APO-G	£450	£15.00	£60.00	£90.00	£6.00
400mm f4.5 APO-G	£800	£20.00	£80.00	£100.00	£25.00
500mm f8 AF Mirror	£350	£7.50	£30.00	£45.00	£6.00
1.4x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4, 400 f4.5, 600 f4					
2.0x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4*, 400 f4.5*, 600 f4* (*MF only)					
17-35mm f3.5 G	£600	£15.00	£60.00	£90.00	£6.00
28-70mm f2.8 G	£600	£15.00	£60.00	£90.00	£6.00
24-85mm f3.5-4.5	£200	£5.00	£20.00	£30.00	£6.00
100-300mm f4.5-5.6 APO	£200	£5.00	£20.00	£30.00	£6.00
100-400mm f4.5-6.7 APO	£500	£15.00	£60.00	£90.00	£6.00

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### Konica Minolta Lens Hire Service

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## Using T2/manual lenses on autofocus SLRs

DYNAX xi and si cameras, and most later models, have a shutter lock, which prevents the shutter from being released if anything other than an AF lens is fitted (e.g. slide copier, T2 manual mount lens, telescope etc). To over-ride this –

Dynax 9/7 Select Custom Function 16 and set to 2

Dynax 60 Select Custom Function 13 and set to 2

Dynax 5 Select Custom Function 14 and set to 2

Dynax 4 Select Custom Function 12 and set to 2

On other Dynax models, press and hold the following buttons, while turning the main switch to ON:

Dynax 40 DRIVE

Dynax 3L SUBJECT PROG and DRIVE

Dynax 9xi/7xi FUNC and AEL

Dynax 5xi FUNC and SPOT

Dynax 800si

Dynax 700si

Dynax 600si

Dynax 500si

Dynax 500si Super

Dynax 300si

Dynax 505si/Super

Dynax 404si

Dynax 303si

Dynax 2xi

Dynax 3xi

Dynax 5xi

AEL and SUBJECT PROGRAM

CARD and SPOT

LENS RELEASE and ISO

(with lens removed for safety)

AV and DRIVE/ST

SPOT and DRIVE/ST

FLASH MODE and DRIVE/ST

SPOT and SELF TIMER

P and SELF TIMER

(with Function Dial at ME position)

MODE and SELF TIMER

Send to Minolta UK for circuit modification (chargeable)

### DIGITAL SLRs & VECTIS

Dynax 7D/5D use menu command 'Shutter Lock'

RD-175 SELF TIMER and AV

RD-3000 DRIVE and SPOT (while switching to REC)

On the Vectis models, press the following buttons.

There is no need to 'press and hold'

Vectis S-1 MODE + SELF TIMER = 'on'

appears on display; SEL = 'off' appears on display.

Press any other button to confirm.

Vectis S-100 SUBJECT PROGRAM and +/-

= 'on' on display. +/- = 'off' on display. Press any

other button to confirm.

To re-instate the shutter lock, repeat the same procedure. On Dynax 9, 7, 5, and 4 set Custom Function 16 back to option 1.



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## FOR SALE

**DYNAX 7D** body, used for one holiday only, mint, boxed, cables still unused £575 ono. Sigma 18-125mm f3.5-5.6 DC lens also only used for one holiday £150.00 ono. Tel Neil on 01725 512254 or email neilhasted@aol.co.uk

**DYNAX 7**, 24-105 D lens, 100-300 D lens, 5600 D flash. Dynax 5D + 18-70 lens. All boxed, as new, offers, Tony - 07725 260564.

**MINOLTA XE-1** MD 50mm f1.4, 24mm f2.8 MD, MD 85mm f2, MD 35-135 f3.5-4.5, MC 200mm f4.5, 80-210mm f3.8-4 Tamron, Jessop Closeup Rings. Hard Case, Calcuflash II. Filters, Skylight 49, 52, 55, 58 mm, 58mm Close Up, 58mm Soften, 58mm Circular Gradual. Cokin: 2 Holders, 49, 52, 55, 58 mm rings, Polarising B160, Difuser A803, Multimages x5 A201, Centrespot Mask A345, Warm (81B) A27. Tel 01505 613555.

**MINOLTA 5400 HS** flashgun for xi/si series cameras with box, instr, shoe stand, £40. 28-100mm f3.5-5.6 (D) lens silver as new £35. 35-70mm f4 AF original 1985 £40. Tel 01573 226032.

**SIGMA 18-125mm** f3.5-5.6 DC digital zoom for 7D/5D, box, instr, hood, caps, Rodenstock UV exc cond £145 ono. Tel 01573 226032.

**TAMRON 11-18mm** f4.5-5.6 DI digital ultra wide angle zoom for 7D/5D almost new, box, instr, hood, caps £250 ono. Tel 01573 226032.

**MINOLTA 7000** camera, AF zoom lens 70-210mm f4 AF, Program Flash 2800 AF. £200. Tel 01637851422.

**MINOLTA VECTIS S1** APS with 22-80mm f5.6 and 400mm f8 reflex lenses and instruction book. £100 ono. Tel 01455822421.

**APPLE MACINTOSH G4** Quicksilver 733, extended RAM and HDs, USB 2.0, Firewire and wifi, superb Formac 17" TFT flat screen, complete imaging system. TWO G3 12" iBooks – one 800 mHz with original box etc, one 900 mHz no box; both with wifi, all cables and software. Reason for sales – new systems acquired beginning of 2006. Tel 01573 226032.

## WANTED

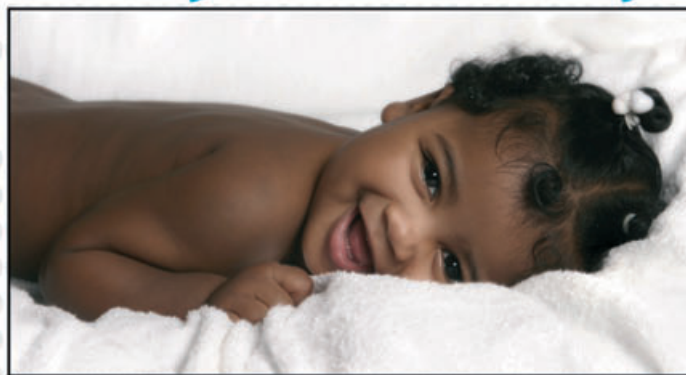
**WANTED** flashgun 5600 HS (D) for Dynax 7. Nigel, tel 01803 883738 (Devon).

**WANTED!!** Minolta AF 400mm telephoto lens f4.0 APO, f4.5. Tel 01984 634071 (Somerset)

**WANTED** in mint condition, Minolta Dynax 8000i body. Tel 01582 764757 (Herts)

CLASSIFIED ADS are free to subscribers. Please EMAIL your advertisement text to: [iconmags3@btconnect.com](mailto:iconmags3@btconnect.com). Our next Photoworld edition will be June 2006 and advertisements should be sent in by Monday May 22nd.

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# Here's to the future!

This is a toast from the past – almost 20 years in the past, when the Minolta Club of Great Britain joined Minolta Club Austria for a week of walking, touring, practical photography, slide shows and talks and of course the occasional rest.

Run by Hans Wiesenhofer, and still looked after by Hans's brother Max, the Austrian club had most in common with the British one out of various European Minolta user groups.

This 1987 shot was taken when the AF system was in its infancy. My lens was the classic 70-210mm f4 zoom, and the film was Ektachrome 400, an essential high speed slide material when evening was falling.

You can just see the camera bags on the table after a long and surprisingly hot September day's walking near Pollau in the district of Styria.

While this picture did make it into print later on, it was to demonstrate the problem of the power cables as much as the lovely backlight on the raised glasses.

The original slide (right) was marred by a feature which could not be removed. The future always changes things, and today the slide could be scanned using the Minolta Dimage Scan Elite 5400 at full resolution – a 100 megabyte file



– before retouching using Adobe *Photoshop* CS2's clone stamp tool.

The image was also very grainy indeed – if a digital camera produced this level of 'noise' at ISO 400 it would be condemned as unusable. FixerLabs' software *NoiseFixer 2* was used to reduce coloured graininess by 75 per cent and black and white grain by 25 per cent. This

does make the grain any finer but lowers its contrast and removes the rainbow of individual grain colours.

Finally, the picture was reduced to the correct size for reproduction here before unsharp masking. It is a fitting shot to round off this issue which marks the close of a 25-year era for your club organisers, and probably also for our Austrian friends, who

started at around the same time. So, raise a glass yourself to Minolta, and to Konica Minolta, the merger without which we might never have seen the Dynax 7D and 5D reach the marketplace. And to Sony, who will continue the system into a future which may be as different again as today is to twenty years ago. – DK

