

I MINOLTA TA G E MI

Vol 4 No 33
WINTER 2002-3
Photo by
Roger Tate

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 may only tackle the fault that needs repairing, just like a car repair. If you have equipment which needs repair, you can still send it in for a Club Check service, 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.

Overhauls

The difference between the Club Check, a Repair and an

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

Extended Warranty

The **Minolta Extended 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 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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David Kilpatrick looks at the way in which digital photography is developing – and how it's changing the way we use pictures.

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

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John Fryer is a freelance news and PR photographer who found himself without a commissioning publisher after planning to shoot the Commonwealth Games. Here's how he channelled his cut-down commitment and covered three of the events 'on spec' with his Minoltas.

22 Working on Ice

Nick Lovick had the unusual experience of working in the Antarctic Ocean with the Merchant Navy in South Georgia, and documented a few of the sights with his Minolta.

24 Digital Camera Report: Dimage 7Hi goes professional

David Kilpatrick takes a strictly professional view of the new **Dimage 7Hi** and its features – especially the studio flash compatibility. With pro studio flash 'still life jobs' and location PR experience behind it, the 7Hi does look like a working professional digital SLR.

27 Digital Scanner Report: the Dimage Scan Dual III

Continuing this issue's digital tests, David finds that the speed and quality of the **Scan Dual III** transform the task of scanning slides when using a fast PC. In deference to our readers, this test was conducted entirely using a Windows PC system (our normal production computers are Apple G3 and G4 machines).

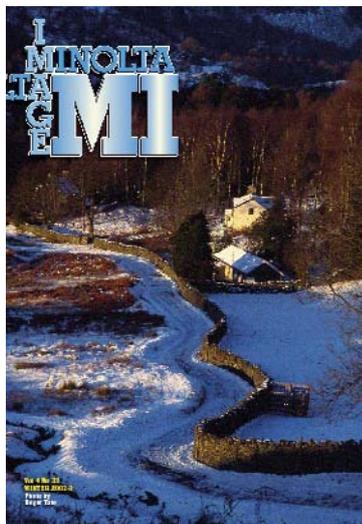
32 Quest Workshops

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

34 Club Events

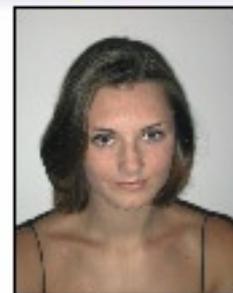
Including Duncan McEwan's 2003 programme of photo weekends in Scotland.

35 Membership, Subscriptions & Website Information



MI #33. Winding lane to Elterwater, photographed by Roger Tate of Kendal, Cumbria. Minolta Dynax 600si, independent 70-300mm zoom lens, polarising filter, and Kodak Ektachrome Elite Extracolor 100 film.

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flash
photography
means to
you?



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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.

You will by now have seen many advertisements plugging digital phones which can take and send photographs. The actual quality of these is so far below the normal standard that even a TV screen is a better image, and they are very coy about showing what you REALLY get. Some of the examples shown would not actually be possible with the phone-camera.

However, this is the future. The digital image, which can be taken at no cost to the photographer once the camera and memory card are purchased, is replacing the notebook or diary as a way of recording events.

You may argue that the camera has always done this, and that your carefully captioned and dated negative files amount to a record in picture diary form. Perhaps you even use a date-back camera.

But it's not the same. Your digital files generally live on the computer, and are there for a long time. When the time comes to put them on a CD, you can also put a slide show program on the disk, and even get them shown in order.

Last winter I can tell that I ventured out to photograph the snowy conditions twice – on January 2nd and January 15th – and even tell what time of day it was, because my digital files include all that information. As the pictures are disposable, and have no cost, I was also shooting little things like our new cat seeing snow for the first time, and the local supermarket running out of milk. Shows how popular goats' milk can be!

Later in the year, we bought a **Dimage X**, and inevitably it passed to daughter Ailsa and went to college with her in the autumn. We can now log on to her picture website, and see her and friends punting, partying or whatever she chooses to file on this free internet space. One of the most impressive sets of pictures from this little pocket camera came from their visit to a rock concert in London, and despite the hand-held low light conditions, it would be hard for a film camera to have matched the results. – **DK**

DIGITAL DIARY

The camera
is replacing the
pen

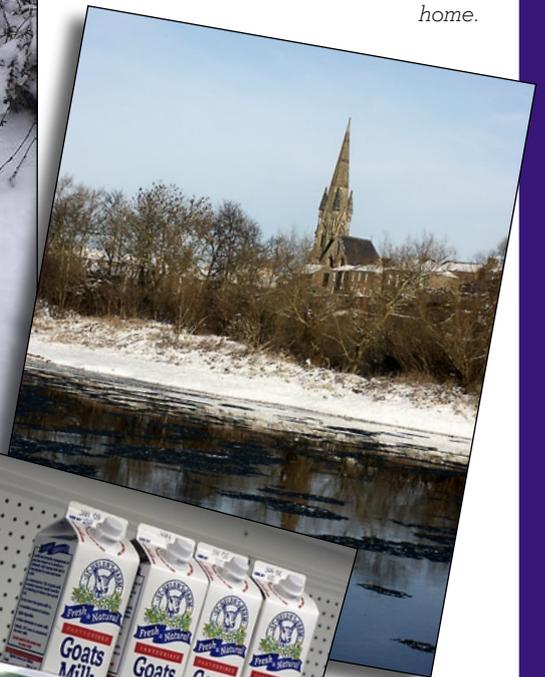


Ailsa's best shot of JJ72 in concert, above. In theory digital cameras can't really do this very well, but in practice they beat film. She was able to adjust the exposure by viewing the image on the camera's LCD screen, and composed the shot the same way. Below, my digital 'diary' snaps from the January 2002 cold snap provide a much better reminder of the conditions than a diary would. Since using digital cameras, we have shot many more everyday pictures of personal interest, returning to the same sort of picture-taking which used to happen when everything was shot on black and white and processed at home.



Winter pictures on Dimage 7i.

Minolta Image Win



FROZEN ACTION

I love figure skating. I always have, which may be odd considering the fact that I can't do it! As a combination of art and athletics it has no equal.

I got into skating photography though my daughter. When she was small, she was watching the Olympic skaters with my wife and me. She decided she wanted to skate and has now been doing so competitively for eight years. Of course, I photographed my daughter on the ice at competitions. Other parents saw my shots, and decided they wanted me to photograph their children as well. It's grown from there into a very satisfying hobby, and has given me the opportunity to get to know some lovely and very talented young ladies and their families. Not a bad deal.

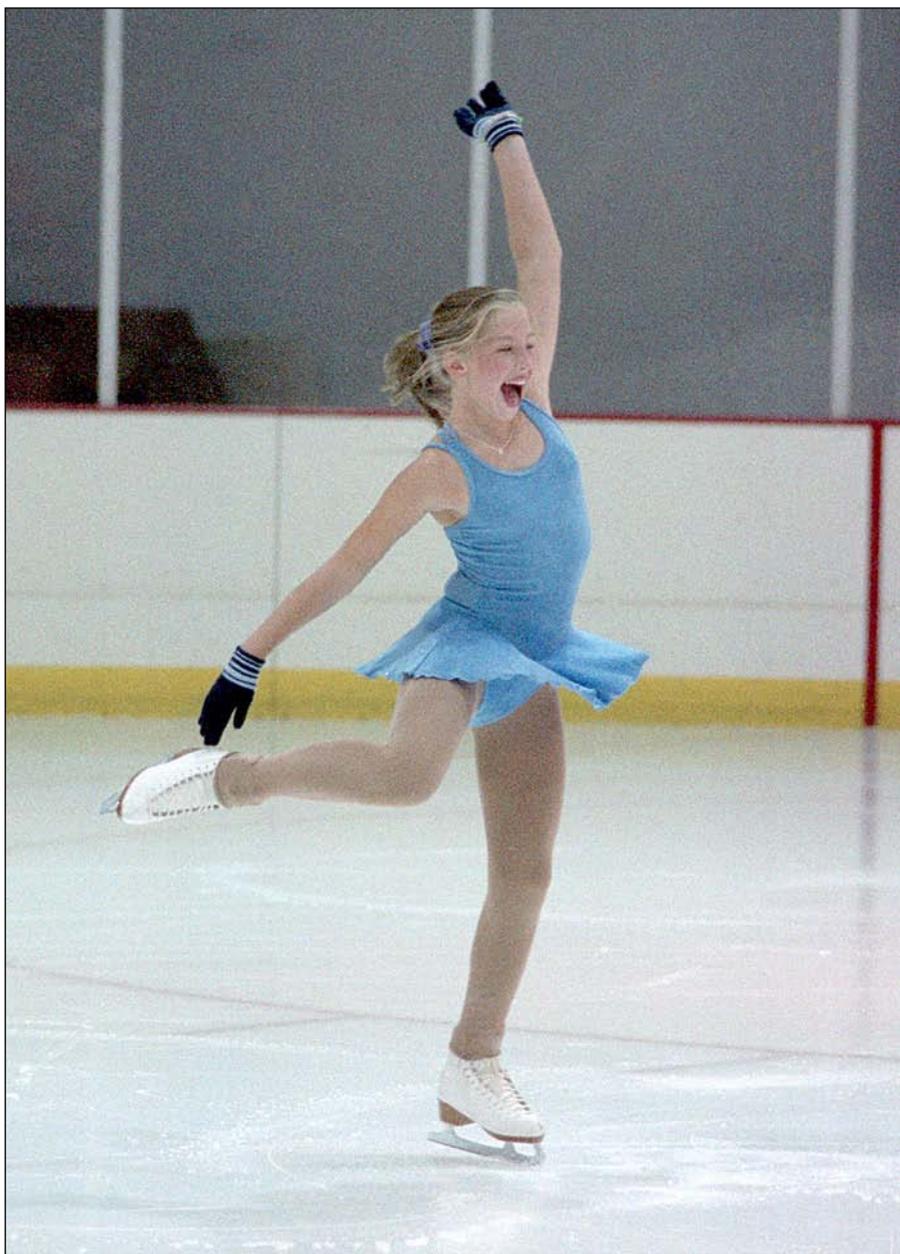
The gear I use, while state of the art, makes up a very small kit. The camera is a **Dynax 7**, with the **VC7** vertical grip attached. The grip allows me to use the camera in portrait orientation for long periods without fatigue, and gives me a handy backup power source. The lens is the workhorse **Minolta 80-200mm f2.8 APO G HS**.

For support I sometimes use a Manfrotto monopod, but I normally shoot freehand. Flash is dangerous to the skaters, and the rinks are normally not all that well lit. Therefore you need a fast film to capture action. I use **Fuji Press 1600**. This film seems to have the best combination of color, grain and speed.

Exposure setting is simple. Use manual exposure, and take an initial measurement off the ice. Then set the camera to overexpose the ice by 1 to 1.5 stops. This gives a good negative, and since the rink is evenly lit, you don't have to worry about variations. The matrix meter, while usually very reliable, can be fooled by the often very large tonal difference between the skater's outfit and the relatively bright ice. Using manual settings prevents exposure problems.

The 7's AF system is excellent for this sort of work. The camera is set to continuous AF, and the central sensor is selected. The f2.8 lens allows the camera to use all the capabilities of the dual cross sensor, which allows the system to track very well. Once the camera has acquired focus it usually follows

Mike Lipphart catches young figure skaters with fast film



Mike's daughter Jackie in an 'Attitude' spin, top – no technical data supplied – and 'just goofing around' above. The fast films used by Mike (Fuji Press 1600, for which the closest normal retail equivalent is Superia 1600) show quite strong grain when scanned directly from the negative. All photographs are continuous focus motordrive on Dynax 7.



Above: Graziella, split jump, 1/500th at f2.8 but still some action blur. Left: Taylor in 'harem girl' costume. 1/500th at f4.



Below: Nikki in a spiral, and right, 'layback', both 1/750th at f3.5 on motordrive.



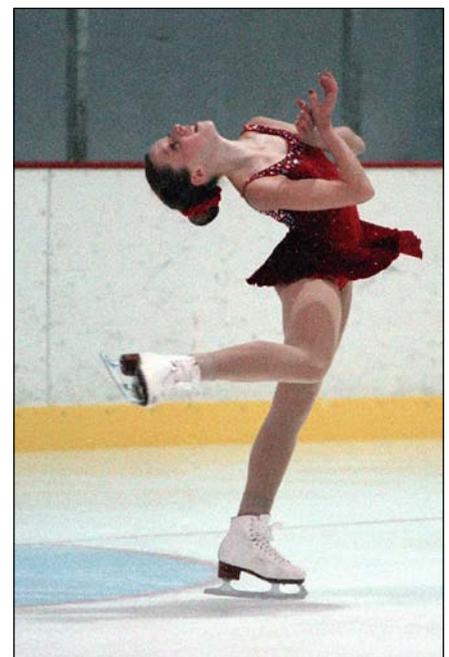
the skater with no problem. The 7's AF system is easily the best Minolta has made, better even than the 9's.

Now that the camera is focused and tracking, we have to take pictures. The zoom lens allows you to use as much image area as possible regardless of where the skater is on the ice – I keep the skater filling as much of the finder area as possible. The 1600 film, while very good, does not stand much cropping. So you need to keep your subject framing as ideal as possible in-camera. You don't have much room for adjustment later, unlike with finer grained films. This is the major reason for the VC7. Most of my shots are in portrait orientation to make the best use of film area. After five or six hours of shooting, an overhand grip is exhausting. The VC7 makes things much more comfortable.

Experience and timing are valuable here. You will find after a while that moves such as jumps and spins are preceded by a very recognizable setup approach. When entering most jumps for instance, a skater will skate backwards and lift one skate from the ice preparatory to the jump. There are also characteristic moves when entering spins and so forth.

Timing is also essential. When I started, I didn't take into account the delay between pressing the shutter release and the firing of the camera. I ended up with a lot of shots of skaters' backs, not exactly what I had in mind.

To get started, go to your local rink. Get acquainted with the managers and the local club. You will find that once they know you the kids are more than happy to show off for you, and taking pictures of them doing so is a lot of fun and good practice for you both. When you get the shots back, give a few to the kids – it's great public relations. Shoot a lot and have fun. That's what it's all about!



IMAGE

Space

Light coming through trees is a subject you can look for at any time of year.

*Below, sunbeams through a summer spray of a watering system, by **A. C. T. Gadd** of Dunstable, Beds.*

[MINOLTA X-300, 35-70MM

ZOOM LENS SET TO 50MM, KODACHROME 200 SLIDE FILM]

*Right: winter trees taken by **Mike Hanford** of Warsash, Southampton.*

[MINOLTA DYNAX 700Si, 28-70MM LENS, FUJI VELVIA 50 SLIDE FILM]

Our open gallery pages for the best of your slides, prints and digital images

Enter up to nine images each quarter. Each picture used will earn a reward of film or digital supplies – and all entries will be considered for cover or feature use

**NEXT DEADLINE
FEBRUARY 14TH 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 film (or, in future, appropriate digital supplies).*





IMAGE

scope

COINCIDENCES of shape, form and colour: on this page, black church in Iceland by **Peter Karry** of Ashtead, Surrey. [MINOLTA DYNAX 9Xi WITH 24-105MM LENS, 1/4 AT f22]. Bottom: Brighton, taken by **Christopher Mole** [DYNAX 7 WITH 300MM LENS, PROGRAMMED EXPOSURE]. Facing page: top, a wonderfully coloured sunset at Barassie Beach by **Vivek Pali** of East Kilbride [MINOLTA DYNAX 7, WITH 28-105MM LENS; 1/5TH AT f16, KODAK EBX, POLARIZER]. Bottom, from a digital scan of a colour slide made in a Dimage Scan Dual, Dunnock Beach by **Keith Scott** [MINOLTA DYNAX 700Si, WITH 24-85MM LENS AT APPROX 28MM, AGFACHROME 200 FILM].









Seasonal subjects are always nice to see in competitions! Facing page, top – spider's web on a gate, in frost, by **David Smith** of Belper, Derbyshire [MINOLTA DYNAX 700SI WITH 70-210MM LENS, FUJICHROME SENSIA 100 FILM EXPOSED FOR 1/30TH AT f4]; bottom, a frosted knot on a rope tying up a gate, by **Roger Tate** of Kendal [MINOLTA DYNAX 600SI WITH 70-300MM, POLARISER, FUJICHROME SENSIA 100].

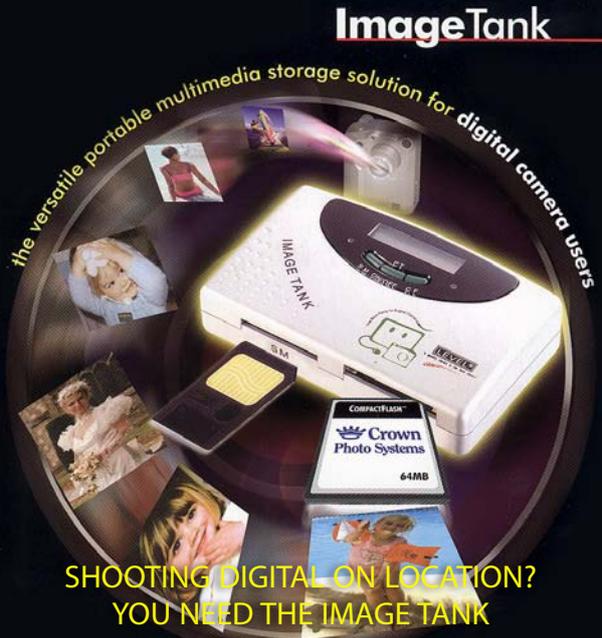
On this page is a lovely colour print, as ever, by **Bill Shaw** of Bolton – we never look at people's names, but Bill's prints can always be identified by their wonderful colours anyway! [MINOLTA DYNAX 800SI WITH 90MM MACRO LENS, FUJICOLOR SUPERIA 200].

Get your entry in – closing date for the next edition June 4th 2002. Send to: Image Space, Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso, Scottish Borders TD5 7BB.



Every winning photo in IMAGE SPACE wins a prize of Fuji Professional film until further notice.

We will normally send 5 rolls of assorted film types, similar to the film used for your winning entry – slide entries will receive slide films, negative entries negative films, and black and white entries, monochrome film. This may vary subject to film provided.



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LOW LIGHT FAST FILM!

Raymond Lea finds
800 speed transforms
even simple cameras

The photographs with this article were all shot in available light. No flash was used – or indeed any tripod. All were taken hand-held. “Available light” is the term used to describe taking pictures when light levels are low but remain photogenic if captured naturally.

It is a very interesting, potentially very rewarding type of photography to explore, but it can seem off-putting. The vast majority of outdoor photos are taken in sunshine using quite fast shutter speeds and mid-range to small apertures. It's interesting that despite their incredible technology today's cameras expose most pictures at the selfsame speeds and apertures that used to be the norm in simple point and shoot cameras forty or so years ago – 1/125th at f11 and close incremental variants still dominate.

When it comes to working in low-light levels someone such as myself, who has been taking available light shots since the 1960s does notice some distinct changes, however. Maximum lens apertures have a big rôle to play when the light drops, and whereas lenses used to be of fixed focal length with fast maximum apertures of anything from f1.4 through to f3.5 the vast majority of lenses are now zooms some of which kick off at f3.5 but are more likely to be slower than f4.

New films boost speed

Counteracting this “disadvantage” for low-light work is the tremendous improvement in film technology (which also must apply to digital). Restricted light automatically suggests fast film. In the distant past black and white enthusiasts were best catered for with ISO 400 emulsions such as Kodak's legendary Tri-X which could be processed to produce quite fine grain and good tonality.

Nowadays we have even better black and white films of greater speed to make hand-held available-light photography much easier. This is fine for spontaneous, quick working shooting but for landscape type AV work where fine gradations of tone are important it is still preferable, in all media, to set your camera on a tripod and use slower, truly fine grain film.



Your timing when shooting dusk or night scenes is very important. You need to be there just before the light fades from the sky, to give some colour in it for the best effect – but of course the lights on floodlit buildings, illuminations and in windows need to be lit. The top shot was taken in the centre of Marlow at dusk, using Fujicolor Superia 400 film, with an exposure of 1/125th at f2.8. You would think that the night scene below it would need exactly the same exposure, since the highlights are provided by the street lighting (etc) but in fact the exposure to get a good print was 1/30th at f2.8. When your lab prints the negative, it will tend to lighten up shots like this and make them appear greyish. Giving some extra exposure helps the automatic printer produce a more acceptable result.

There are now colour print films rated at ISO 400 which, when well printed, yield a quality of image that is breathtaking. In a 5 x 7 print grain is invisible, sharpness extraordinarily high and colouring both rich and natural. In the speed stakes slide film remains the Cinderella, though ISO 400 emulsions are worth exploring if high technical quality is not essential.

"Available light" photography covers a variety of circumstances. There is that time at the end of the day when dusk brings subdued but often very attractive lighting and colouring, especially in the sky. In town dusk can combine beautifully with street and building lights. Shots often turn out best if lights can be portrayed with some light and tone left in the sky but there are also many opportunities when the lights show up brilliantly against pitch black.

Hand held by daylight

On bright days there can be opportunities for taking pictures indoors which come into this category. Sunlight coming in through a window and picking out, say, an ornament is one example.

Using a short focal length lens, shutter speed not lower than 1/60th and at least ISO 200 film the home can provide all manner of subjects to shoot at around $f5.6$. There are also sheer dull day conditions which come into the AV realm. I've included a close-up of a passion flower taken in a greenhouse on a very overcast day. Being quite flat, the flower does not ask for much depth-of-field and was shot with the superb 28-80mm zoom (at 80mm) fitted to my **505si Super**. Using **Fuji Superia 400** film it was taken hand-held at 1/60, $f5.6$.

Use of ISO 400 colour print film really is the key, in conventional photography, to easily achieved available light shots these days. A film like Superia 400 has



Natural morning light on a mantelpiece ornament – 50mm lens, 1/60th at $f4$ on ISO 400 film. Catherine wheel passionflower taken in very dull in a greenhouse – see story for details. Landscape, bottom, taken at dusk on ISO 400 film using a zoom, hand-held 1/125th at $f4.5$.



Top left, dusk snapshot has remarkable quality on Fuji Superia 800. Above, pressing the lens flat against a window provided support for this church interior shot with no tripod. Top right, Albert Hall interior (see story) on Superia 800. Bottom right, hand held Christmas street lighting in Marlow, 1/60th at f2.8 on 400 speed film. All photographs from colour prints.

such fine grain, excellent fine detail sharpness and rich but not overdone colouring which provides fine results in contrasty conditions but also bright pictures from dull illumination.

Using a fastish (f2.8) fixed lens I have found ISO 400 to be well suited to capturing sharp hand-held images in town at night. Working at or near maximum aperture I shoot as slow as 1/30th sec, bracing myself against a wall or lamp-post to help obtain a steady picture. This technique also works well at dusk when the shy retains some colour.

As an "available light" enthusiast what has shaken me this year is the discovery that Fuji's ISO 800 colour print

film produces prints that are virtually indistinguishable from ISO 400 in terms of technical quality, and indeed where colouring is concerned may actually seem preferable. This films extra stop speed (which I am sure could be pushed) gives even more scope for photography in low-level light. At a Prom concert this year, using my trusty old **Minolta AF-C** compact (minus flash with its superb f2.8 lens) I took some incredibly high quality interiors which still look superb blown up to 12 x 8 laser prints. Of course, a great deal of available light photography should be done with your camera firmly fixed to a tripod. The long exposures this allows, no matter what the film speed,

explores subject areas too dim, or too demanding in the need for exacting quality, that hand-held cannot cope with. But, if you load up with a reasonably fast film, and overcome the reluctance some people have to trust the quality of their lens when used at its maximum apertures, there is great scope for taking unhackneyed, rewarding pictures. No matter if they do not always come out successfully – at least you tried. I must say the results I have had from Fuji ISO 800 colour print film will encourage me to try even more available-light photography this winter, so an SLR will be kept permanently loaded with this amazing film.



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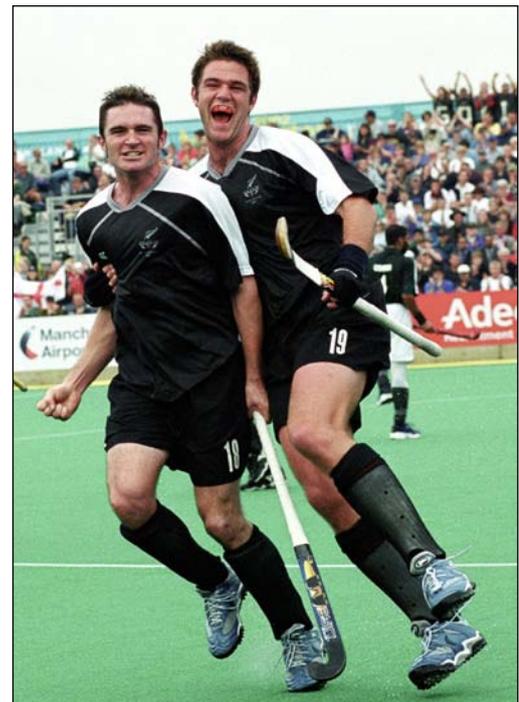


John Fryer found his own place at the Commonwealth Games

Photographing at a major sporting event must be the dream of every aspiring sports photographer, and with the 2002 Commonwealth Games being held in Manchester, many must have bought tickets mainly for photographic purposes. However, everyone knows that a press pass, given to professional photographers working for newspapers and press agencies, usually gives the holder a more favourable position, and it was necessary to apply by mid-October 2001 to have a chance of getting one.

A press agency in London, for whom I had been working for about five years, confirmed it would be interested in pictures and would therefore support my application, and I just made the deadline.

About three or four weeks before the Games started, I received my badge, but this had to be further checked within a week of the Games starting, when the coveted photographer's bib, allowing





access to all events, would be handed over.

With photographer's bib and a healthy supply of film – some of us still use it – I was ready to look for all the action!

Unfortunately, I then found out that 'my agency' was in receivership and couldn't commission me, so there was no guaranteed payment. Contact with other agencies proved fruitless, so it was a case of taking the shots and hoping they would sell.

The one good thing about this, though, was that I could choose which sports to cover and so was my own master! Well, there were 17 sports to choose from over the 10 days of competition. These were quickly whittled down, as Shooting was 200 miles away at Bisley; Badminton and Cycling were 15 miles away in Bolton, which meant increased travelling time, despite the well-organised media-transport.

Now down to 14 events, I jettisoned Boxing, Judo, Lawn Bowls, Netball, Squash, Table-Tennis, and Wrestling on interest grounds. This left Aquatics, Athletics, Gymnastics, Hockey, Rugby, the Triathlon and Weightlifting, which would give enough action to keep me interested.

As some of these were scheduled to take place simultaneously, further choices had to be made. I decided to miss Athletics completely, as this would have ample coverage, and I would not receive a coveted inside-track pass. I gave Aquatics a miss also, as there was limited space for photographers.

This left Gymnastics, Hockey, and Rugby, all of which offered the chance of getting good action shots; the Triathlon, which gave three disciplines and



John Fryer selected the games to cover on the basis of commitment to distance, time and photogenic potential – in the absence of a paying commission. On this spread are examples of his hockey coverage, all shot using his Minolta Dynax 700si with an independent brand 300mm f2.8 AF lens, and Fujicolour Superia 400 film. Our reproductions are from John's own scan files. He can be contacted on 0161 434 1407 for PR and Press commissions.





Weightlifting, which offered interesting facial expressions.

Now down to five events, I planned my diary, and ended up ditching Rugby and missing the Gymnastics session I had planned for, because of a change of scheduling which I had not checked! I, therefore ended up covering four Hockey matches, including the two finals, the Triathlon cycling section and a Weightlifting session .

There were no problems photographing any of these. Weightlifting was held in a theatre setting with tiered seating. Photographers could use any free seats in addition to the allocated positions at the very front and half-way to the back, the latter position requiring 300mm or 400mm f2.8 lenses. Lighting was 1/250 at f2.8 with 800 ISO. In fact, any interested spectator could have got the same pictures, and some indeed had better seats than the photographers. The only stipulation was that flash and tripods were not allowed for any event at the Games, including the medal ceremonies.

The hockey positions were benches at two corners which was ideal, and so gave the professional a better position than the spectator for goal-mouth action, but spectators could easily have covered much of the action with a 200-400 lens. I used 400 ISO film , but 100 or 200 ISO would have been adequate with my F2.8 lenses.

The Triathlon cycling took in the centre of Manchester and, despite the crowds, the photographer's bib with a polite "Excuse me" gave me a good position. An **80-200mm f2.8** was more than adequate.

The Weightlifting didn't produce as many extreme facial expressions as I had hoped, but I was generally pleased with the results from the Hockey matches, which have made sales. The Triathlon gave me the opportunity of looking



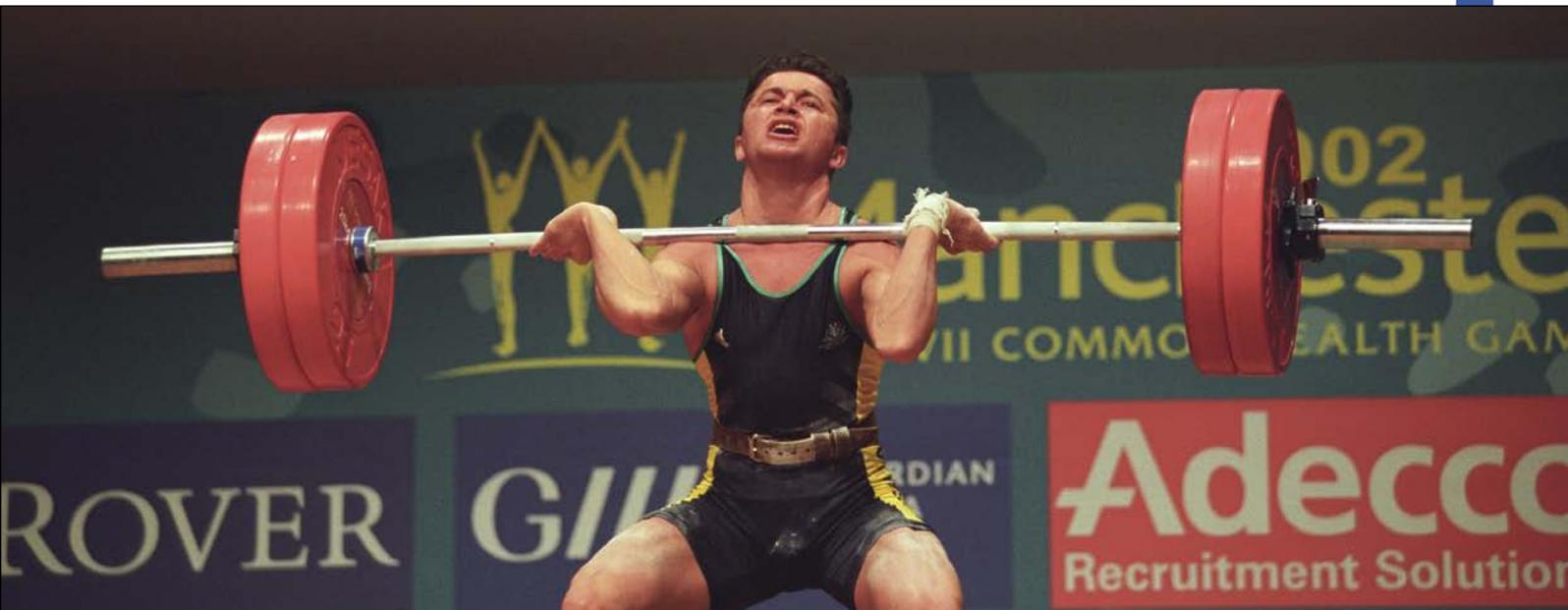
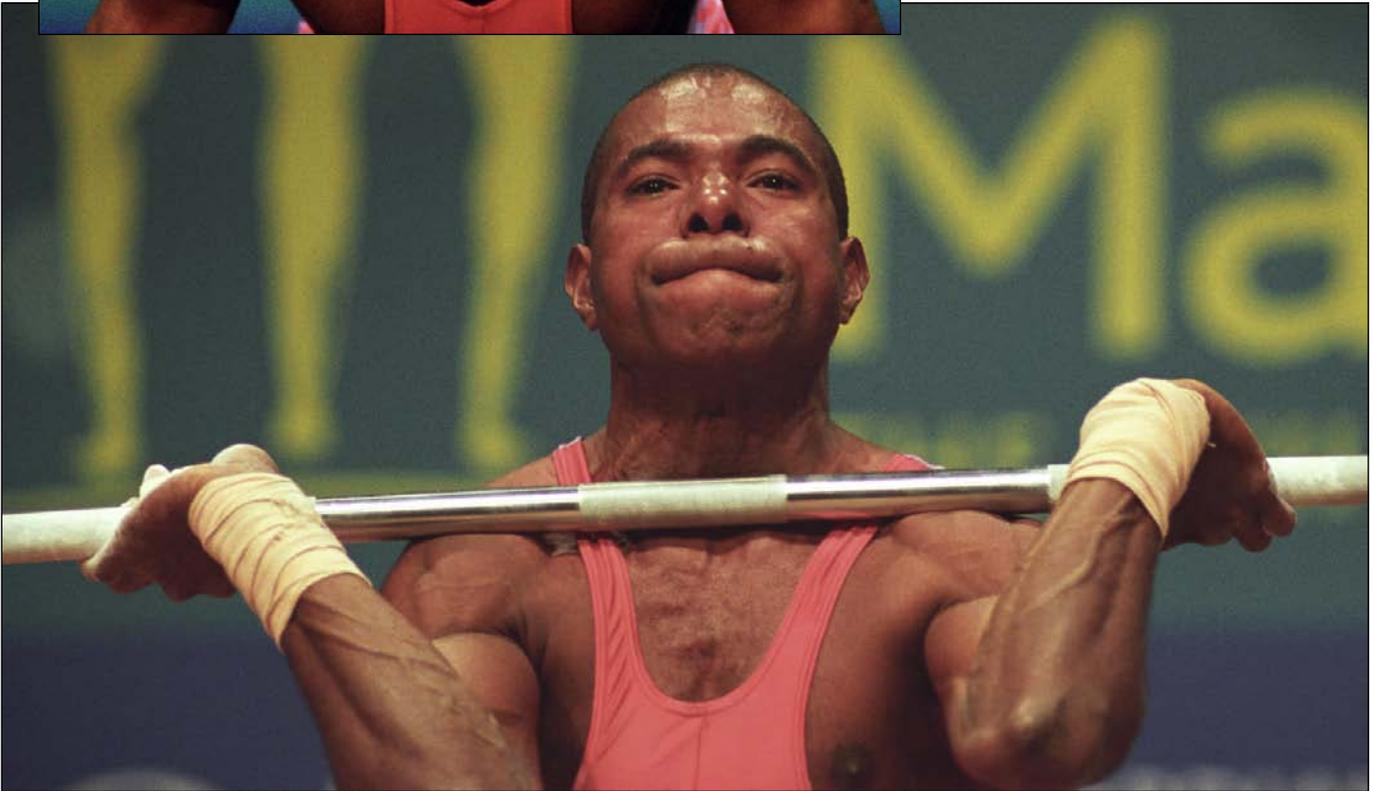
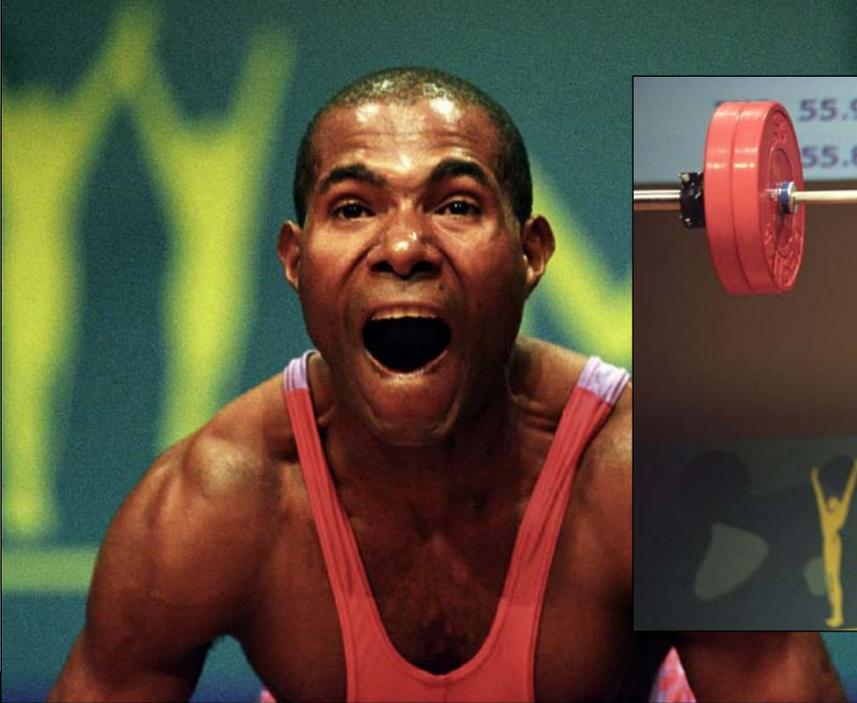
for spectator behaviour. The Triathlon, Marathon, Cycling and Walking events could quite easily have been covered by anyone, as they took place on public roads.

With no employer, I am still looking for sales, and do have a coveted photographer's bib: Number 058. Any offers?

John used his 300mm for the triathlon cycling stage, above, with Fujicolor Superia 400. In the weightlifting arena – with theatre-style seating and stage lights – he used an 80-200mm f2.8 with the faster Fujicolour Superia 800 film.

MINOLTA IMAGE is looking for your stories and portfolios now for 2003 – could you provide an article like this?





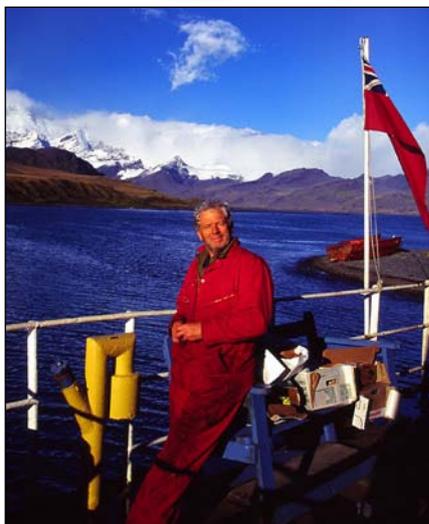
WORKING ON ICE

Nick Lovick
enjoys the
warmth of his
Orkney home
after working
in a frozen
southern hell

During my training in the Merchant Navy, I was sent to work on the MV Saint Brandan down in the Falkland Islands and South Georgia for six months. When I first heard of this I was looking forward to a nice warm summer in the UK so the prospect of three winters in a row was quite disturbing! However, it proved to be interesting and brought up some great photo opportunities.

As I was going to be away for 6 months and had to take all my work gear, weight was at a premium. Therefore I just took the basic photographic equipment with me. This consisted of a **Minolta 7xi** body, **28-105mm** and **100-300mm** Minolta lenses with skylights and polarisers, a lens brush and plenty of lens tissue. I chose the 7xi over the 9xi as it has an on-board flash, cutting out the need for a separate flash unit. The 7xi developed a fault, and I had to send home for the 9xi. I should have taken both in the first place.

When working I routinely use a padded bag for the body and one lens, with a compact case containing the other lens clipped to my belt. The slide film was **Kodak Elite 100** and the print was Truprint's best 200 — which, incidentally,



handled the job very well. If going now, I would take **Kodak Supra 400**. I did not take a tripod, partly because of weight, but mainly because they are no advantage on a rolling ship! I used both cameras on programme mode (fully automatic): the 9xi needed no exposure compensation for the snow, but with the 7xi I took it down one stop.

Everyone knows where the Falklands are, but few people realise that South Georgia is in fact in the Antarctic Ocean,

not the South Atlantic — so is a lot colder! There are over a hundred glaciers on the island and the seas surrounding it are filled with icebergs, both from the glaciers and from the Antarctic continent. The coast line is similar to Western Norway, and the sea in the bays and inlets often freeze over during winter. All this makes for very photogenic winter landscapes.

However, working in such an environment brought major problems — the first one being that I was there to work, not take pictures. Quite often the best pictures would have been of the ship's crew loading and discharging the vessel. As I played a part in this, it would have been frowned on if I had downed tools and picked up a camera. When I did get the chance to grab a camera, there was certainly no time to fiddle with filters and complicated settings. The weather — and light — changed so rapidly that if you did not get the shot immediately it had gone.

When the sun was shining, being winter, it was low in the sky. The high mountains cast vast shadows half the day and caught the light the other half. This meant that you had to know where you wanted to be at which time of the day



so that the light was right. If you didn't do this, then you had problems with contrast – either very bright mountains in the background, which took away from the foreground, or huge areas with no highlights.

Another problem I encountered was taking pictures on a rolling boat at the far end of the 100-300 mm zoom. Although my hands were steady on the camera, the rise and fall of the deck and the moving target often lead to motion blur. Having to use a wide *f*-stop to cope with the low light exaggerated the problem.

When the ship was at sea we often encountered bad weather (as you do in the South Atlantic and Antarctic in the middle of winter). The decks were often awash with water, which meant you had to stay inside. Also, we encountered icing, which is where the spray freezes as soon as it touches the cold steel of the ship, making it slippery under foot. This meant I had to take pictures through wet, dirty windows which softened the lines in the photos slightly, taking away the harshness of the actual situation. In some ways I liked this effect, but I feel it didn't show a true record of what was happening.

One situation which illustrates these problems was when an RAF Hercules did a mail drop for the Marines at King Edward Point (opposite page, bottom picture). The four civilians used the Post Office like anyone else, but, oh no, not the Marines. They had to have it dropped out of an aeroplane! I was clicking away happily, when suddenly the film started rewinding.

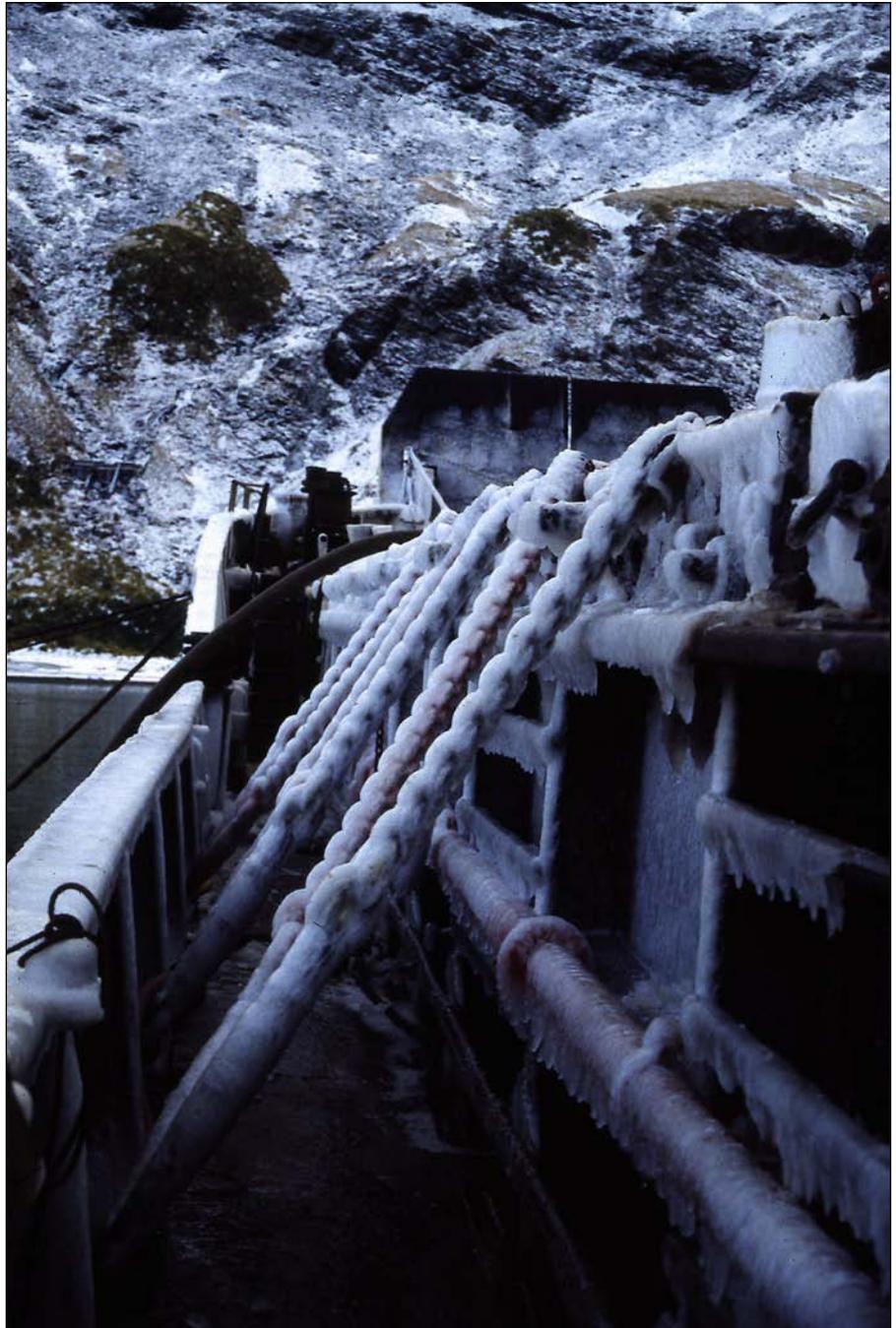
Fortunately, like all good photographers, I had a spare in my pocket. I got one print of the actual drop with the plane, parachute and the red smoke made by the small boat in the sea. These three points of interest are quite a long way apart (I had to use the 28-105 lens), but they do form a triangle of interest.

Despite the difficult lighting conditions and the other problems I have touched upon, in a good number of my pictures the sun did shine, I caught the lighting right and ended up with some pictures I am very pleased with. If I went back again, weather permitting, I would be more aware of the problems and how to overcome them.

And in particular, I now never travel without two camera bodies!



Pictures: opposite, bottom, the mail drop at King Edward Point. Top of this page, two of the Saint Brandan's crew (in orange) with marines going to pick up the mail drop. Note the frozen sea. Far end of 28-105 lens. Right: Icing on the Saint Brandan. Fill in flash would have accentuated the icicles on the pipes. Small photo on facing page – not me, but my shipmate Shaun enjoying the sunshine.



Hi FIVE - A TRUE PRO 7

David Kilpatrick
tackles pro work
with the Dimage 7Hi



The Dimage 7Hi is a very good looking camera in its black finish but the lens, TIFF image quality and all the main features are found in the lower cost 7i. Don't feel forced to change - the 7i is not 'obsolete'.



The **Dimage 7Hi** is not a replacement for the **7i** - as we have seen with both stocks and advertising for the 7i continuing - but a professional version with a faster shooting rate (large buffer memory) and the critical addition of a studio flash synch socket.

Since our test sample of the 7Hi arrived, I have found that the selectable colour space makes some difference when sending files to third parties, or to printers. You can opt to have the profile of the colour image embedded in the file, which means it will be correctly interpreted by alien systems.

I do not find the increased shooting speed of much extra value personally, since I tend to be quite sparing in my shooting habits, but the first outside job I had to tackle was a PR shot for Transco and involved children. Lots of 'em, in an infants class... I can assure you the ability to shoot without having to wait at all between pictures DID count then!

The slightly higher quality of the display, and of the rear LCD preview screen, are worthwhile extras but the truth is that a perfect shot on the 7Hi is exactly the same as a perfect shot on the 7i.

There is an additional level of JPEG quality available in the 7Hi which is almost as good as a TIFF file. I found this took more time to write to the card, and that the format of the file - for whatever reason - was not recognised by some programs, or by the Epson printers with built-in card slots for printing direct. These printers will not recognise a card which has TIFF files on either. It only takes one unrecognisable file on a card to stop the printer reading all the others - so if you shoot for direct printing with a 7Hi, you should set 'Fine' quality only and stick to that! That's what I use anyway, it's perfectly good enough for all normal uses.

The studio flash socket is a wonderful addition and I may buy the camera for

Left: gas pipeline company Transco had donated a sandpit (bigger than this, and outside - in the rain!) to a Berwick primary school nursery class. The 7Hi provided a good 28mm view, fill in flash with ambient light result and a set of photo quality digital photolab prints. Right: see article.

This photograph was taken in our studio using studio flash and a Dimage 7Hi with the lens set to approximately 125mm focal length, and an aperture of f9.5 (from EXIF image data)

If you want to see how this Dimage 7Hi shot compares with the Nikon D100 or Fuji S2 Pro SLRs, send a £2 postal order and address label to us and we will send you a copy of 'Master Digital Photographer' which featured the same image full page from these cameras. Send to Master Digital 5/2002, Icon Publications Ltd Maxwell Place Maxwell Lane Kelso Scottish Borders TD5 7BB





Studio still life with the Dimage 7Hi for a press advertisement. Above, a normal view with the lens set to 7.3mm (28mm equivalent) and the camera quite low; above centre, a shift of camera position only, to photographer's standing height, and much closer. OK, I stayed close in case it fell over! Right, similar images used for a black and white advertisement, with all the text created in Photoshop 7. A new 'web' business venture.

this alone. The screen does not dim at all when used with normal level modelling lights. Getting the exposure right was not so easy; studio flash is powerful stuff, and getting 'down' to f8 or f9.5 (the smallest available apertures on the 7Hi) at ISO 100 can prove very difficult.

We solved the problem by investing in new **Elinchrom** flash – one Style **600S** head and two Style **300** heads. These flash heads turn right down to 1/16th power with fully continuous slider control, and proportional modelling which can easily be switched to full for focusing. They have to be used on minimal powers for many shots, such as 1/4, 1/8th or 1/16th for different heads respectively – and a large diffused umbrella (or in our case, soft boxes) can help too.

The wine and chessboard shot on the previous page was taken with the earlier flash kit, normal **Elinchrom EL500** and **EL250** heads and additional **Prolinca 125** to light the background, and for this I had to use a neutral density filter because the lights were forced to be so close. Moving them further away changes the sizes of the reflections in the bottles. Even so, you can see how well the digital camera tackles studio still life.

On this page is a real-life project with two examples of how versatile the 7Hi's true wide angle zoom can be. These instruments are products which are sold by a new business of mine, and pictures were needed for website and

printed advertising use. In the studio, my standard working background is a 10 foot wide, very long, extendable painted canvas roller mounted Lastolite 'clouds' effect. It is a neutral grey and can be walked on, without heels, while the irregular pattern hides small marks.

With such a large background, the 28mm end of the lens could be used for radically different angles. The two colour examples show what a very different slant this can give to the same shot.

For the curious, there are no wires or clamps used here. The instruments are very lightly built, but well balanced, and the bouzouki has been stood on its end without support. I do not advise this with other people's goods! I was able to shoot quickly, and be pretty sure that if I saw it 'going' I would be able to grab it in time...

The black and white advertisement was put together for *Folkwords*, a North East England events programme magazine published by The Sage Gateshead, an arts centre. It is all done in *Photoshop 7*, converting the files to black and white and adding text with appropriate sharpening.

Digital cameras have transformed life – and budgets – for many businesses, and investment in a small studio facility combined with a studio-capable camera like the Dimage 7Hi is well worthwhile for any distribution, marketing or manufacturing businesses. Photographic

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skills are needed too, and as a professional I must defend my colleagues against 'D-I-Y'! But I also have to be realistic. Digital imaging enables you to learn from your work, as you shoot. You can erase each unsuccessful image and take another one.

For the professional, the Dimage 7Hi is a highly economical alternative to investment of about £2,500 in an SLR system which will offer little more.

We were testing the **Kodak 8500 Digital Photo Printer** while using the 7Hi, and one of the features of this printer is that it prints a 10 x 8 shape are on A4 paper. If you use a 35mm shape 6 megapixel camera, you have to crop the ends of the image. The 7Hi fits exactly; you can compose in the finder, print, and lose nothing at all to speak of in format cropping. The 5 megapixels of the 7Hi are worth just as much on a 10 x 8 print as the 6 megapixels of a big SLR – those extra 1 million pixels are all cropped off when you make an 8 x 6 or 10 x 8 print!

The looks of the 7Hi are of course superb – I have defended the silver colour of the 7 and 7i, especially for keeping cooler in hot sun, but the black 7Hi does look the business.

Finally, we have found battery life no better with the 7Hi, but investing in a new set of 2000mAh cells and treating them with kid gloves – no early recharging – has sorted that totally. Follow the rules and things work.

DIMAGE SCAN

DUAL III

David Kilpatrick tries out the USB 2.0 enabled high resolution, high speed budget 3rd generation

Film scanners are catching up rapidly with the recording range of films. Five years ago the average film scanner couldn't read any detail into the highlights of an overexposed black and white negative, or any detail into the shadows of a Velvia transparency.

The **Dimage Scan Dual III** indicates just how far we have come. The performance of this scanner, in terms of actually getting shades of colour distinguished in the difficult highlight and shadow areas, exceeds that of any £15,000 machine on a decade earlier.

It also functions – as tested here on a new Dell 2.5 gigahertz Windows XP PC – with a speed which would have been unthinkable. The total average time taken to produce each 28 megabyte full page scan (2820 dpi) is less than three minutes including saving the final image to disk, and it would be easy enough to do 20 scans an hour. The productivity is double that of previous scanners.

The Scan Dual III uses a USB 2.0 interface, and the slowness of the first USB systems is eliminated by this newer standard. The FireWire interface found on higher end scanners scarcely performs any faster, because the limits are imposed not by the USB 2.0 but by the speed of scanning and program operation.

It comes with *Adobe Photoshop Elements* 2.0, for both PC and Mac, and I can's



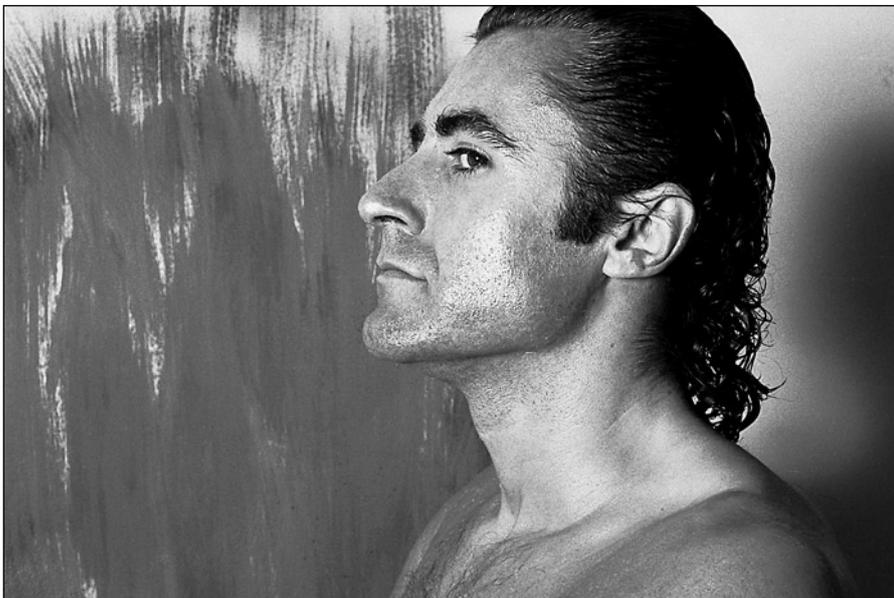
praise this cut-down version of *Photoshop* too highly. We actually do all our work here using RGB files – the CMYK conversion happens when the file is written for the printers, from the completed page. *Photoshop Elements* does 90 per cent of what *Photoshop 7* will do, but without CMYK.

There are some omissions which are hard to live with, like the absence of true levels and curves controls, but *Elements* will probably be the only image manipulation you need if you have never worked with full *Photoshop*.

As the Minolta scanner driver includes the levels, histogram and curve functions which *Elements* omits, you find yourself doing more of the tonal adjustment at the scan preview stage. This is the correct way to use a 16-bit capable scanner like this; the huge 4.8 density range is not 'real' only theoretical, and no film exceeds a 4.0 range anyway, but having 65,000 tonal steps for each channel of R, G and B means you can make big adjustments in the driver, and still end up with a smooth, step-free final 24-bit colour file.

An example on this page is the black and white portrait of singer John Parr taken back in 1982, and quite fully developed. Lighting, make-up and styling by Shirley and camera operation by me – bravery in the studio by John! This is the first scanner I have used which has been able to catch the skin gradation on this portrait without burning out. An S-curve shape was applied to block up detail in his hair and imitate a Grade 4 print. It was effortless and really smooth.

The scanner does not have Digital ICE like the more expensive **Elite II**, but has a 'dust brush' function which imitates this using software. Set to the default medium setting, no image sharpness is lost, but not much dust is removed either. We used this scanner for the cover, for all the slide illustrations in this issue including *Image Space*, and most of these



Top: the Scan Dual III is very light and small, but well enough made to inspire confidence. Middle: the film holder for strips takes six negs (the mounded slide holder takes four). Scanner on Dell PC system, and bottom, scan from a black and white negative of singer John Parr (1982!).

are hopelessly filthy on arrival. The state in which slides reach us has deteriorated greatly since most photographers stopped bothering to project them, and compared to digital files, they are barely usable in most cases. Two of the slides used in *Image Space* required over 100 dust spots removing manually, even after using the 'dust brush' function on the scanners.

A second function is called 'Pixel Polish' and this works only with colour images. It appears to adjust levels, colour and certain types of sharpness in an automated way, and the effect on pictures is either totally wrong (sunsets, night scenes, low key, high key) or wonderful (most average snaps). Pixel Polish only has one problem – when you preview a strip of film (4 slides or 6 unmounted frames) it must either be applied to ALL the final scans or none. I expected that pressing the Polish button would apply to each frame singly, but no – you either have it on for a whole batch of scans, or off. Since some scans do not need it and others clearly benefit, this is a pity.

Set-up of the scanner requires the film holder to be removed (auto, press button on scanner front) and the dust door closed (non auto). It takes a minute or two. Inserting the film holder is a slightly hit or miss process – there are no very definite guides to help you get it the right way up or in the correct place – and it must be pushed home before the motor engages it. Focusing is very accurate, and actually accounts for half the prescan time with many originals.

It is moderately quiet, very reliable and did not crash or freeze Windows XP at any time. The black and silver-grey finish matched the new Dell Dimension PC perfectly and it also sat on top of the PC case neatly.

Colour matching is ICC profiled and fully under your control – not as easy in Windows as on the Mac, nor as effective. Despite using colour profiles, our sRGB files looked plummy, and it paid to use **Adobe RGB** (a wider colour space) then make fine adjustments in *Photoshop Elements*. Actually, applying **Pixel Polish** when scanning, or **Auto Colour** in *Elements*, had a very similar effect of removing any colour casts.

So fast and easy did this scanner prove that I dug out some unmounted, unedited slides from our 1986 trip to Japan (a club venture where 20 members came along) and put them through. With no dust at all because of the storage in sleeves for all these years, they scanned perfectly, and I'm seriously considering digitising many more of my library slides for on-line library sales through Alamy. My previous scanners have all been too slow to make it practical but this is SO fast and simple, it's a pleasure.

My verdict? A stunningly good scanner for the money (check with your dealers – you will be astounded).



These photographs were taken at the temples and shrine of Nara, near the old Japanese capital city of Kyoto, in 1986 during a Minolta Club photo holiday which included a visit to Minolta headquarters. They are fairly dense Fujichrome slides, but have scanned extremely well using the Dual III. The lens used for the Buddha and the offered prayer was the 17mm f4 Minolta MD on an X-700 body; the bales were on a 24-35mm MD zoom. The main picture shows the largest size you can reasonably expect to reproduce from a 2,820 dpi scan. The other two pictures have both been brightened up and 'opened' considerably by using the Pixel Polish function of the scanner driver, greatly improving fairly flat, dark originals.





Minolta Leisurewear & Gift Selection

Minolta Polo Shirt: Heavyweight navy blue polo shirt with contrasting detail in Minolta blue. Embroidered logo on left sleeve in white and Minolta blue. Available in Medium, Large and Extra Large sizes. £25.00

Minolta Baseball Cap: Lightweight dark blue showerproof fabric. Comfortable low profile design. Velcro adjustment strap. Embroidered with Minolta logo on back. £12.00



Dynax 9 Polo Shirt: Heavyweight black polo shirt. Embroidered logo on left sleeve in silver. Available in Medium, Large and Extra Large sizes. £25.00



Dynax 9 Baseball Cap: Heavyweight black cotton cap with pale grey suede peak. Metal buckle on adjustment strap. Embroidered with Dynax 9 logo in silver on back. £14.00



Minolta Fleece: Heavyweight fleece jacket in navy blue with contrasting collar, zips, hem and cuffs in Minolta blue. Embroidered with Minolta logo on sleeve and discreet 'word' logo between shoulders. £35.00



Golf Umbrella: Alternate black and cobalt blue panels. Screenprinted with Minolta logo on black panels. £15.00

Argente Pen: Silver metal finish with Minolta logo.

Compatible with standard Parker refills.

Supplied complete with black gift case. £8.00

Minolta Mouse Mat: Unique design. Liquid filled mouse mat with floating Minolta name logo symbols. Air pockets allow contents to move as mouse is used. £8.00

*3D Keyring:
Heavyweight cast pewter with Minolta logo in relief. £5.00*

'Big' Pen: In Minolta blue with white screen-printed Minolta logo in white. Soft rubber grip and contrasting detail in black. £1.00

Studio flash photograph on Minolta Dimage 7Hi

MINOLTA LOGO DESKTOP ACCESSORIES & KEYRING

ORDER FORM

Please send me the following items:

Description	Price	Quantity	£ Total
'Big' Pen	£1.00	.....	.....
3D Keyring	£5.00	.....	.....
Argente Pen	£8.00	.....	.....
Liquid Mousemat	£8.00	.....	.....
Umbrella	£15.00	.....	.....
Minolta Baseball Cap	£12.00	.....	.....
Dynax 9 Baseball Cap	£14.00	.....	.....
Minolta Polo Shirt			
<input type="checkbox"/> Medium <input type="checkbox"/> Large <input type="checkbox"/> X-Large	£25.00	.....	.....
Dynax 9 Polo Shirt			
<input type="checkbox"/> Medium <input type="checkbox"/> Large <input type="checkbox"/> X-Large	£25.00	.....	.....
Minolta Fleece Jacket			
<input type="checkbox"/> Medium <input type="checkbox"/> Large <input type="checkbox"/> X-Large	£35.00	.....	.....
Postage & Packing			
Orders up to £25.00	£3.50
Orders up to £50.00	£5.00
Orders up to £100.00	£8.00
Orders over £100.00	£10.00

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take 6 weeks in which case you will be
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Join fellow Minolta Club members
on our sponsored workshops and
travel activities with QUEST

QUEST WORKSHOPS

EXHIBITION PRINTING IN MONOCHROME

With Colin Westgate (2 days, at Seaford)

**Wednesday/Thursday
5/6 February 2003 and also
April 9/10th 2003**

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

Price £145 (deposit £50), includes sandwich lunch and all materials. 2 places only.

ADVANCED MONOCHROME PRINTING

With Colin Westgate (1 day, at Seaford)

**Thursday 27 February 2003
and also April 8th 2003**

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

Price £46, (deposit £20). Includes sandwich lunch & materials. 4 places.

MOUNTING & PRINT FINISHING

with Colin Westgate (1 day, at Seaford)

Sunday 9 February 2003

Mounting and print finishing is an aspect of picture making that is often neglected, usually (but not always!) due to lack of experience. A properly finished and

mounted print can transform the raw product into something that really looks good and worthy of framing to put on the wall. This 'hands-on' workshop will cover various mounting techniques and include retouching (spotting), using brushes and the new 'SpotPens', the use of bleaches, and window mounting, use of transfer adhesive and will also cover archival considerations.

Cost £44 (deposit £20). All materials included. Includes sandwich lunch. 8 places

WINTER LANDSCAPE, GLEN COE and RANNOCH MOOR, SCOTLAND

With Colin Westgate (Hotel based, 8 nights, including overnight stops each way. Free minibus travel to & from destination)

**Saturday 15 February to
Sunday 23 February 2003**

The Glen Coe area contains some of the most magnificent and spectacular scenery anywhere in the UK and at this time of the year it is usually enhanced by a covering of snow. Many photographers never get the chance to see this stunning landscape in the winter and a week of photography in the area should guarantee some good pictures! Of course, the weather plays a vital part, but even in bad conditions, it is usually possible to capture the forbidding mood of the mountains, and the rivers and waterfalls should be flowing well. We will concentrate on Glen Coe, Rannoch Moor, Glen Etive and Glen Nevis, and weather permitting we will take a trip on the cable car to Aonach Mor, near Ben

Nevis. The itinerary will, however, be kept flexible, as it will to some extent be weather dependent. Evenings will be spent showing pictures from everyone. We will be staying in the Glen Coe Hotel, close to Loch Leven and Glencoe village. The minibus will leave Sussex early on Saturday morning, and will, wherever possible, collect passengers en route. If pick ups cannot be made from home, due to locality, they will be made elsewhere by arrangement. Overnight stops will be made at in the Borders each way, and are included in the cost.

Price £525 (deposit £100), 8 places. (For those wishing to travel to Glen Coe independently, the price is reduced by £50)

Price includes en route overnight accommodation each way and all meals and accommodation in Glen Coe. It does not include cost of meals and/or refreshments on journey to and from Glen Coe. Price is for accommodation is on shared room basis, there is an £70 single room supplement. If you require a single room, this must be made clear at time of booking. Minibus travel is free from pickup, put down and travel during the week

LANDSCAPE PHOTOGRAPHY

With Colin Westgate. (1 day, at Seaford)

**Wednesday 26 February
2003**

Landscape photography seems, to the uninitiated, to be fairly simple and indeed, it is not difficult to obtain a straightforward picture. However, to make outstanding and atmospheric landscape pictures requires vision, and perhaps a new way of seeing - and, of course, an element of luck!. In this workshop we will discuss the principles of landscape photography applicable

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

to both monochrome and colour, including the use of lenses and filters, choice of subject matter, selection of viewpoints, principles of exposure, use of light, movement etc. A review of participants pictures will also be undertaken. This will take up most of the morning, and in the afternoon, you will be able to put the mornings discussion to good use by taking photographs in the landscape. For those working in black & white, why not come on the Advanced Monochrome printing workshop the following day? Book both for £75 (deposit £30) a saving of £13!

Price £42 (deposit £15) 10 places.

A DAY ON THE BLUEBELL RAILWAY

With Don Mitchell ARPS
(1 day, based at Sheffield Park station, Sussex)

Sunday 16 March 2003

The day will be based at Sheffield Park station, the headquarters of the Bluebell Railway, one of the UK's first independent lines restored after the Beeching axe. The steam engines at the Railway have been lovingly restored, and make splendid subjects for the camera, both when static and when pulling a train. The cost of this workshop will include unlimited travel on the trains, and line-side passes, which will enable us to select the best viewpoints. Don will also show some slides of his railway pictures. He is a member of the Bluebell Railway Association, and his enthusiasm for photography is probably more than matched by his enthusiasm for steam engines! This promises to be an interesting and exciting day, and if the weather is frosty, the steam will be shown to best advantage.

Price £52 (deposit £20), includes refreshments, lunch, line side pass and railway fare. 12 places.

ADDERS IN THE WILD

With George McCarthy (1 day, near Haslemere, Surrey)

Tuesday 18 March 2003

A unique workshop, with the opportunity to photograph these often misunderstood creatures safely and from

reasonably close in. George's knowledge of snakes, where to find them, and his ability to handle them sensitively without harm to either snakes or photographers(!) will guarantee some very interesting subject matter, which will definitely include adders and with the possibility of finding a grass snake or even a lizard. Due to the nature of this workshop, numbers will be limited to a strict maximum of eight, hence a slightly higher than usual price.

Price £58 (deposit £20). 8 places.

SPRING IN THE ALGARVE

With Colin Westgate & Tony Purbrook (7 nights)

Saturday 22 March to Saturday 29 March 2003

This is Quest's first overseas venture, and is in collaboration with Tony Purbrook, a UK photographer who settled in the Algarve a few years ago. Tony has an excellent knowledge of the area, and will act as our guide for the week. Known more as a resort for sun lovers, the Algarve has much more to offer, and spring is an ideal time for photography. The tourists have not yet arrived, the temperature is equable and wild flowers are in abundance. There is plenty to photograph, from the Rio Formosa Nature Park to the wild Atlantic coast, including Cape St. Vincent and Sagres. Accommodation will be in a 4-star hotel, dinner B&B and with sea view (unless you require a single room, which, regrettably, have land view only). Flight from Gatwick is included, as is all transportation in Portugal. Please note conditions of booking below - these differ from Quest's normal requirements.

Price £695 (deposit £200) including flight from Gatwick. 8 to 10 places.

Price includes dinner B&B accommodation, flight from Gatwick to Faro, and all transportation in Portugal. It does not include mid day meals or sundry refreshments. The price is based on a double or shared twin. Single rooms do not incur a supplement, but do not

have sea view. Please note that the balance of the cost is due by 5 January 2003, and there can be no refunds after this date as named flight tickets have to be purchased. You must, therefore, in your own interest, take out a suitable travel insurance, as you will be liable for the full cost after this date. Payment of your deposit indicates acceptance of these terms.

GETTING YOUR PICTURES PUBLISHED

With Roger Maile ARPS (1 day, at Seaford)

Saturday 12 April 2003

If you would like to see your pictures in print, this new Quest workshop is for you! Roger will explore the different options photographers have for getting their work published in magazines, books and electronic media and the course will encompass publishing by commercial companies as well as self publishing and various halfway houses. Participants will be invited to share their personal publishing ambitions by way of a 2 minute presentation on a proposed project, as a basis for group discussion and advice from Roger. If you do not have a project in mind, you are equally welcome to come along for information and to join in the discussions, and will not need to make a presentation. The course is intended to be highly interactive, and the content will be tailored to the specific interests of participants.

The workshop will be led by Roger Maile, who is an author, editor and publisher. He established Creative Monochrome some 10 years ago, and he publishes and edits Photo Art International, Digital Photo Art and Mono magazines, as well as the 'Best of Friends' yearbook, and occasional other books. The company uses traditional commissioned contracts and joint venture schemes, as well as providing production support and distribution for self publishers.

Price £45 (deposit £15). 12 places.

QUEST PICTURE FORUM

(1 day, at Seaford)

Sunday 13 April 2003

This event has established itself as a 'must' in the Quest programme and the formula of mini presentations by participants, a competition with prizes, plus a talk by a leading photographer has proved very successful. This year, we are very fortunate to have Roger Maile, Creative Monochrome proprietor, to comment on the competition entries. The picture forum, from which this event gets its title, is the opportunity for everyone to show their work, and we invite short presentations of up to 20 pictures, prints or slides. These presentations occupy most of the day, and are a vital and enjoyable aspect of the programme. It is your chance to show and share your photography, and to be entertained by the presentations of others. You are invited, therefore, to bring a selection of your pictures. 'Slots' may have to be restricted, according to demand. When booking, therefore, please say if you would like to give a presentation, and if so, your subject, and whether you wish to show prints or slides. If possible everyone will be accommodated, but in view of the increasing popularity of this feature, slots will primarily be allocated on a 'first come, first served basis', but also with regard to the need to maintain a balanced programme.

The competition is open for prints or slides (not more than one slide and/or one print per person) and a critique and appraisal will be given by Roger Maile on all entries. Prizes will be awarded for the best work, and will include a free day on a Quest workshop, plus other items of photographic interest. There will also be a special prize of a mounted print by Colin Westgate, for the most popular image, chosen by audience vote. This will be an interesting and exciting day of sharing pictures and experiences, where everyone can join in. Not to be missed!

Price £22 - includes buffet lunch & refreshments. (Payable in full on booking - not eligible for 'early booking discount arrangements')

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

Advertising move

Richard Kilpatrick has moved to Hawick, with new phone and fax numbers – 01450 371169 and 01450 371189 respectively.

Subscription information

AT ANY time during your subscription you can change from a manual reminder (a postal renewal notice) to a **Credit Card Mandate**, which will renew your subscription automatically each year at a saving of £1.00. You pay £13.95 instead of £14.95.

A form you can copy or clip out and send in is printed on the right.

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

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

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

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

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