

# I MINOLTA TA GE MI

**Vol 4 No 35**  
**SUMMER 2003**  
**Photo by**  
**David Freeman**

# 10% off repairs and servicing for MI readers

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

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

**The Service Address is:**  
Unit 7 Tanners Drive  
Blakelands  
Milton Keynes MK14 5BU.  
Tel 01908 200400

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

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

## Club Checks

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

**£18.68** for camera + lens

**£25.85** for all video and digital products

Club Check tests include shutter speed accuracy, aperture accuracy, metering ac-

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

**Call 01908 200400 for service!**

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

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

## Direct Repairs

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

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

## Equipment Servicing

The difference between the Club Check and a Repair or a

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

## Extended Warranty

The **Minolta Extended Warranty Scheme** is available on new equipment. However, you may be able to take out

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

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

### MINOLTA EXTENDED WARRANTY SCHEME – PRODUCT LIST

#### SLR BODY

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

#### COMPACT

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

#### AF FLASH

5600HS  
3600HS  
5400HS  
1200AF Macro

#### AF LENSES

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

#### ACCESSORIES

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

#### MD LENSES

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

#### VECTIS

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

#### DIGITAL

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

Scan Speed  
Scan Dual, II  
Quick Scan, Plus

#### PHOTOMETERS

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

#### BINOCULARS

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



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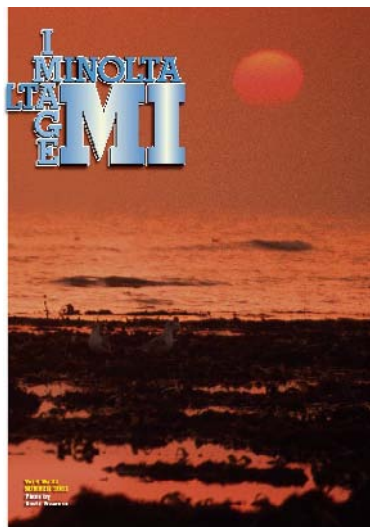
Completing the 2003 programme from Minolta expert **Colin Westgate**. *Minolta Image* is a major sponsor of the Quest Workshop programme, and our readers are made especially welcome on these acclaimed photo and digital courses – look out for the Quest Open Day early in 2004. Send now to get your name on Colin's direct mailing list for the entire year's programme in advance.

## 34 Club Events

Some late reminders and updates on events and activities. Plus some news about Minolta's new **PhotoWorld** website and other digital innovations.

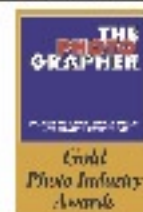
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Don't forget that your Photostore, Club Lens Hire, battery compatibility, special logo branded Minolta goods and similar 'cut out and send' type offers are all contained in your Offers Supplement. We do this so you never need to cut up your *Minolta Image* issue.



*MI #35. Sunset, by David Freeman. Scanned from just half a frame of 35mm slide film, this cover shows the quality of the 80-200mm Apo zoom lens, and of the DiMAGE Scan Elite 5400 scanner used to capture the detail.*

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This edition is incomplete because certain pages were carried over and amended for future issues, and no press PDF can be tracked down on archive CDs.

The production method for IMAGE over the years changed slowly, starting with conventional typesetting and galley paste-up design with proofs in 1981.

The first edition cost over £5,000 to design and print despite having little over half the later number of pages, and being only half in colour. Costly scans, separation films, filmsetting, Chromalin proofing and all the stages involved meant that with only 800 members inherited from the Club, Minolta UK Ltd needed to inject £18,000 a year into the quarterly magazine budget. We recruited members very fast and the club need far more than 800 magazines!

This by comparison with the £50,000 given by Canon to our neighbours (only 20 miles away in Sheffield) Robert Scott and Mike English to set up the Canon Club. If you want an idea how those figures relate to values, in 1980 we moved to a 5-bedroom farmhouse in Nottinghamshire which had 140ft of mainly undeveloped barns attached to the back. It cost £36,500 for the detached house and land, and about £10,000 to convert the barns to an expansive upper drawing room and dining room with offices below, and a drive-in studio beyond that with a small office at the end. We sold that house in 1988, but today it is still a photographic studio and is probably worth about £500,000.

In 2009, it costs no more than £1,500 in total to print a magazine in full colour, with 50% more pages, to higher quality with a laminated cover, to a similar quantity that cost us over £5,000 in 1981. No scans are involved, or if so only rarely, and no galleys, no typesetting, no proofs, no separation films are made. We create PDFs and FTP them to the printer and a week later we have the magazine.

From the very start, we used computers. In 1984 we invested in two Apple Macintosh 128 machines with a LaserWriter and a 20MB hard disk. That's right - 20MB, the size of one raw image file today. The same year, we created the first laser artwork headings and tried using them in the magazine. By 1985, layouts were being roughed out on the LaserWriter and in 1986 we had purchased ReadySetGo!, the first page layout program. Pages of text and simple graphics (rules, borders) were created on a Macintosh SE30 which had an attached large Radius screen. They were output from one of the first imagesetters in the country.

Our first all-DTP magazine created using ReadySetGo! was a disaster - the imagesetter could not output the type. With one weekend to work in, Aldus Limited stepped in and provided a beta copy of PageMaker. By the Monday we had re-created the entire issue, and from that date, worked with PageMaker.

In 1987, Icon Publications Ltd was founded and won the first ever Printing Industries Research Association Desktop Publishing Awards (1st and 2nd places) for creating the first commercial periodical magazines in the world to be designed this way and output in full page form.

In 1988, we moved to Scotland, and in 1989 acquired our own imagesetter. In 1991 we became one of the first publishers in the world to create all our own colour separation films with a selection of scanners. In 1995, we set up the first digital photographic studio in Britain. In 2003, we ceased production of colour separation films and moved to PDF workflow - and from this date, our issues were archived as PDF.

# DIMAGE SCAN

## ELITE 5400

THE HIGHEST  
resolution 35mm  
DTP scanner ever

I have been waiting to use FireWire – the fast interface which has been hiding on several of our laptops and computers for a while. I even bought a Umax flatbed scanner to try it, before discovering they were reduced to £60 because they only work with old systems!

So the DiMage Scan Elite 5400 became the first FireWire device to run from my Mac G4. And it worked.

But as for speed; think again! It certainly puts up a strip of previews in record time, and it does prescans pretty rapidly (but rather thoroughly, remembering the focus setting for each one separately). Nothing in the world, not even the fastest interface, can make a 100 megabyte 5,400 dpi scan into something you squirt into the computer in a few seconds.

With multiple pass sampling, and the essential (wonderful) Digital ICE turned on to remove all trace of dust and scratches, a full resolution scan from the 5400 could take you 15 minutes. A normal small scan would take the usual 40 seconds to a minute (if you stick to the set resolutions such as 5400, 2700 and so on) but once you have seen a 5400 dpi scan, you will be hooked.

This is an extremely solidly made machine, and it is not small; it is about half the size of a Scan Multi for rollfilm. It is heavy, and has a metal casing. The controls look ultra-modern but they too are very solid and smooth. The film carriers are built with a much higher degree of precision than any glassless or mounted slide carrier I've tried; the apertures of the filmstrip carrier are a true 24 x 36mm, with the scanning area extending beyond this. With a mounted slide, there is even a little scope for rotating the original and it would be easy enough to devise so doctored plastic mounts to allow such a correction.

All the pictures for this edition were scanned with the 5400 and the colour, density and sharpness are better than any scanner I have ever used, including Leafscan (5000 dpi) and various drum scanners. The colour matching, once turned on, is finely tuned to modern E6 slide films and the true 16-bit A-to-D conversion (never before seen in a desktop scanner) means you can tweak levels and curves to extremes, but still

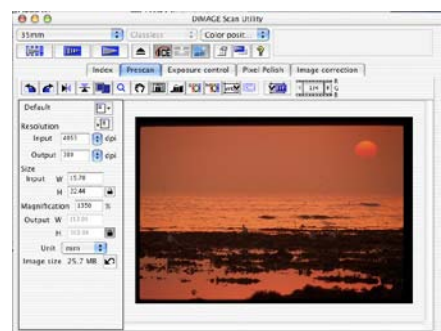
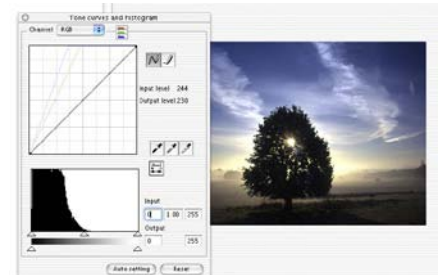


get a perfectly smooth final image. Look at the reproduction of David Freeman's shot (right) using Auto Levels – this was a very dark tranny, difficult to scan in the past. The 5400 has expanded what is almost a one-third or half range scan to a full dynamic. Trust me – you may not know what this means, but up to now, it meant terrible colours, grain, noise in the shadows, streaks, posterized tone breaks! Now it just means another superb scan.

I had some problems on the Mac, which were solved by turning off the option to keep the scanning window open after the scan was finished. With this option set, Photoshop would shut down losing my scans. With it unchecked, so the scanning window was not re-opened after the last scan in a strip was done, there was no problem.

The 5400 is sensitive to available memory – naturally, with such a massive file capacity, and requires 0.6 gigabyte of free hard disk space as well as 128mb of RAM free. But these are minimum; on our Mac, the 'recommended' spec is 2 gigs of free disk space and 256mb of free RAM.

In you wonder, the 5400 will scan in true 16 bit with 4.8 density range (it will scan new Velvia 100 and other extremely dense films). You can save in 16-bit (Photoshop HDR) form, but take heed... a 5400 dpi full image scan in 16-bit form occupies 233.5 megabytes of disk space,



Top: the Scan Elite 5400 with its two carriers. It is slim, but long, needing about two feet of clear desk space to allow loading the carriers and normal operation. Above: the top screenshot shows just how extreme a correction (auto) can be handled by the 16-bit, 4.8D system. The lower screen shots shows the whole of the image used for our front cover. It's fair to say that prior to the 5400, we would not have done this.

takes 10 minutes to scan via FireWire on a modestly specified Mac G4 (800mHz, 1.2 gig RAM). It can also be connected via USB (and is USB 2.0 compatible).

By testing on a Velvia 100 slide, I was able to see that the 5400 really does produce finer grain than a 2700 dpi scanner. This makes me wonder whether the 'grain' we see from normal scanners is a result of a red CCD pixel coinciding with a reddish dye cloud in the slide every now and then, and a green with a green, and so on. Perhaps what we see is a combination of film grain, and the resolution of the scanner.

Certainly the sharpness of the 5400 is not in question, nor is the visible imaging of film grain in the scan. But if I take a 5400 dpi scan, and resize the file down to match a 2700 dpi scan (or 2820 dpi like my Scan Multi II) I see less grain.

This is without using the Grain Dissolver feature (only really needed when scanning negatives), or Digital ICE which tends to reduce grain by softening the image.

Here is a further point – Digital ICE at 2700 dpi is OK, but Digital ICE at 5400 dpi is wonderful. The dust and scratch image (creating using an infra-red scan of the film) is that bit more precise, and the removal has much less visible effect on sharpness overall.



Top: full image, Velvia 100; above, section at 300 dpi from 660 x 442mm (26 x 17.4 inch) enlargement. CLE, 40mm f2 lens.

We are left with a dilemma – do we want really fast scans, of modest size, or do we really want to be able to see film quality through our scanner for the first time? Many digital photographers are going to be in denial about the result of scanning at higher resolutions than 5000

dpi. They are already convinced, because of the high grain levels and poor tonal quality produced by certain leading 4000 dpi scanners – digital cameras are better than film!

Perhaps they are not. Perhaps digital cameras have simply been rather better than many desktop scanners and some of the grotty fast neg films which these (press) photographers generally use.

Shoot on new emulsions like Kodak Ektachrome 100G (lowest grain of any 100 speed film so far) or Fujichrome Velvia 100 (most saturated colour ever at this speed) and use a DiMage Scan Elite 5400. See the difference.

The full image file, including border, covers over 24 x 36mm and is 7800 x 5232 pixels in size. An 8-bit RGB (24-bit) scan can be 116.8mb in size. At 300 dpi, the resolution used for magazine illustrations, a 35mm frame can be blown up to 660 x 442mm – the size of an A2 poster, or four pages of this magazine. Printed on a good inkjet printer, that becomes 825 x 552mm; on a poster quality inkjet, a display print of 1 x 1.5 metres would not present a problem.

The Scan Elite 5400 really is something new – the first of its kind. It will be in very short supply, I fear; innovations like this normally are. – DK



## New 28-100mm D lens



The new 28-100mm f3.5-5.6 D is fully compatible with the Dynax 7 and later models and ADI flash metering. It has a circular aperture, and one aspheric element, and the best bit must be the close focusing down to 48cm (19 inches) which at 100mm focal length is equal to a standard lens focusing to only 9 inches, and manages a quarter life size on film. This is a very affordable lens, in silver or black finish, ideal as an all-rounder for the lighter weight Dynax models like the 5 and 4.

## New Zoom 60 breaks £50 price barrier



Launched last month (June) we saw the **Zoom 60** on sale immediately in duty free shops at airports, beating just about any other camera on price and spec.

It seems remarkable that a compact 35mm AF camera with 35-60mm zoom lens can have an RRP of only £49.95, but Minolta's multiple aspheric element designs mean that a simple f6.3-10.3 4 element design can be used. It is clearly best to use this camera with ISO 400 film, and it only can set 100 or 400 so

faster film will rely on latitude to be printable. Indeed, with a shutter speed range of 1/3rd to 1/250th, it covers EVs of 7-15 (wide) and 8-16 (tele) only. So it's a camera intended for negative film. It focuses down to a very close 0.9/1.2m over its zoom range, has a self-timer and built-in flash. No mistake, this is a very simple camera, the modern equivalent of a box camera in many ways, but what a superb price. And those 2-aspheric, 4-element zooms are always very sharp too.



# DIMAGE Xt



**GOOD** looks count in 'accessory' cameras like the **DiMAGE X** series – and the new **Xt** is sleeker and smoother to appeal to the magpie in all of us. But it is not just a pretty package (*writes Ailsa Kilpatrick*).

The improved resolution, now 3.2 megapixels, finally means that good 10 x 8 inch prints are guaranteed. Already a fan of the original X, I have been a little disappointed in the low resolution (2 megapixels) but now the package is complete.

The 3X optical zoom lens has lost the fuzziness around the corners, while the camera retains its ability capture good frozen action pictures. Its flash is a little more powerful, and tends to overexpose faces against dark interiors. Colours using available light and auto white balance/ISO are much improved and that is how I prefer to use it.

These cameras are ideal handbag or shirt pocket companions, ready for use at very short notice. Battery life is a little reduced with the larger files and more powerful flash; it uses the same cards and battery as the X/Xi, so spares can be used if you trade up.



*Perfect geometry and exposure on King's College, Cambridge; baby owl at Linton Zoo, 3X zoom; swan detail is enlarged section of an 11 x 14 inch enlargement and shows the sharpness and colour quality.*







# IMAGE

**Space**

We are receiving many more digital entries, but slides film remains the best medium for superb, reliable colour. Two CD-R disks received for this issue were unreadable on Macintosh and incorrectly 'finished' on a PC system; most images had no colour profiles. Slides have no such problems.

Left, *The Edge of the Sahara*, by **Peter Karry**.

[MINOLTA 404SI, 135MM LENS, 1/4 AT f16, KODACHROME 25]

Below: *Sunrise at Waterhead* by **Roger Tate** of Kendal.

[MINOLTA 600SI, 20-35MM LENS, FUJICHROME VELVIA SLIDE FILM]

**NEXT DEADLINE**  
**SEPT 15TH 2003**

## IMAGE SPACE COMPETITION RULES:

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

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

**Scottish Borders TD5 7BB**

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

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





# IMAGE

Spore

Colour negative film can still produce results which leave us amazed, especially in the hands of one of our regular specialists. The flower shot here is by **Bill Shaw** of Bolton, who as ever, makes it all seem very simple – MINOLTA 800Si, FUJI SUPERIA 200 AT f5.6...

Digital has its unique qualities too, as **Allan Taylor** of Leeds shows us with the image below from his DiMage 7Hi.

"It took several attempts to get this shot of water being dripped into a champagne glass", he writes. "Aperture was f6.7 at 1/180th sec, and I used the camera's built-in flash. The hue was tweaked slightly in Photoshop. It was printed on Ppaermax Creative Photo Paper using an HP DeskJet 960c printer".







Above: the Birks of Aberfeldy, by **John Gilkerson** of Newcastle upon Tyne. Supplied as a scan on CD, but original as a slide; MINOLTA 700Si, MINOLTA 24-85MM D LENS AT 85MM, KODAK ELITECHROME EBX FILM, 1 SECOND AT f8 ON A TRIPOD.

Below: a DiMage 5 image from **Chris Mole** of Haywards Heath. Chris says nothing about his Lake District skull, other than that it was processed using Adobe Photoshop Elements. The print provided (superb quality) was from an Agfa Digital d-Lab2.







Above – a seasonal shot by **Nick Higham** shows how colour can really be used. Shot on slide film, but submitted as a scan. [MINOLTA DYNAX 800SI, 24-85MM LENS AT 24MM].

Left, young starling by **Sylvia Willis** of Poole who says she has recently upgraded from DiMage 5 to DiMage 7Hi, after getting a bird shot into our last edition. Her latest entry – three images of starlings on CD – was amazing for the clarity of detail and colour which the shots revealed in the plumage of these ordinary little birds. We never knew starlings were so beautiful, and that's even after rescuing many by hand from our strawberry nets or guarding dogs!

"I find the 7Hi much easier to use", writes Sylvia, "especially its auto focusing which is much improved. I take most shots on the Fine setting, and print up to A5 size on a Canon BJS 9000 inkjet printer. Our preferred paper is Ilford Galerie Smooth Gloss, though Jessops own brand A3 photo gloss takes some beating for price and quality."

Well, Sylvia may be pleased to know we have a few packs of Ilford Galerie and one will go out to her as a prize. [MINOLTA DIMAGE 7Hi, 1/250TH AT f4, LENS AT 50.7MM].

We can not always guarantee a digital prize for digital shots but will try to do so in future – we appreciate that if all you use is a DiMage 7, film has little appeal. Our main prize 'fund' for the next four issues comes from Kodak, with their brand new **Ektachrome E100G** and **GX 35mm** films, and normally we will send five rolls of these films (assorted) to each Image Space winner. Prizes for digital camera users will vary according to what we are able to obtain.





## NEW Ektachrome E100G and E100GX films.

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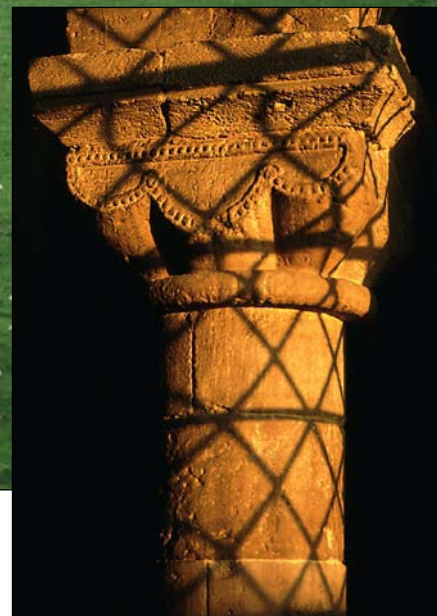
# SLIDE SHOWS



**GERALD PONTING**  
does the WI and club  
circuits – the old way!

It's always a thrill to collect prints or to receive slides from the processor, and to sort through for the successes, the failures – and, occasionally, the outstanding shot which might be publishable. But what happens then? How do you share the best of your photography with others? Perhaps a photo album, perhaps the modern route of e-mail and web-site.

Then there is the **slide-show**. Not the type where the photographer drones on '...and this is one of Auntie Freda at the seaside...' but one presented professionally, for a fee, to an interested society. I currently give around 60 such presentations a year. The income provides a useful supplement to my teacher's pension, but more importantly





# for pleasure & profit

it enables me to enjoy sharing my photography with many hundreds of people, who always seem to appreciate it.

It all started back in 1965, when I was in my twenties. The local newspaper ran a feature on my camping trip to Iceland. A few weeks later, a member of a Women's Institute asked if I could go along and talk about my experiences. Although I was then shooting mainly in black-and-white, I had about 160 colour slides from the four-week trip.

Once one W.I. had seen a selection, others requested a visit and, over a few years, I showed 'Camping in Iceland' to twenty different audiences.

While teaching full-time, I had to limit my speaking activities. However, once I took early retirement I aimed to expand. I compiled a brochure with notes about my presentations, details of my fees, a brief biography, plus a few 'unsolicited testimonials'. Then I found a list of societies in the local library and did a mail-shot.

As well as W.I.s, I was soon visiting gardening clubs, local history groups, travel clubs, townswomen's guilds, natural history societies, camera clubs, retirement fellowships and so on. Sometimes I am invited to a luncheon club with a good meal thrown in as well as my fee!

Today, with an established reputation locally, most enquiries come as a result of personal recommendation – or are repeat bookings. I have a standing engagement with one society on the same date each year!

## A range of choices

Thus it is important to have a varied selection of titles. Of the presentations in my current brochure, seven are holiday 'travelogues', four are spin-offs from local history books and guides which I have written, while four are the result of 'photographic projects'. Each of these was pursued over two years or more with the deliberate intention of producing a slide-show.

The most successful has been 'Twenty-Five Centuries of Hampshire'. I photographed many historic sites, often when groups like The Sealed Knot were performing re-enactments. Arranging the slides in periods from the Iron Age to the 20th Century, I prepared a 90-minute version for historical societies and a shorter version for other groups. '25CH' has been seen by over 50 societies and the project also resulted in a six-meeting adult education course, which I am about to give for the fifth time.



*Our favourite holiday destinations are the Greek islands. Above, A village postmistress in a Cyprus hill village, included in 'Aphrodite's Island'. Facing page, top: this slide, of a cat sitting on the table of a deserted taverna, was taken on the island of Skopelos and is included in my talk 'Greek Enchantment'. Facing page, bottom: two slides from the many hundreds taken for my 'Twenty-Five Centuries of Hampshire' project. The Sealed Knot performing a re-enactment of a Civil War skirmish at a site near Basingstoke; a carved capital on a Norman column in Romsey Abbey, illuminated by the setting sun through the panes of the west window.*

In preparing a presentation, I use sequences of slides to illustrate the 'story' that I am telling, throwing in plenty of facts and anecdotes. (I am an inveterate hoarder of guide books and information leaflets!) I use quite a large number of slides in each talk, keeping each slide on the screen for only a short

time. Where a sequence tells its own story, I play a short piece of appropriate music on tape.

When my wife and I go on holiday, she shoots print film with a compact camera for an album, while I shoot slides, always with the idea of 'stories' at the back of my mind. An off-season holiday in Crete





*'A Kingcup by Any Other Name' is a carefully researched presentation, photographed over a two-year period, on the origins of the names of common English wild flowers. My use of twin screens comes into its own, with habitat shots and close-ups (using the superb 50mm f3.5 MD Macro Rokkor lens) shown side by side. Incidentally, 'cowslip' comes from Old English 'cow slop' – or cow dung – a flower which grows in well-fertilised meadows! (Ashley Church, near Winchester)*



*My 1999 holiday resulted in a presentation called 'By Rail Through the Canadian Rockies' which is proving popular with many audiences. It includes these two shots, of rafting on the Bow River near Banf (top left facing page), and of the boardwalk community Telegraph Cove, on the coast of Vancouver Island.*



*Autumn beeches: Having written and largely illustrated a Visitors Guide to the New Forest for Landmark Publications, I now receive many bookings for my slide show 'The Attractions of the Forest', which includes this shot of beech trees at their colourful best in early November.*

**Could you write a feature like this?  
Why not have a go and send it for consideration!**





resulted in a talk with a bias towards wild flowers and archaeological sites. Over the next eight years, fees from this talk paid off the full cost of the original holiday, which can't be bad!

I use two Minolta **X-700** bodies, with a range of MD lenses, some Minolta, some independent brands, from 19mm to 400mm. My 'standard lens' is a 28-70 zoom. I've never seriously considered converting to auto-focus, as I continue to get good results with the manual equipment which I am thoroughly familiar with.

The importance of two bodies, apart from having a replacement in case of failure when travelling, is to have one loaded with Velvia or Sensia 100, while the other is available for use with, for example, Provia 400 or Ektachrome 160T for shots in low or artificial light. Although I use mostly Fuji film, I use Agfa's processing facility, so that my slides return in CS mounts for use in CS magazines in my two Reflecta CS



*Mother and child elephants in Hwange National Park, taken on a holiday in Zimbabwe (before the start of the current troubles). I found a sturdy monopod, braced against the side of the safari vehicle, invaluable for holding my 400mm lens steady. My Zimbabwe slide show has been seen by 46 different societies so far.*

projectors. I happened to receive one of many thank-you letters while writing this article. This excerpt neatly sums up my approach to combining photography and 'public speaking': "our members not only enjoyed the well put together information but also the excellent slides, with the musical interludes coming as a pleasant

bonus... we shall be calling on you again sometime in the future".



*Gerald's fee for a presentation is £35, plus travel expenses. He mostly operates within 60 miles of Southampton, but would consider travelling further afield if accommodation was also provided. Contact him on 023 8026 1192 or [gponing@clara.net](mailto:gponing@clara.net)*

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# DAVID FREEMAN

David and Jane Freeman run Incorporated Arts Ltd, a fashionable Brighton wedding and commercial studio – and shoot illustrative images exclusively on Minolta 35mm









**DAVID FREEMAN** first borrowed his father's Minolta XG2 at the age of 12, and three years later won his way into print in a *Practical Photography* and *Wildlife* magazine joint competition.

He joined the Royal Sussex County Hospital as a junior medical photographer and darkroom technician, part time, at 18, and remained an enthusiastic amateur while studying for a Sports and Science degree and working as a personal fitness instructor. After six years, he found the opening he had been waiting for in fashion photography of evening and wedding gowns, and this led naturally to that most difficult but rewarding self-employed career... as a wedding photographer.

Running a highly professional and design-conscious business with his wife Jane, he now photographs more than 50 weddings a year and is recommended by over a dozen of the top country house hotels in the region. His main workhorse is his Dynax 9, backed up by a 7 and a 505si, but he's used every recent generation of Minolta – XG1, XGM, X700, 7, 8 and 9xi. He likes longer lenses, using two 28-105mms, an 80-200mm APO, and an independent make 50-500mm zoom.

David's love remains landscape photography – which he sells to commercial clients from a "scan and originals" library of over 2,000 carefully edited views.

He is building up the advertising and commercial side, as their superbly printed eight-page brochure shows. Clients include Origins (an Estée Lauder subsidiary), Specsavers, and Brighton & Hove City Council. Watch out for calendars, cards, mounted prints and future exhibitions in their area.



*All photos are scanned from David's original 35mm slides using the new DiMage Scan Elite 5400 with no adjustment for colour or exposure except the misty view on the left, which is auto adjusted.*

*Incorporated Arts Ltd can be contacted on Brighton (01273) 298955.*







# GOODBYE MAINE ROAD



JOHN FRYER

on Manchester City's  
home, 1923-2003

Some events happen only once in a lifetime and so demand to be photographed. Manchester City's last match of the season was to be such an event, as it was the last time they would play at Maine Road, their home for eighty years, before moving across the city to the Commonwealth Stadium.

Not being assigned to cover the match itself, I was free to do some personal photography, some of which would probably be used in a local paper, so I decided to travel as light and as inconspicuous as possible, and settled on using my **Minolta 700si** plus Minolta 50/1.7 and Sigma 24/2.8.

With so little equipment, I was able to walk the mile or so to the ground with everything carried in my photographer's vest under a light bomber jacket. I may have looked to be carrying too much weight, but nobody could have suspected I had camera equipment on my body!

With pre-match entertainment within the ground starting at 1pm, I arrived to snap whatever I could outside from about 12.30pm.

I was in time to catch some of the players arriving and being mobbed by fans for autographs, but my favourite is one of Sean Wright-Phillips looking rather bewildered as he is herded into the stadium. There was a carnival atmosphere with many fans taking photographs of their friends outside the stadium, and the police had an easy afternoon.

I caught two mounted officers chatting together, completely unaware of me. Many fans were in fancy dress and very willing to be photographed. In fact, nobody refused my requests. Some candid shots were taken, but these were mostly where people added to the picture, rather than being the central point of interest.

Two hours and three rolls of film later, I was able to return home, very pleased with my afternoon's "work".







Above: Sean Wright-Phillips. Facing page: a young fan shows off the results of some really hard work. Left: for sale, and farewells.



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# NO STRINGS

## wireless flash

GARY FRIEDMAN  
explains why it's  
so useful to learn!

I remember a time when Minolta was feeling unusually innovative – when it felt it could leapfrog past its competition and once again shake the world as it had done with the introduction of its SLR autofocus platform in the early 1980s.

With the introduction of the xi-series of cameras, Minolta seemed to set for itself a very ambitious goal of turning their cameras into Apple Macs – the user need not have known anything about photography in order to use them.

Regardless of whether this goal was actually achievable, the xi-series introduced the automatic zoom feature for “auto-composition”, the improved flash hot shoe, the little cards that would be inserted when a specific kind of picture was desired, and a **wireless flash system** that continues to be the best the industry has to offer. Although most of these xi-series innovations have faded away, the wireless flash feature not only remains, but has been improved upon steadily over the years.

Minolta's newest instruction manuals do little to make this technology all that clear and understandable, even though wireless flash is probably as important to location photographers as the invention of TTL (through-the-lens) flash was to the rest of us – a brilliant technology that makes perfect, off-camera flash exposures embarrassingly simple.

If you're a budding studio photographer on a budget, the technology is no less important – it gives you the freedom and functionality of wireless at a significantly reduced cost. This article explains the technology and the applications, and to help the reader appreciate the newest improvements to the High-Speed Synch (HSS) flash system as implemented in the Dynax 7.

### How it works

Minolta has developed the ability for flashes to communicate with each other “in-band” – that is, instead of using radio, the flashes themselves can send tiny bursts of light in a morse-code-type scheme. These pulse widths are too low in intensity to affect the final exposure, but strong enough to communicate with any other flashes in the vicinity – even



*Dynax 7 with 5600HS flash lets you shoot wide open on a sunny day (1/2,000th in this case) and still get the benefits of wireless flash. Here, the wireless flash with a small softbox was set to the left of the subject, who was standing in open shade.*

when they are reflected off the walls, ceiling, or the subject.

This scheme allows even the tiny pop-up flash to control several off-camera flashes at once without the need for cables. This is a high deal if you've ever had to struggle with the cable method on a regular basis! By generating long and short pulse widths of light at relatively small intensities, the camera's built-in flash can tell the other flash units when to start flashing and when to stop (based on how much light has hit the film).

The camera can also address flashes individually across four separate channels – for example, a typical wireless command might be structured like “Any flashes set to Channel 1, with 2:1 ratio set to :1, turn off NOW.” Having addressable flashes like this comes in very handy when two Minolta flash photographers are shooting in the same vicinity, and don't want their wireless flashes interfering with each other.

Not only can the flash communicate in Morse code, but it can also “spread out” the total light output by providing a steady stream of low-intensity bursts of light rather than just one large one. This ability allows for two very different features:

1 – You can control light output and make decisions in real-time by outputting a stream of small pulses and waiting for the camera sensor to assess if the film has accumulated enough light.

2 – You can shoot with flash at a much higher shutter speed than normal. Rather than waiting for the shutter to open all the way before triggering the flash, the flash is told to output several consecutive flashes at once whose intensity is right for the subject (as determined by a pre-flash).

This flash pulse stream seamlessly illuminates the “traveling slit”<sup>1</sup> which the film sees with a fast shutter speed, resulting in even exposure. Amazingly, the Dynax 7 has combined the ability to do HSS with off-camera flashes, something the Canon flash system still can not do. This means you can shoot outdoors, wide open, and still have your remote flash expose everything automatically. This is actually quite a technical achievement, and someone should give Minolta an award for figuring out how to do this.

The picture on this page shows how that can be used. Look at the lighting conditions – look at the depth of field. No other system can do this.



So, to review, here's what happens, from the moment you press the shutter release to the moment the second curtain closes:

- \* First shutter curtain opens all the way.
- \* Built-in flash fires a "Morse code" that tells all flashes in the room to start outputting light.

- \* A sensor within the camera body looks at the film.

- \* As soon as the sensors decide that enough light has reached the film for a proper exposure, the built-in flash sends a second "all flashes off" Morse code command.

- \* The flashes stop outputting light. (Is 'outputting' even a word?)

- \* The second shutter curtain closes.

The above sequence is modified somewhat when using pre-flash, but this article is designed to educate, not confuse! An important feature of their wireless system does not appear in any manual: You CAN use multiple flashes on a subject, all on automatic, all placed wherever you please. In this scenario, the camera will issue the "all off" command as soon as it decides that the frame is well-exposed, REGARDLESS of whether the "proper" amount of light was the result of just one flash, or a combination of two or more flashes.

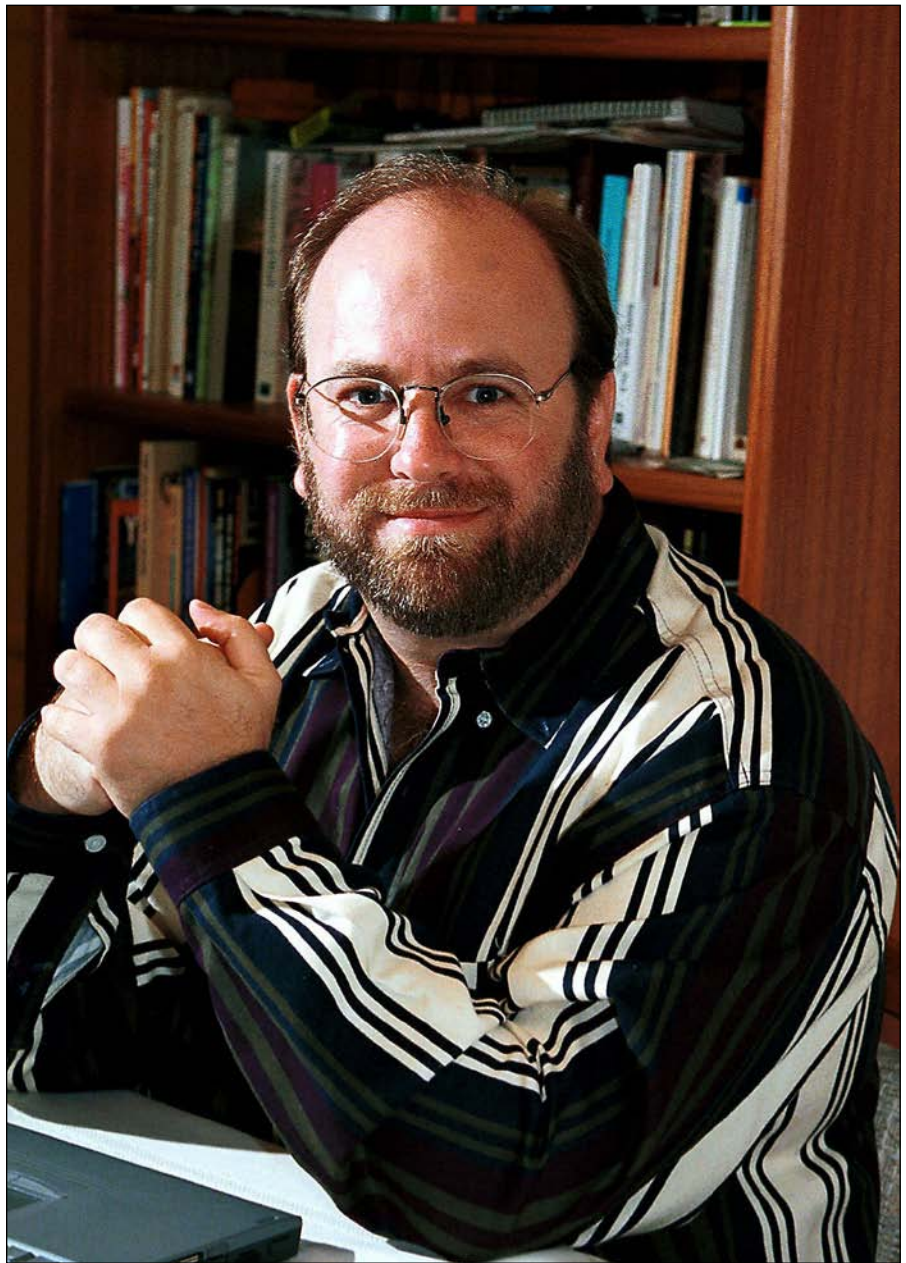
## Ratio Mode: Is it worth it??

An impressive feature is the flash system's ability to automatically balance more than one flash to produce a 2:1 illumination ratio without resorting to measuring distances or using flash meters. This is where things can get very confusing for most people, because not all options are supported by all camera bodies or flashes and none of it is explained well in the literature. There are two ways to do ratio flash.

The first and most common is for the off-camera flash to provide 2/3 of the light, and for the on-camera flash to provide the remaining 1/3rd. This can be achieved on the Dynax 7 by switching to "Wireless" and selecting "Ratio" on the display. (Other Minolta cameras, like the Dynax 9 or the 700si require you to press and hold an obscure button while shooting in order to have the built-in flash provide the fill light.) The picture on the right shows a sample of this lighting technique.

There's another way to do 2:1 ratio, where BOTH flashes are off-camera. Unfortunately, this requires the use of a discontinued product, Minolta's Infrared Wireless Flash Controller, which gets mounted on the camera's flash shoe. In execution, the two off-camera flashes must be manually set to provide either 2:1 or 2:1, while the IR Flash controller is set to "Ratio" mode.

Dramatic results can be obtained when both flashes are off-camera, and with little effort – no measuring distances, no using flash meters, etc. See the top photo on this page.



*Example of ratio flash using 2 off-camera flashes. Unseen flash on the left was set to 2:1, the one on the right (which was equidistant) was set to 2:1).*



*This portrait used two unmodified flashes set to ratio mode – one off-camera (2:1), the other on-camera (2:1). Everything else on automatic.*

Technically, when using the IR Wireless Flash Controller (WFC), the following sequence of events occur when you press the shutter release:

- \* The first shutter curtain opens all the way.

- \* The WFC fires a "Morse code" that tells all flashes in the room to start outputting light.

- \* The sensor within the camera body looks at the film. As soon as the sensor sees enough light to provide 1/3 of a proper exposure, the WFC sends a signal that tells the 2:1 flash to stop.

- \* The other flash (set to 2:1) continues to output light. The "all flashes off" Morse code command is then issued when the sensor sees a proper exposure.

- \* The second shutter curtain closes.

You can do the same thing without the IR Wireless Flash Controller. On-camera or off-camera, the automatic 2:1 ratio feature is a little constraining since it requires you to use relatively slow (1/30th of a second for Dynax 9; 1/60th



of a second for Dynax 7) shutter speeds and to manually set the flashes for their respective outputs (either 2:1 or 2:1).

A better approach exists which does not require the WFC or putting the flashes into manual modes: simply set up your two flashes on either side of your subject, placing one flash the square root of two times as far away as the other.

Examples – half the power, 1.4 times the distance; quarter power, two times the distance. The Inverse Square Law applies to this.

During exposure, the camera will fire the “all off” signal as soon as it sees a proper exposure from ANY OF THE FLASHES (probably the closest one), resulting in reduced light from the flash that is further away.

This means you can even do 1:4 lighting (by moving the fill flash twice as far away from the subject as the main flash), and 1:6 ratio (by moving the fill flash the square root of six times further away than the main light).

And it also means that you can shoot with whatever shutter speed you want when using the Dynax 7. What could be easier? Admittedly, you do need the space. If all your flashes are forced to be at equal distances in a small studio, you need ratio control the ‘proper’ way.

## “Control” Mode

A very confusing part of the flash’s user interface has to do with the ‘controller’ function. What does it do, and why would you ever need it? Well, let’s start with the example of the built-in flash on most modern Dynax cameras. The built-in flash can either:

- \* act as a regular flash by putting it into TTL mode (this is the mode most people use it in)

- \* act as a controller for off-camera flashes by setting the wireless mode to “WL Control”.

- \* act as a ratio controller for 1 off camera flash, with the on-camera flash supplying 1/3 of the exposure light by manually setting the wireless mode to “WL Control” and setting Ratio mode to “1” (as in the lesser of 2:1).

Well, larger flashes such as the 5400HS and 5600HS can do the same thing while mounted on the camera’s hot shoe. What is the advantage to using the on-camera flash for control signals rather than the pop-up flash? Well, none, really. Such a big and powerful flash ought to be used off-camera to really take advantage of its power. If you own a 9xi, though, then it can be a necessity (unless you happen to own an IR Flash controller, which was designed specifically for the 9xi for this purpose).

## Experimenting Helps

Just to demonstrate the dramatic changes that can occur from even subtle changes in lighting, here is a series of shots,



*Results of using flash in different configurations (all on automatic setting): Top left: on-camera flash (yuk!) Top right: off-camera flash. Left: off-camera flash with umbrella. Below: ONE flash over shoulder with two front reflectors (see text) – Wow! This last shot uses only ONE FLASH, and again shows off the versatility of this flash system in automatic mode. The flash was placed BEHIND the model and over her shoulder, so that the bottom of the flash “beam” just touched her hair, and the majority of the beam hit the reflector placed out-of-frame, on the right. The right reflector was angled to reflect some of the light on to the model’s face, and some of it to the reflector placed out-of-frame to the left. This secondary-bounce light then illuminated the left side of the model’s face.*







*One-light setup for the final shot. Flash is over shoulder, and two large white reflectors bounce the flash first to the right and then the left side of her face.*

showing one model and ONE FLASH using a multitude of flash positions.

## Shooting with DiMAGE 7

One of the advantages of using the **DiMAGE 7i** and **7Hi** digital cameras is that they can be used with the newest 3600HS and 5600HS flashes in wireless mode - either as a digital proof camera (to verify correct lighting, ratios, and to see shadows), or as the final product. Unfortunately, I have had much frustration getting this camera to behave the same way as a film camera in the studio, since pictures were constantly overexposed.

There are some differences between digital and film you should bear in mind:

- \* The sensor is VERY sensitive to overexposure — I find I must often underexpose by one full stop in order for the studio shots to look acceptable.

- \* Can't do 1:2 Ratio Mode — Because of the inability to calculate exposure in real-time, the DiMAGE series cannot control 2 flashes in ratio mode. This is even if you put a large flash set to Ratio Control atop the digital camera.

- \* Latitude seems to be narrower than film— Check out the extreme tests shots shown here, one with digital, one with Fuji Superia 200.

- \* Don't rely on auto white balance — it's best to force white balance to sunlight.

- \* Color Balance too perfect — An awful thing to complain about, but still... I usually add some warmth either through in-camera settings or *Photoshop*. If uncorrected, the images tend to be too "cold" for my tastes as compared with film for portrait use.

- \* You cannot turn off pre-flash. If you have your flashes and your camera on manual (as opposed to TTL) settings, the pre-flash is completely unnecessary, and

yet it cannot be disabled. The upshot? There is about a 1/4 to 1/2 a second delay between depressing the shutter release and taking the picture. If you like capturing the decisive moment, using wireless flash on this camera makes it even harder by virtue of this unnecessary delay.

## Best-kept secret

I have often joked that there are only two people in the world who understand the brilliance of the wireless flash system — the guy who invented it, and Phil Braden at Minolta USA. Three if you count me, but I learned most of what I know from Phil. But the fact is, very few Minolta flash owners who have read the manual would ever know about any of this, or the different ways in which it could be used.



*Digital vs. Film comparison of extreme subject: Black dog, near-white background. The DiMAGE 7i series is hyper-sensitive to exposure errors when it comes to studio flash. The image on the left was digital, with the curves manipulated to make the blacks appear black without losing too much shadow detail. Image on right was scanned from negative, no curve adjustments.*

Keeping it understandable by not trying to explain complexities is one thing, but on page 45 of the 5600HS(D) flash manual, it states "Multiple flash (sic) cannot be used." Not true! As mentioned earlier, you can have 10 flashes illuminating your scene, and the camera will send the "all off" signal just as soon as it decides there is enough light for the exposure, regardless of where the light came from or how many flashes were responsible.

The Dynax 7 manual strongly infer that if you want to use more than one flash off-camera, then you must buy the Infrared Wireless Flash Controller (now discontinued). Again, not true! You only need the IR Wireless Flash Controller if you want to control two off-camera flashes in ratio mode.

## Why Minolta is still leading

Recently Canon introduced their wireless flash system, in which you can dial-in automatic ratios from 1:2 to 1:8.

Drawbacks? The camera's built-in flash (if it has one) can not be used to trigger the off-camera flashes — you MUST put one of the (very expensive, 5600HS level) flashes on-camera to act as a controller.

Canon's system does not do HSS with wireless — a feat so far only possible with the Dynax 7 and 5600HS. Finally, it is rumoured (I have not seen first-hand evidence of this) that Canon's exposure system will get confused easily if the wireless flash is *in the shot*, whereas the Minolta implementation seems to be immune to this common situation.

Compared to other wireless solutions and conventional wireless transmitters and radio slaves, Minolta's pioneering solution continues to be the least expensive and the most versatile.



*Gary Friedman is a freelance photographer and writer based in the USA.*





# ZOOM IS THE NEW STANDARD

RAY LEA

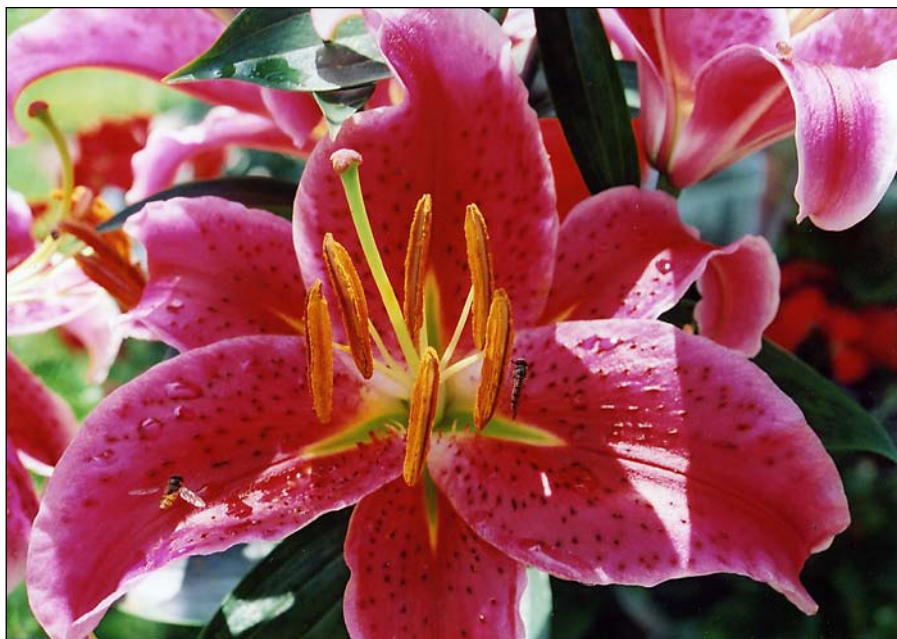
reckons the quality  
gap has been closed

The term "standard lens" has always referred to the lens that comes with a new SLR camera. These days the lens is invariably a zoom whereas the standard used always to be a fixed lens of 50-55 mm (with a few exceptions). I retain a strong affection for the 55mm lens that came with my pre-zoom SLRs. Compact and fast such a lens would probably deliver better sharpness aperture for aperture than any other focal length. It would be faster, too, f.1.7 being common, giving a very bright viewfinder image and able to take pictures hand-held in lower light levels, and with slower films, than today's standards. With a focal length giving a very "natural" coverage (roughly equivalent to human vision), and capable of extreme close-ups when fitted with an accessory (such as bellows, tubes or a good quality close-up lens) the 50-55 was a superb optic that is far too underrated these days.

But, of course, it is not as versatile as a zoom. To alter the relationship between camera and subject the photographer had physically to move rather than alter the lens focal length. Now one turns a sleeve on the lens and observes the change on the screen. This of course is highly convenient and the overriding advantage of a zoom. But there was something to be said for shifting oneself and by so doing discovering new angles on a subject that staying in one spot does not achieve. So zoom users should also try different positions relative to their subject and not simply rely on zooming.

Fan though I remain of the fixed standard (which I still use when its particular talents are required) I have to confess that I delight in my zoom lenses, particularly my latest Minolta standard zoom.

This came with my 505si Super, a modest camera yet with a very versatile specification, lightweight, a delight to handle and highly competent in performance. It suits me very well for general photography. The lens is a 28-



*Top: the sharp performance of a modern standard zoom lens is a revelation. This matches any 50mm of the past. Above: the close-ups possible with a 28-80mm set to 80mm.*

80mm design with maximum apertures ranging from f.3.5 to 5.6. It is quite compact (though not as small as the one fitted to the Dynax 5), takes 62mm filters and has a nicely weighted short-throw zoom action.

There are various other standard zoom specifications, some with shorter and

some with longer telephoto settings but the 28-80mm is a very useful compromise – as all such lenses must be. Only quite recently have such lenses started at 28mm – a distinct advantage over the formerly ubiquitous 35mm. 28mm is a very creative focal length for landscapes, architectural photography



and many subjects which require or work well with a wide-angle view. With good close-focus ability and its considerable depth-of-field this 28mm lens can capture quite small flowers in close-up with a wide-angle, sharp view beyond.

But then, at 80mm it is also a very useful short telephoto with an excellent close-up setting for small subjects as well as being the ideal focal length for portraits, a wide range of landscape shots and others which allow slightly distant subjects to fill the frame. Of course this lens also includes those stalwarts the 35mm semi-wide angle, the 70mm short telephoto and the original standard of 50-55mm, plus every focal length in between,

All this would be of little avail if lens performance was below par. But as one would expect of any Minolta the 28-80mm gives a very good account of itself. While there is by now little surprise in it giving very sharp, distortion free results at 55mm or 80mm, that this far from expensive lens can also satisfy at 28mm to the point that it is an excellent choice for architectural photography, once a victim of 28mm optics in terms of poor geometry, is remarkable. This lens, at all focal lengths, is perfectly usable at its maximum apertures and improves to a high standard when closed by a couple of stops. It is a lens of excellent contrast and delivers typically Minolta colour vibrancy with subtlety.

When zoom lenses first started to appear, mostly of telephoto design, it certainly became a dream to one day work with a good quality standard zoom of medium range. One could foresee so many advantages in being able to go out and about with just one, multi-focal length lens expanding on the normal standard design.

Much though I enjoyed using my old 55mm (and still do when its special qualities are relevant, particularly speed in poor lighting) I don't like to think how many good shots got away because I just did not have the most suitable focal length with me, or because shots were missed as I changed lenses

People who come new to photography in this 21st century, be it using film or digital, simply accept that they will use zoom lenses for all their pictures. "Old timers" such as myself know how different things used to be when it was necessary to carry a range of lenses (at one time all metal and heavy) to be prepared for a diverse assortment of subjects.

Nowadays there are zoom lenses of far greater coverage than a 28-80mm – the 28-200 or even 300mm is becoming quite commonplace. But a modest specification standard zoom is a great go-everywhere companion, light, quick and easy to use whether you want to take something small in close-up, a wide or more restricted view, some action shots or candid or set-up portraits.

The possibilities with a 28-80mm zoom



*Top: contrast, freedom from flare and the quality of the out of focus image are much improved in today's 28-80mms. Above: but a 50mm fast lens still has its uses...*

are very great and I am very grateful to have lived long enough to be so equipped. But, if you have such a lens, do be aware of its possibilities and extend

these by making good use of the fastest films available. The photographer has never had it so good.







**The Dynax 4.  
EISA European Camera of the Year 2002/3.**

## Minolta pulls off

Proud as we are to have scooped both awards, we realise the results present something of a dilemma.

With two Dynax cameras coming out on top, which really is best?

EISA clearly believes it's the Dynax 4. Being the world's smallest and lightest 35mm AF SLR, with one of

the fastest AF speeds in its class, this feature-packed camera was always a contender for the top award. Especially at its budget price.

And who's to say EISA's wrong?

TIPA would, of course: they selected the Dynax 5. The smallest and lightest SLR in its class, it is also the only





**The Dynax 5.  
TIPA Best 35mm SLR Camera in Europe 2002/3.**



## the double in Europe.

one with a 1/4000<sup>th</sup> shutter speed, super wide 7 point AF system and LED imposition.

It also has the fastest continuous shooting of moving objects of any SLR in its class, the fastest AF system and the most responsive predictive focus control.

All clearly reasons why it got TIPA's vote.

Which camera deserves yours, of course, is for you to judge. But whether it's the Dynax 4 or 5, at least you'll know that one of Europe's top two photographic associations agrees you've chosen the right camera.

And that both of them agree you've chosen the right manufacturer. Minolta



## Website information

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

## Club Points

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

## Insurance Scheme

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

## The Photostore

Adrian Paul's email is: [photostore@tiscali.co.uk](mailto:photostore@tiscali.co.uk); his telephone is 01302 738334, and his fax is now 01302 768671.

## Advertising move

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

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

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

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