

Vol 4 No 37
WINTER 2003/4
Dimage 7i photo by
David Kilpatrick

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10% off repairs and servicing for MI readers

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

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

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

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

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

Club Checks

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

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

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

Call 01908 200400 for service!

digital products

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

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

Direct Repairs

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

You can also send items directly to the service department for repair estimates outside this scheme. Konica Minolta Photo Imaging (UK)

Limited will accept equipment directly from readers and provide estimates, it is not necessary to go through a dealer. If the estimate is not accepted then a charge of £5.88 is payable for return.

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

Extended Warranty

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

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

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

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

MINOLTA EXTENDED WARRANTY SCHEME – PRODUCT LIST

SLR BODY

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

COMPACT

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

AF FLASH

5600HS
 3600HS
 5400HS
 1200AF Macro

AF LENSES

AF 100-300 (D)
 AF 24-105 (D)
 AF 75-300 (D)
 AF 28-80 (D)
 AF 35-70/3.5-4.5
ACCESSORIES
 VC-600, VC-700,
 VC-7, VC-6, VC-9

MD LENSES

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

VECTIS

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

DIGITAL

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

Scan Speed
 Scan Dual, II
 Quick Scan, Plus

PHOTOMETERS

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

BINOCULARS

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

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5 Focus on Imaging 2004

Konica Minolta Photo Imaging (UK) Ltd will be unveiled to the public properly at this photo show. This is your chance to see the new joint company in action and meet the people behind the cameras.

6 Club Events

Principally organised by Duncan McEwan, our 'northern' events (see pages 32-33 for events accessible in the south) now include a Yorkshire coast weekend break.

8 The Image Space

The shift towards digital continues, with most of our best entries now being not only digital, but on the DiMage 5/7/A series cameras. We still want to see real film pictures, honestly... this is not our doing...

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Raymond Lea was advised to leave churches well alone as young photographer setting out, but he didn't – he has been recording beautiful architecture and serene settings for a few decades with fewer regrets!

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Ailsa Kilpatrick shot black and white as well as colour when she visited the Czech Republic with Dynax 3L and new 28-100mm in hand. But someone who should have known better ruined the films. DiMage Scan Elite 5400 to the rescue! How ghost negatives can enjoy a new life...

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David Kilpatrick explains some of the unique new features of this budget priced digital SLR including full quality S-VHS movies.

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We have no separate supplement for this edition and advertisements appear in the main magazine.

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Colin Westgate is an enthusiastic Minolta user and we sponsor his year-round programme.

35 Members' small-ads and Club Information



MI #37. Ice on the Tweed, photographed by club director David Kilpatrick using a Minolta DiMage 7. ISO 100, 36.6mm focal length (approx 150mm), 1/1,024 second at f5.5. Enlarged using Pixel SmartScale by Extensis.

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

who's who?

KONICA MINOLTA PHOTO IMAGING (UK) LTD is the name of the new company for the UK, following the merger of the two Japanese corporations. With this magazine issue, we have not introduced any changes to content or readership which might reflect the new organisation.

The Konica Minolta website is a good source of information – go to www.konicaminolta.co.uk, and navigate from their front page (the old Minolta UK website is largely unchanged, and is accessed through links from this).

Help with subscriptions, missing magazines etc

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

Help with camera repairs, warranties, service

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

Help with operating or technical problems

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

Instruction manuals

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

Solutions to photographic problems

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

Queries about magazine contributions or contests

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

Lens Hire Service & Photostore (for minor accessories)

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

KONICA MINOLTA PHOTO IMAGING (UK) LTD Photographic Division sales, marketing and technical support departments are at the Rooksley office in Milton Keynes. The service centre remains in the Blakelands office. The postal address remains unchanged, except for the company name itself. If you are returning a camera or film scanner for repair or service please continue to use the Blakelands address. If you are collecting or delivering equipment personally please call in at our Blakelands office. Bernard Petticrew who many of you know, has moved to Rooksley. Therefore if you wish to call in for a product demonstration this should be at the Rooksley office and not at the service centre based in Blakelands. However, these can only be arranged by prior appointment. Please see page 35 for full address details.

Update

FROM THE EDITORIAL TEAM

WITH reluctance I have used one of my own pictures on the cover for a second issue running.

This is not because we are short of good pictures from members – it's because we are short of good full size vertical cover shaped images from members!

The infra-red picture which starts off *Image Space*, on page 8, was actually destined for the cover until the file was examined and found to be a reduced size, cut down slightly from the original DiMAGE 7 picture. As we have to enlarge such pictures about 40 per cent to fill a cover, naturally it always pays to begin work with the biggest image possible.

Digital files for possible cover use are best sent to us in their original form, whether shot as a JPEG or TIFF – no sharpening, no cropping, no adjustment – along with a final version and a print. We will then work on the original file to our own specifications, to match the print, if the image looks worth considering. Sharpness is critical and generally any digital image for this use should have been taken at the lowest ISO speed of the camera, with a tripod or at a fast shutter speed.

35mm colour slides are still our best choice for cover reproduction, but it's really no use submitting horizontal 'landscape format' compositions. Our summer cover was, for once, cropped as a vertical out of a horizontal slide. We have never done that before, and in Minolta's own best interests we would hesitate to do so. We want to show the sharpest possible images – slow slide film, a good lens, spot-on exposure and use of a tripod or fast shutter speed are all almost essential. So is excellent composition, so the picture needs to be enlarged just enough to fill the frame and no more.

Image Space is not the only place you can send pictures! You are free to submit pictures for portfolio consideration – we like to see about 20 on a theme if possible – or for possible cover use. If you send right NOW you can include springtime images (we do try to be seasonal) but like the many members who entered all the wonderful Autumn 2003 shots for *Image Space*, you may be unlucky if your timing is just AFTER the season involved. Please remember we will be needing those superb Autumn colour shots around June 2004 for consideration for the Autumn cover. We'd love to see more work from new names.

– DK

HAND IN HAND

See Konica Minolta
at Focus on Imaging
2004 in February

It's change that attracts 22,500 plus visitors to **Focus on Imaging** every year, technological change in particular as the leading names in the industry around the world seize the unique promotional opportunity **Focus** offers to launch a whole battery of new products, to introduce improvements to existing products, to give at least a clue as to what the future might hold.

Focus has always evolved in the same way (writes Peter Corbett) as photography and imaging have evolved, changing year by year as it widens its scope seamlessly from conventional photography and the black arts of the darkroom to encompass digital imaging and computer-based skills. It's also evolved to take account of the business changes in the imaging world and 2004 will be no exception here, too.

For example, the merger between Konica and Minolta means they will be working together at **Focus** to underline the enormous range of products they now have in their joint catalogue.

Fujifilm has moved from its usual spot between the two NEC halls taken by the show; Kodak has taken its biggest ever stand; Polaroid has bounced back on to the exhibitor list with a stand of its own again.

A regiment of newcomers – at the time of going to press there were more than 30, in some cases new not just to **Focus** but to the industry as a whole – will be able to demonstrate the crucial, imaginative and often technically very advanced support they offer to photographers and image creators.

The importance which **Focus** enjoys within the UK photographic and imaging industry was recently recognised when organiser Mary Walker, whose 15th show **Focus 2004** is, was named as the 2003 winner of the British Institute of Professional Photography's prestigious Fox Talbot Award.

She was given the award, in the words of the citation, in recognition of the "outstanding contribution" she has made to the industry in the years since she launched the event in 1990.

Many of those who travel to the NEC for **Focus 2004** will have a list of "must see" stands and products in mind but, as has become very much the rule with **Focus**, they will also be expecting the

*Focus on Imaging
is at the National Exhibition
Centre, Coventry/Birmingham,
from February 22nd to 25th 2004*

unexpected. Expect a goodly display from the new joint Konica Minolta stable – one digital camera launched in Europe has not yet been seen in the UK, and maybe it will be here!

Freelancers who want to boost their earnings will be welcome at the Bureau of Freelance Photographers' stand where they can register for two months' free trial membership and see the range of books published by the BFP, including the Freelance Photographer's Market Handbook.

The 146 winning entries in the Royal Photographic Society's International Print Exhibition will be taking centre stage on the society's stand where members and visitors can meet members of the RPS staff, Council Members and RPS volunteers and listen to a series of short presentations given by RPS members who are acknowledged experts in their field.

RPS members can gain Distinctions during the show with Assessment Panels - for prints only - held on Sunday 22nd for Licentiateships and on Monday 23rd February for Associateships in Visual Art. Applicants must book a place in advance by ringing the Distinctions Department on 01225 325761, who will give them full

information, and should bring their work on the day. These assessments are open – any **Focus** visitor who wants to see the submissions and hear the comments of the judges can drop by the stand at any time.

But **Focus** is far more than simply somewhere you can go to try the latest cameras, squint through the latest lenses, check out the latest accessories and use your flexible friend on a whole bunch of introductory offers, end of range bargains and special show deals.

Keep an eye on the **Focus** web site (focus-on-imaging.co.uk) for details of the Focus Talks programme as it is confirmed.

Focus on Imaging 2004 opens at the NEC on Sunday, February 22nd and runs until Wednesday, February 25th. Trade and professional visitors can pre-register for the show and jump the queues at the doors to Halls 9 and 10 by logging on to www.focus-on-imaging.co.uk where there are also full details of the Focus Talks programme and a regularly updated exhibitors' list.

Non-trade visitors, including amateurs and hobbyists, are equally welcome – admission on the door costs £6.



CLUB REGIONS

SOUTH EAST REGION

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

SOUTH WEST REGION

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

SCOTTISH REGION

MEETING, EDINBURGH

SUNDAY 21st MARCH 2004

A regional indoor meeting has been arranged for Sunday 21st March in the premises of the Edinburgh Photographic Society at 68 Great King Street, Edinburgh. Doors will be open at 10.00am with the programme starting at 10.30am and finishing around 4pm. The cost is £3.00, inclusive of refreshments. No prior booking is required.

The programme will consist of lectures, demonstration, discussion and critique sessions. Members on the registered list will receive full details of the programme nearer the time. Any newcomers requiring further information should contact Duncan McEwan.

WEEKENDS & COURSES

with Duncan McEwan

COASTAL & SEASCAPE WEEKEND

16th – 18th APRIL, 2004

SHEARWATER HOTEL, BRIDLINGTON

This new course will explore the Yorkshire coast between Scarborough and Bridlington where there is a rich variety of locations including white chalk cliffs, sandy beaches, boulder shores and interesting rock formations and details. Flamborough Head, Filey Brigg, Danes Dyke, Cayton Bay and the coves at North and South Landings are just some of the locations that will be visited.

The Shearwater is a small, privately owned hotel in a quiet area of Bridlington and has been beautifully restored in traditional style with en-suite facilities in all rooms. The course starts with dinner on Friday 16th at 7.00pm, concluding with afternoon tea at 4.00pm on Sunday.

The aim will be to provide as many picture-taking opportunities as possible, as well as providing instruction in the techniques of seascape/landscape/general outdoor photography. There will be evening lectures and an opportunity to assess participants' work.

Price: £180.00 for 2 nights dinner, bed and breakfast, picnic lunches, Sunday afternoon tea and inclusive of course fee and VAT. There is a £15.00 per night single room supplement.

Bookings with a deposit of £70.00 should be made directly to Shearwater Hotel, 22 Vernon Road, Bridlington, E. Yorkshire, YO15 2HE (Tel: 01262- 679883).

SCOTTISH BORDERS SPRING WEEKEND

14th – 16th MAY, 2004

PHILIPBURN COUNTRY HOUSE HOTEL, SELKIRK

Enjoy the luxurious comfort and superb

cuisine of this privately owned country house hotel, located on the outskirts of the Border town of Selkirk. All bedrooms are en suite. An excellent conference room will provide excellent conditions for lectures and talks, although the emphasis will be on practical instruction out of doors. The course starts with dinner on Friday at 7.00pm, concluding with afternoon tea at 4.00pm on Sunday.

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

The aim will be to provide as many picture-taking opportunities as possible, as well as providing instruction in the techniques of landscape and general outdoor photography. There will be evening lectures and an opportunity to assess participants' work.

Price: £220.00 for 2 nights dinner, bed and breakfast, picnic lunches, Sunday afternoon tea and inclusive of course fee and VAT. There is no single room supplement.

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

LIGHT AND LAND – ROMANTIC LOCHABER

22nd – 26th MAY, 2004

Duncan McEwan is leading a 4-day photographic holiday/course to one of the most dramatic and varied parts of the West Highlands for landscape photography. This will be based in the Alexandra Hotel, Fort William, from where it will be possible to explore such scenic gems as Glen Nevis, The Great Glen and Caledonian Canal, The Road to the Isles (Glenfinnan, Arisaig, Morar and Mallaig), Castle Stalker and Loch Linnhe, as well as Glen Coe and Rannoch Moor.

Full details are in the 2004 Light and Land brochure. For a copy, telephone 01737-768723 or email lightandland@clara.net Website is www.lightandland.co.uk

INVERNSNAID PHOTOGRAPHY CENTRE

8th – 13th JUNE 2004

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

Telephone 01877-386254 or email info@inversnaidphoto.com for the full Inversnaid brochure.

Website is www.inversnaidphoto.com

HIGHLAND AUTUMN WEEKEND

22nd – 24th OCTOBER, 2004

MONESS COUNTRY HOUSE HOTEL, ABERFELDY

Moness House and Country Club has proved to be an ideal base for an autumn photographic weekend, with comfortable en-suite accommodation and good food, combined with a relaxed, friendly atmosphere. The course starts with dinner on Friday 22nd at 7.00pm and concludes with afternoon tea at 4.00pm on the Sunday.

Aberfeldy lies in the heart of Perthshire, one of the best counties in Scotland for autumn colour with the birch trees by Loch Tummel and Loch Rannoch, beech woods in Glen Lyon and the Birks o' Aberfeldy just across the road from the hotel. Loch Tay, Pitlochry, Killiecrankie and The Queen's View are within easy reach. Mountains, moorland, rivers and waterfalls provide other attractions in this scenically rich area.

The aim will be to provide as many picture-taking opportunities as possible, as well as providing instruction in the techniques of landscape and general outdoor photography. There will be evening lectures and an opportunity to assess participants' work.

Price: £190.00 for 2 nights dinner, bed and breakfast, picnic lunches, Sunday afternoon tea and inclusive of course fee and VAT. There is a £10.00 per night single room supplement.

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

TORRIDON – "INVERNSNAID AWAY"

25th – 31st OCTOBER 2004

This course will be based in the attractive coastal village of Gairloch, giving easy access to the rugged, attractive landscape of W. Ross, an area well known to leader Duncan McEwan. Locations visited might include Shildaig, Loch Torridon, Glen Torridon, Loch Maree with its native Scots pines, Red Point, Gruinard Bay and numerous other coastal gems. Travel will be by minibus and anyone travelling by air or train can be picked up in Inverness. E-6 processing will be carried out on-site by Inversnaid staff.

Telephone 01877-386254 or email info@inversnaidphoto.com for the full Inversnaid brochure. Website is www.inversnaidphoto.com

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

Duncan has two further events remaining in his Minolta Club lecture programme, for 2004. Contact the club or Duncan early to ensure a seat.

25th February, 2004 – **Mid Argyll Camera Club** (Lochgilthead): subject tba
15th March, 2004 – **Kirkcaldy Photographic Society**: "City Lights"

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



MINOLTA CLUB LENS HIRE

Only as a subscriber to MI can you enjoy the privilege of having access to the country's largest and most affordable hire selection of genuine Minolta AF lenses. With newly revised pricing and reduced deposits the MI hire selection is more affordable and comprehensive than ever!

How it works...

- 1 Select the lens you require from the listing
- 2 Call 01302 738334
- 3 Provide the dates you require your selection Book as far in advance as possible to guarantee availability

Deposit

The deposit shown can be paid by either Visa or Mastercard. Providing there is sufficient credit available on your card the lens is then on its way to you. Your credit card will not be debited with the deposit, only the hire charge. Your available credit limit will be temporarily reduced by the required amount. Once the lens is returned to us in the same condition that it what was supplied in, the deposit authorisation will be cleared from the credit card. If you don't possess or don't want to use a credit card, you can still hire equipment by sending a bankers draft or building society cheque to cover the deposit amount; this will be refunded to you after the lens is returned, by a Minolta Club cheque. If the lens you would like to hire is not shown, give us a call, we may be able to obtain it especially for you!

Minolta Club Hire Service

The Photostore

PO Box 348, Doncaster DN4 6XX

Tel: 01302 738334 Fax: 01302 768671

Mobile 07970 291997

email: photostore@tiscali.co.uk

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- ★ All Genuine Minolta lenses
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- ★ Increased selection – 16mm fisheye to 500mm Mirror

HIRE PRICE LIST

Price reductions are shown in red

Description	Deposit	Daily	Weekly	2 Weeks	P & P
16mm f2.8 fisheye	£350	£10.00	£40.00	£60.00	£6.00
20mm f2.8	£250	£7.50	£30.00	£45.00	£6.00
24mm f2.8	£200	£5.00	£20.00	£30.00	£6.00
35mm f1.4-G	£400	£7.50	£30.00	£45.00	£6.00
85mm f1.4-G	£400	£15.00	£60.00	£90.00	£6.00
100mm f2.8 Macro	£300	£7.50	£40.00	£60.00	£6.00
200mm f4 APO-G Macro	£500	£15.00	£60.00	£90.00	£6.00
200mm f2.8 APO-G	£450	£15.00	£60.00	£90.00	£6.00
300mm f2.8 APO-G	£500	£10.00	£40.00	£60.00	£25.00
300mm f4 APO-G	£450	£15.00	£60.00	£90.00	£6.00
400mm f4.5 APO-G	£800	£20.00	£80.00	£100.00	£25.00
500mm f8 AF Mirror	£350	£7.50	£30.00	£45.00	£6.00
1.4x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4, 400 f4.5, 600 f4					
2.0x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4*, 400 f4.5*, 600 f4* (*MF only)					
17-35mm f3.5 G – soon!	£600	£15.00	£60.00	£90.00	£6.00
28-70mm f2.8 G – soon!	£600	£15.00	£60.00	£90.00	£6.00
24-85mm f3.5-4.5	£200	£5.00	£20.00	£30.00	£6.00
100-300mm f4.5-5.6 APO	£200	£5.00	£20.00	£30.00	£6.00
100-400mm f4.5-6.7 APO	£500	£15.00	£60.00	£90.00	£6.00

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Optional upgrade from first class to Datapost is available for a £14.00 supplement.

WHY NOT hire a 300mm plus 1.4X converter for your next shoot?

Using T2/manual lenses – UPDATED INFO

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

Dynax 9/7 Select Custom Function 16 and set to 2
Dynax 5 Select Custom Function 14 and set to 2
Dynax 4 Select Custom Function 12 and set to 2
 On other Dynax models, press and hold the following buttons, while turning the main switch to ON:

Dynax 3L SUBJECT PROG and DRIVE
Dynax 9xi/7xi FUNC and AEL
Dynax 5xi FUNC and SPOT
Dynax 800si AEL and SUBJECT PROGRAM

Dynax 700si
Dynax 600si

Dynax 500si
Dynax 500si Super
Dynax 300si
Dynax 505si/Super
Dynax 404si

Dynax 303si

Dynax 2xi
Dynax 3xi
Dynax Spxi

CARD and SPOT
 LENS RELEASE and ISO
 (with lens removed for safety)
 AV and DRIVE/ST
 SPOT and DRIVE/ST
 FLASH MODE and DRIVE/ST
 SPOT and SELF TIMER
 P and SELF TIMER
 (with Function Dial at ME position)
 MODE and SELF TIMER

Send to Minolta UK for circuit modification (chargeable)

Digital SLRs & Vectis

RD-175 SELF TIMER and AV
RD-3000 DRIVE and SPOT (while switching to REC)
 On the Vectis models, press the following buttons. There is no need to 'press and hold'
Vectis S-1 MODE + SELF TIMER = 'on' appears on display; SEL = 'off' appears on display. Press any other button to confirm.

Vectis S-100 SUBJECT PROGRAM and +/- = 'on' on display. +/- = 'off' on display. Press any other button to confirm.

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



*Infra-red photography with Minolta
DiMage 7 – see caption on facing page.
By B. Turner.*

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IMAGE Space

IMAGE SPACE

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FEB 29TH 2004**

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
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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 receive prizes of film, books or digital supplies.*

*Left, **The Old Pond, Woodchester Park**, by **B. Turner** of **Filton, South Gloucestershire**. Taken on a **DiMAGE 7** (original model) using a **Hoya R72 infra-red filter**. This technique does not work on later models. The image comes out red, and R and B channels are swapped in **PaintShop Pro** to restore this colour.*

*[1/15 at f2.8, LENS SET TO 7.2MM/
28MM EQUIVALENT]*

*Below: “**Storm Brewing**” by **Allan Taylor** of **Leeds**. A more conventional digital picture of very high quality.*

*[MINOLTA DiMAGE 7Hi, LENS SETTING 15.9MM/
60MM EQUIVALENT, ISO 100, 1/500TH AT f8]*





Above: strictly not digital, from **Bill Shaw** of Bolton, Lancs. Jazz player by available stage lighting. [MINOLTA DYNAX 800SI WITH 100-300MM MINOLTA AF LENS AT f5.6, FUJI SUPERIA 400 COLOUR NEGATIVE FILM].



Left: another 'real print' this time of Autumn fungi in Cumbria, photographed by **P. Cuff** of St Annes-on-Sea, using a compact zoom 35mm camera and showing off its close-up capabilities well. [MINOLTA RIVA ZOOM 125EX, PROGRAMMED AUTO EXPOSURE, FUJI SUPERIA 400 XTRA FILM].

Below: an image where we really would have preferred the 'real' print instead of a scan on disk, because the photographer limited the size of the scan to the reproduction below. Beach, Villers-sur-Mer, Normandy, by **Frank Milestone** of Kenton Harrow, Middlesex. [MINOLTA DYNAX 600SI CLASSIC CAMERA WITH 35-70MM ZOOM, KODAK HIGH DEFINITION 200 SPEED FILM, SCANNED TO CD USING A MINOLTA DiMAGE SCAN ELITE II SCANNER].





Above: in the garden of East Ruston Old Vicarage, Norfolk. Photographed by **Mrs Siân New** of Maidenhead, Berkshire. [MINOLTA DiMAGE 7HI, LENS SET TO 14.4MM (56MM EQUIVALENT), ISO 100, 1/60TH AT f8].

Left: by **Chris Mole** of Haywards Heath, Sussex. A superbly timed action picture with great colour and composition too. [MINOLTA DiMAGE 5, LENS SET TO 7.2MM (35MM EQUIVALENT), ISO 100, 1/512TH AT f6.0].



Above: a reminder that the year ahead holds some better days! Cavendish, Suffolk, photographed by **Leslie Hurrell** of Chelmsford. [MINOLTA DiMAGE 7Hi, ISO 100, LENS SET TO 13.5MM (ROUGHLY 52MM EQUIVALENT) 1/350TH AT f9.5].

Right: another shot from **B. Turner** of Filton – again, a reminder of what's ahead for Spring and Summer. Snake's Head Fritillary. [MINOLTA DiMAGE 7i, ISO 100, LENS SET TO 40.2MM (ABOUT 160MM EQUIVALENT), 1/180TH AT f8].

The DiMAGE 7 series continues to dominate entries for these pages, and this is not by our request! It just seems that many proficient photographers have adopted the 7 and its successors. Your editor's test-run with Alamy.com, the on-line picture library, has produced four sales over an 18-month period from a total of 117 images on the 7 series, lodged with that library, earnings just under £200. This is better than an average of £1 per image per year, normally only expected when a photographer has many hundreds of images in a library. It shows that not only is the 7 good enough – digital delivery works.



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INSURING A DYNAX 4 AND LENS could cost you as little as £12.00 a year under the new Minolta Club revised Insurance plan. This is the basic premium for a camera worth up to £300, and offers fantastic coverage for anyone travelling on regular holidays including long winter breaks, with 60 days abroad included even if taken in a single block.

With a low excess of only 10% (minimum £35) and theft from locked vehicles covered subject to a higher minimum excess of £100, the policy is also suitable for semi professional users at slightly higher rates with a minimum excess of £50 (but still at 10% beyond this). Typical premiums for amateur users are £45 a year for an outfit worth up to £1,600 or £100 a year to cover £3,500. Best of all, any repairs or replacements are guaranteed to be Minolta specific, and the scheme offers a unique 'new for old' provision as long as the premium reflects the value.

Be sure to insure the value of digital cameras as an outfit. You may have bought extra memory cards, flash, case and accessories like portable image storage drives – all these can be insured as part of the your camera kit. Enquire for premiums to cover your PC, laptop etc.

If your camera is an older model, the nearest modern compatible equivalent will be its 'replacement value'. You must, however, insure it to this value. A vintage SRT303b with 50mm f1.4 lens, for example, should really be insured for £500 and not for its original cost of half that, or current value of around £150. That's because a new SLR with 50mm f1.4 is a surprisingly expensive item. If your Minolta requires a repair under insurance, this will always be a Minolta (UK) Limited service department repair. You will never be required by your insurance to use a third party

repair service – this frequently happens with other insurers, because they negotiate a deal for cheap repairs across the board. With our insurance you do not run that risk. In the event of any dispute, the Club is always there to provide impartial advice on the best course of action. The Club does receive annual commission on the insurance scheme and this goes directly into the budget to fund our sponsored lecturers, meetings and events, so by using this insurance plan you are also supporting the Minolta Club.

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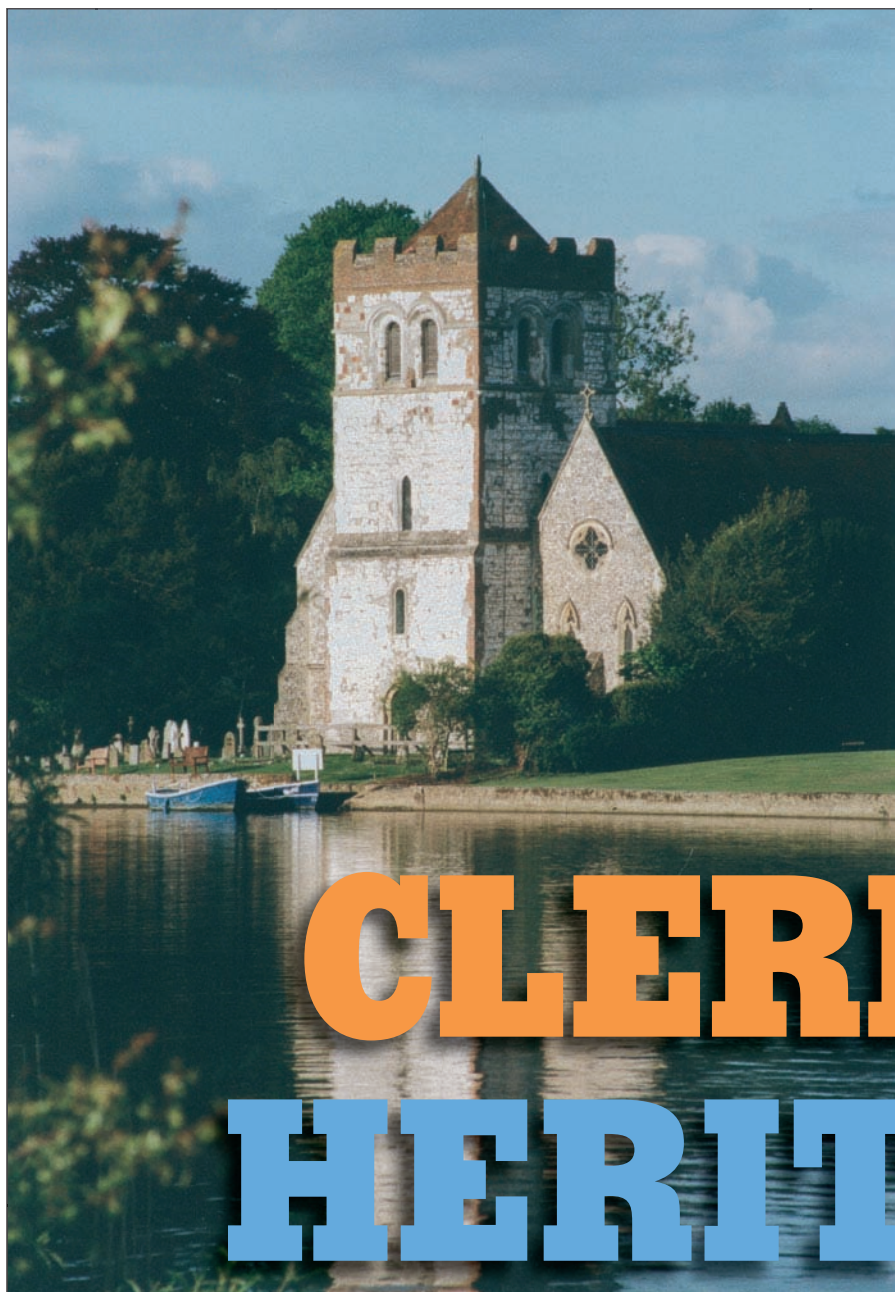
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Lowepro is firmly committed to the conservation and preservation of the environment, and encourages all photographers to practice "no trace" trekking and camping in the wilderness areas.





CLERICAL HERITAGE

You should visit your subjects at different times of day, or in different seasons. Norman church with tower reflected in the Thames, above, and a different composition on a different visit. below.



Forty odd years ago I decided to try freelance photography and took a course in the subject. Advice was given on what to photograph and what to leave alone. Into the latter category came such subjects as *swans* and *churches*. This exclusion seemed to me both absurd and a challenge. I determined to take good examples and get them into print. The result has been that I have had a great quantity of such pictures published. Indeed, "hackneyed" subjects, over most of the period when I was freelancing full-time, were the job's bread and butter.

Churches became a particular favourite. We have such variety in this country, and so many of them are of great age. There is abundant variety too in their settings ranging from town centres to truly remote country places. As I progressed in my freelancing I made rural England a speciality. I developed a love of the countryside and its many constituent parts and it became a particular excitement to seek out village churches for the first time. Better still, all repay revisits.

There seems to be a very strong need in the British to catalogue and picture

every aspect of our environment. Books about the country as a whole, or individual parts, were numerous before photography came along and there existed a great tradition of landscape and architectural illustration. However, once it was possible to illustrate with a camera a whole new area of publishing opened up and seems unlikely ever to diminish.

Though I have taken churches of all types and all periods my chief pleasure lies in visiting country churches, the more untouched and remote the better. Village churches can date back, in part as a rule, to the 11th and 12th centuries. Usually they are the oldest surviving buildings one will encounter. Their variety in form and structure is very wide, including in their fabric and contents contributions from many centuries, sometimes up to the present day. The UK has a matchless wealth of old churches and I do not see how anyone with an interest in photography could tire of exploring them.

Church exteriors are there for all to see and picture. I have never heard of a case where there occurred an objection

RAYMOND LEA
and a lifetime of
shooting churches,
despite the best
advice to leave such
hackneyed subjects
well alone!

to photos being taken or published. Like all buildings churches look their best in side-angled lighting with the sun's rays emphasising their design and textural quality – very strong on walls of stone, flint or chalk. For much of the year the best light is found either early or quite late in the day but at any one time it will shine only on one or two sides of a building. A visit in the morning and the evening may be necessary to complete a rounded picture of a church.

However, because of their unique place in our landscape churches can photograph well in all the seasons, at various times of the day and in many weather conditions. The most striking feature of church design is a tall, slender spire or steeple which can make a picture on its own seen against a sunset, amid a grouping of old buildings or as a landmark in a landscape. A fine tower can be just as effective and may also have



Above: with flash, left, and without flash, right. A tripod may not always be permitted in churches, but it is invaluable for obtaining better pictures by natural light. Below: where flash has worked – a Saxon craving on a font.

adornments that make good subjects to pick out with a telephoto lens.

The body of a church can vary enormously, from a simple nave and chancel to an elaborate cross design. Roof heights can be very irregular. Windows, doors, porches, even the very walls of the church such as those made from banded or chequer chalk and flint, form excellent subjects occupying the whole viewfinder. Many old churches have on their exteriors

tombs, monuments, clocks, sundials and gargoyles – all worth picking out preferably in side-angled light.

A church almost always sits within a churchyard where headstones and all manner of diverse features can be found, sometimes in an immaculate setting, others neglected, overgrown but with their own special fascination. You never know what you may discover! There is a lot to explore here with your camera – there will almost certainly be trees





Top: though the light in churches may be difficult, modern exposure metering systems will produce excellent results. A tripod is a vital accessory unless you are using a fast film. The colours from the stained glass windows set this altar in a beautiful light. A more restrained result from the plain 14th century window in Oxfordshire, left; and a record of a Rosetti stained glass against white sky, right.

often including great traditional yews to include in a picture – so there should be plenty of opportunities for foreground interest or framing for the church. A less than immaculate country churchyard can be a great place to spend a sunny afternoon, but don't forget the special qualities of a foggy day, or following rain.

Many churches alas are locked these days due to thieving and vandalism. But others are open through the day and you can usually contact someone (preferably with prior notice) to see inside. Church interiors range from something simple and barn-like to highly elaborate and

awe-inspiring structures with mighty arcades, side-chapels, tower interiors and beautifully detailed chancels. There can be superb carving, magnificent woodwork and vividly alive monumental figures. Colourful stained glass windows are a great draw for the camera, best seen against a white sky.

Flash can produce good interior shots but the light of course is very flat. I load up with ISO 400 print film and, using a reasonably fast lens and being careful over camera shake, find I can take a wide range of subjects by window light. Using ISO 100 (such as slide film or with this

setting on digital) requires either a tripod or resting your camera on a steady surface. Using the self-timer to release the shutter can be helpful.

I am very glad I ignored the warning about taking church pictures. Not only because I have sold so many, but because our older churches in particular offer so many opportunities to take striking, observant, well-lit pictures of invariably beautiful examples of man's creative skills and the devotional influences of mankind that all can respond to whether or not religion is a part of their lifestyle.





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The essentials of imaging

BLANK CZECH

Every year it's the same. It gets around to June and I'm convinced that there will be no basking in the sun or taking in the sights of another country. Then, just when I've given up all hope of a natural tan, two holidays come along all at once.

I was quite happy with a week in Tenerife in mid-September; I didn't, however, expect that only days after

**How the DiMage Scan
Elite 5400 rescued
ghost negatives
which would once
have been a write-off**

returning from that trip I would be walking the two miles between a friend's house and a quaint little pension where we were lodged, in the 2am darkness of a Czech October, listening to dogs howl in the mountains above.

The suggestions of a trip to the former eastern block country came from my partner Colin's Czech employer, who felt it best that he should meet some



Prague is a natural city for black and white, right down to spooky Mozart memorial (left) and frantic tourist coachman above. View from the castle walls, below. All on T400CN.





The Dynax 3L allowed fast films changes. Colour slides (scanned) of Prague rooftops and buskers were taken at the castle on a sunny day. The church above shows the difference between colour and mono in this context; the sepia tone is a typical result from scanning chromogenic mono film (T400CN) as an RGB scan.

of the people he works with in person, and represent the English branch of his software company at the trade show 'INVEX'.

We were to spend three nights in the small industrial town of Plzen, before one night in a small, remote village near the German border in the north for a birthday party. After this, we would go to the second largest city, Brno for the trade show for three nights. Finally, Colin and myself would go on alone for two nights in Prague. I was armed with the new Minolta **Dynax 3L**, and several rolls of the new Fujichrome **Velvia 100F**. Thankfully, I had also taken the precautions of including a number of rolls of Fuji **Neopan 400** and Kodak **T400CN**, having remembered that most of the pictures I'd seen of Prague in the past were black and white. I'd also had my trusty **DiMage Xt** digital with me, though this proved to be of little use to me due to an oversight in charging the batteries before leaving.

Arriving in the middle of the night, we had to wait till the next day to catch our first glimpse of the country. Waking in the Hotel Skoda (yes, really) we looked out to be greeted by a drab backdrop of factories and distinctive communist tower blocks. The centre of Plzen proved much more attractive, with a pleasant square surrounded by elaborate townhouses. A trip up to the top of the church tower provided us with some wonderful, yet contrasted views across the city. For my time in Plzen, I settled for the Xt. Most of my pictures from this part of the trip proved to be suitable only as a record. This was clearly not a tourist town. A shame, as we also discovered it was possible to find a main course for under £2 and pint for around 20p! Our next challenge was to sit, five adults in a Skoda, through a 4-hour journey; rolling hills covered with every shade of autumn straight out of a Robert Frost



Prague rooftop repairs (send 'em over here! we need them!) at 100mm, 28-100mm zoom. Buskers at Prague's castle, below, strike a pose between pieces (also at 100mm).



poem seemed to be the theme of the country. I was blown away, and was horrified to realise that I was now loaded up with black and white, and that it was clear we wouldn't be stopping anyway.

We did, in the end, make it in time for me to catch Colin's first ride in an ancient Trabant in the last of the day's light, against that same backdrop of the stunning Czech countryside.

After an evening of some of the best food we had ever eaten, refusal of much plum brandy, and many, many card games, we found ourselves on the road again the next day, after a warm goodbye from our gracious Czech-speaking hosts. I will warn anyone who wishes to travel outside of Prague that English is not widely spoken, and Czech is incredibly difficult to pick up. The name of the hotel we occupied in Brno is physically impossible for anyone but Czechs and one African tribe to pronounce!

The Brno leg of the trip proved to be yet another dry spot for the cameras. Another industrial town, though much larger than Plzen, there seemed to be very few things beautiful enough to motivate me. On our last day there we visited Brno castle, a magnificent structure, but were not only banned from using our cameras but also from walking around and seeing the exhibitions as we would want. Great pains had been taken to usher visitors around in a very specific order. We left Brno feeling a bit dejected, it was obviously the 'functional' base of the country and yet again, not for tourists.

Arriving in Prague at night, dinner was our first port of call and we could instantly see one difference between Prague and the rest of the Czech Republic – the food was not nearly half as good but definitely more than half as much again in price!

As we only had one full day, we chose to join 'The Ultimate Tour', which consisted of a walk through the Jewish Quarter, a riverboat tour, a visit to the Charles

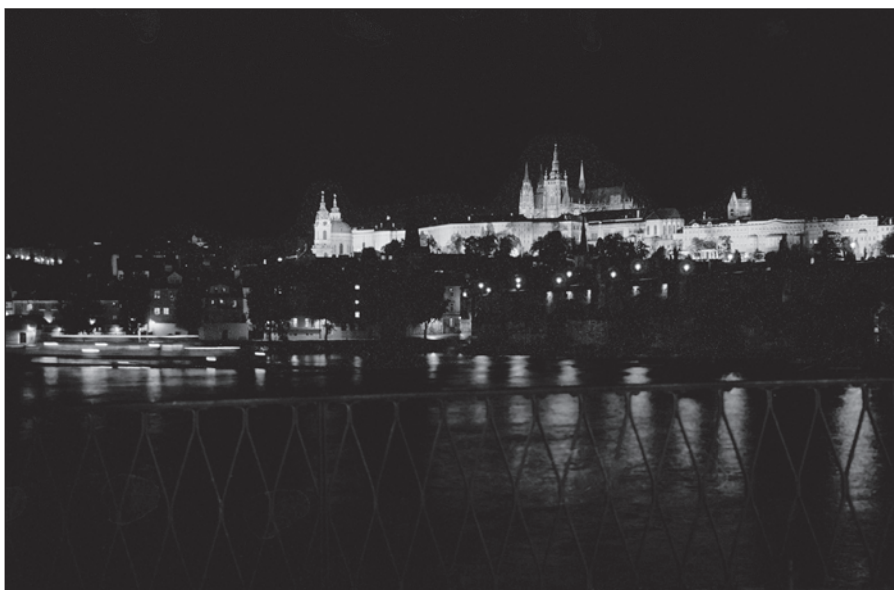


Above: dusk spin in a Trabant, back of beyond... Dynax 3L, 28-100mm, T400CN film.

Below: two images on the reclaimed ghost density negatives. Top, totally cleaned up in Photoshop; below, left side of sky 'cleaned', dust visible on right hand half.

Bridge and a traditional lunch, topped off with entry to parts of the Castle. We were also treated to free tickets for the night time ghost tour – I think I might have preferred a trip to the Opera – in with the very low price.

Being on a tour, I found it a little hard to keep up and take photos, especially as I found our guide particularly entertaining. As an actor, he was able to tell us a lot about the use of Prague as one enormous film set, and – more importantly to me



– his part with Johnny Depp in the movie *From Hell*. I thought the Riverboat section would be an excellent opportunity to capture the many bridges, but it was difficult to get the right angles, and I found visiting the riverbank the next day was more successful. It was an incredible shock to observe the water marks from the floods of August 2002, especially in terms of the recovery of the city, though we learned that a number of tube stations were permanently lost.

My main interest in photographing Prague was the stunning architecture, small cobbled streets and, most of all, drama. In this, the black and white films proved to be my saviour, though as we found later, almost the end of the story. I tried to capture many scenes both on black and white and colour, as I didn't want to miss any elements of the dramatic skies we had that day. As it turned out, the colour shots came out weak and dull, and didn't capture anything of what I felt was the essence of the city.

The next day I was especially happy to have the time to visit the Helmut Newton exhibition in the Castle galleries. I made a point of shooting freely, as everywhere I looked there was something new – a horse drawn coach, a dramatic statue, a tram in perfect lighting. The Dynax 3L was very quick for film changes, and the new 28-100mm standard lens was ideal for most shots.

After returning, we had the chromogenic (T400CN) black and white and the colour slide films processed and written to CD as scans, by Loxley Colour of Glasgow. They could not process the conventional Fuji Neopan 400 films, so we decided to do this at home.

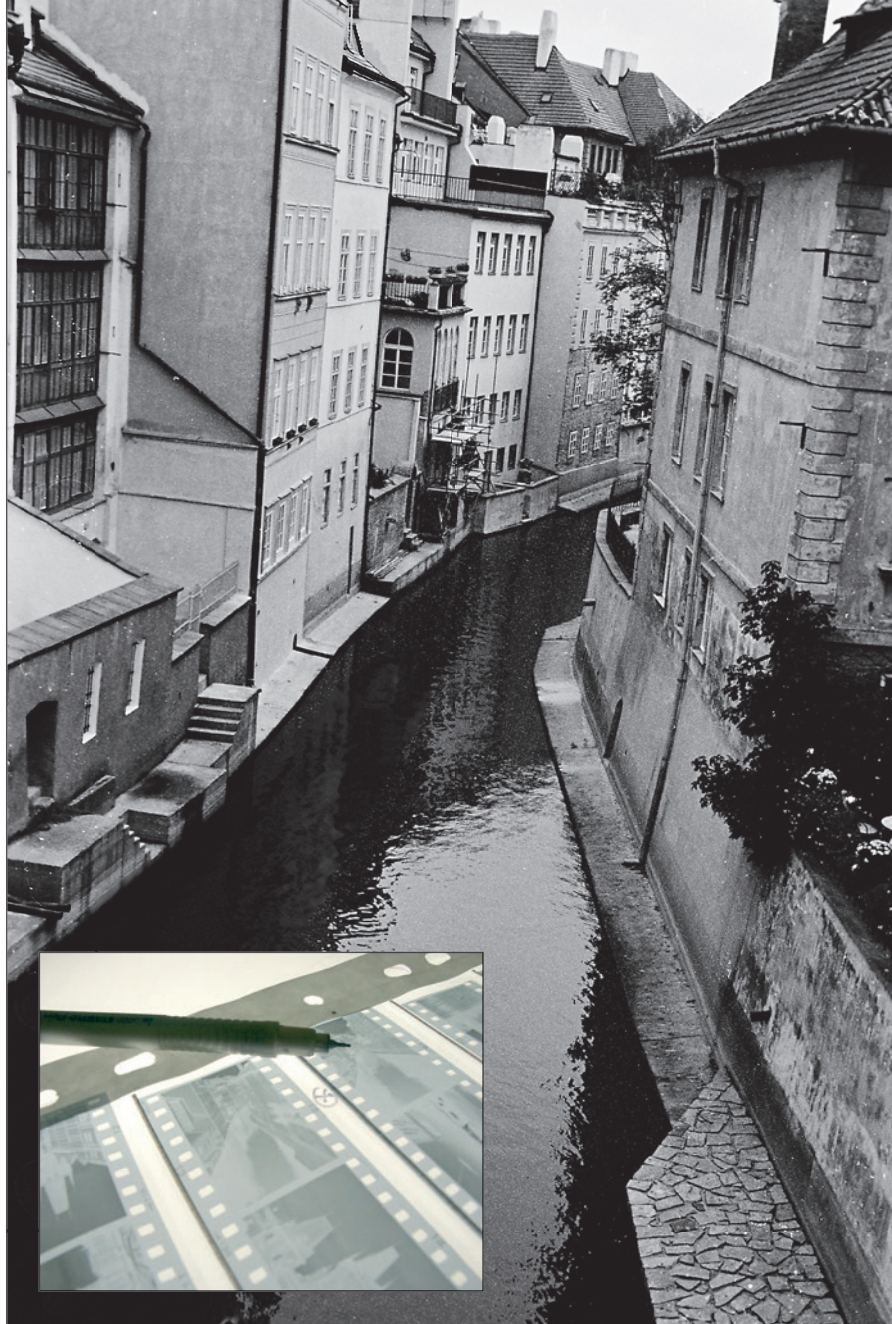
Never, ever use developer which has passed its sell by date! Your editor produced a bottle of what looked like perfectly clear, unoxidised developer from the remains of the darkroom. This is what fathers are for – persuading you that something they have had in a cupboard for years is a far better choice than a 100 mile round trip to Edinburgh to buy new stock (no local photographic store stocks chemicals any more).

With its seal intact, with no sign of deterioration, this Fotospeed developer was only five years past its sell by date...

And it produced what might as well have been blank films, together with a deep sinking feeling.

All that was visible was a ghost image, the kind of negative which could not be printed even on Grade 6. We had gone out and found a secondhand enlarger with lenses, and some paper, because all the darkroom stuff was sold two years ago. The enlarger proved that the negatives were sharp, and completely unusable with Grade 3 or 4.

But the DiMAGE Scan Elite 5400 has a phenomenal dynamic range. This means it will cope with very dense slides and negs. It also means, with 16-bit image



The photograph of the neg on the light box makes it look better than it is! The scan by the DiMAGE 5400 reveals gradation which no amount of hand enlarging could extract.

files, that it can scan a very thin ghost negative and produce a normal result by auto exposure ranging.

We made a test scan.

This was REMARKABLE – see above.

The ghost negatives – even the very thinnest of them – yielded a good, full toned scan. Dust and scratch marks were a problem, because with such thin image detail, any dust stands out sharply. So every scan out of the 70 plus shots on Neopan 400 had to be carefully spotted (Digital ICE, the dust removal function of the scanner, does not work on black and white silver based images – only on dye based films like slides or colour negs).

To make up for ruining my films with his old developer, David scanned the entire set at 2800 dpi, first downloading the latest scanner driver from Minolta's website, which improved the scanning time about fivefold on Mac OSX.

The black and white results – all of them, from chromogenic T400CN, Neopan 400 and even mono conversions

from colour scans – are by far the best images from this trip. It worked in monochrome, and not so well in colour.

We have learned something from the scanning. There may be many old ghost negatives in David's archives which were never printed at the time, passed over because they were mere traces on the film, which could be scanned today on the 5400 and turned into fully usable images. There may be similar negatives which YOU own – perhaps even shots of loved ones – which could be recovered using modern scanning.

I can only say that you haven't visited the Czech Republic unless you have left Prague, and a driving holiday, armed with a phonetic phrasebook, would be a worthwhile trip for anyone interested in landscapes. The only question is where next? I feel as if an entire hidden section of the world has been opened up to me – I hear Romania is nice in the spring...

– Ailsa Kilpatrick



A tiger is walking towards the camera through tall, dry grass. The tiger's body is in sharp focus, showing its stripes and facial features. The background is a soft, out-of-focus field of grass. The lighting is warm, suggesting a sunset or sunrise.

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

DiMAGE A1

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



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

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

The fastest autofocus in its class.

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



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

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

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

Innovative predictive focusing for moving subjects.

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



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

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

High quality continuous shooting.

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

A new breed of digital system camera.

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

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

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

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

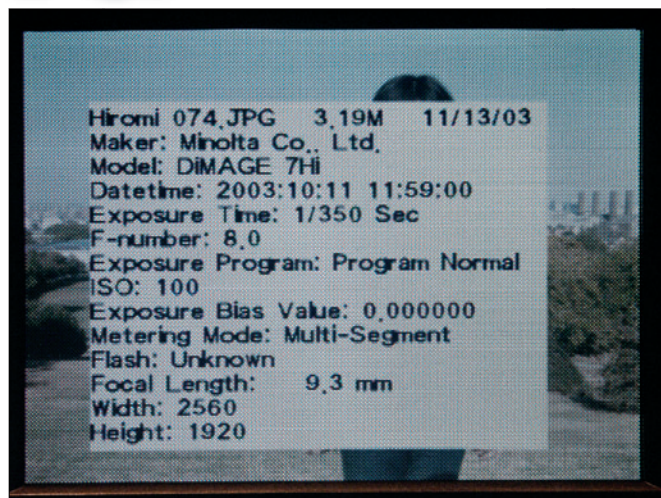


**The Dimage A1.
It lives at the sharp end.**

OFF TRACK

DRIVE-ING

Emmanuel Agbarajojo
tests a multifunction
digital file store



I have found that as my use of digital cameras increase I find myself buying more media storage cards. It's now reached a point that because I shoot mainly in TIFF or RAW modes I would find the latest 2GB and/or 4GB memory cards very handy. However, because of the current high cost of these cards I find them beyond my budget. The limited storage is not usually an issue while I'm at home but on occasions when I'm far from home or overseas a method of freeing up my cards for further use is essential. My laptop has been handy on many occasions for storing photos but there are times when it's not been convenient to bring it along.

The **FlashTrax** by SmartDisk is designed to make digital photography away from home or in the field easier and more convenient. Its designed to all downloads from compact flash cards but with the use of an adapter of popular media can be used.

Depending on your needs the FlashTrax can be bought with either 30GB, 40GB, or 80GB internal hard disk. There is a 3.5" LCD monitor for viewing files on the hard disk. The FlashTrax will designed to view JPEG files but will show TIFF and RAW files if the .thm file associated file is present. As well as viewing photos the FlashTrax can also be used to playback movies (as made on cameras like the F300) and mp3 files. One thing I have noted is that the audio playback can sound a bit hissy but this is not really an issue. Also, although the LCD screen can produce vibrant looking pictures its resolution is a little bit limited compared to that used on many

digital cameras. Again I felt this is not an issue because of the main use the unit is designed for. Should you wish, the unit can be connect to a projector and controlled with the supplied remote control if you wish to give a slide show.

The process of downloading photos from a compact flash card to the unit is very straightforward. Plug in the CF card, press and hold the copy button for a few seconds and the transfer will being (indicated by the flashing 'copy' indicator light). Once the light goes out the download has completed. The file can be found in the 'backup' folder. The unit can start off either be already on or off to perform this procedure.

Browsing the files is simple enough. Enter the **Photo Viewer** mode and then find the directory that contains the photos you are looking for. Downloaded files from memory cards are sent automatically to the Backup directory. By highlighting a file its thumbnail image will appear together with details about its size and the exposure information.

Alternatively, all the photos in a directory can be shown as thumbnails. View a photo by clicking on the file. Clicking again with the file open displays the EXIF data (aperture, shutter speed, focal length, metering mode etc). A photo can be magnified or reduced or rotated on screen (except for photos derived from the .thm file).

The FlashTrax unit is powered by a lithium Ion battery. The length of time the battery lasted is very dependant on the type of usage and whether the LCD monitor is used. Although it is stated that the battery

can be recharged in about 3 hours, it can take up to 5 hours if the battery is totally discharged.

I have found that with a fully charged battery, I can download from a full 512MB CF card up to 10 times (about 5GB of data). That is probably more than enough to cover a days photo shoot. A full 512MB took on average around 7 minutes to download. A 1GB MicroDrive took about 15 minutes.

When it comes to how many photos can be stored in the unit, based on the 30GB internal hard drive the following amount of files (derived from a 5MP camera) can be stored: 10,000 jpeg files (based on average file size of 3MB), 2,080 tiff files (based on 14.4MB files) and 3,100 RAW files (more if the DiMAGE A1 is used). This should be enough storage space to cover a typical two week holiday for all but the most prolific photographers. If more capacity is required the 40MB and 80GB should be considered.

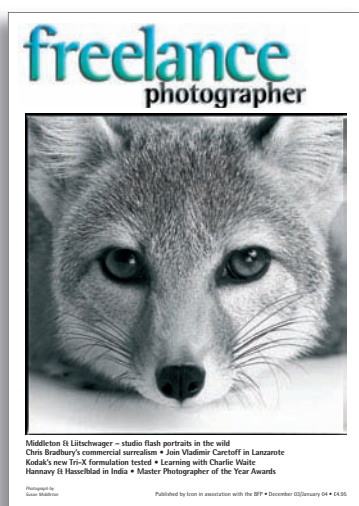
Overall the FlashTrax worked smoothly but there were the occasions when the unit would run slowly or freeze. There is a reset button provide should a reboot be necessary. Fortunately, the SmartDisk FlashTrax has been designed so that the firmware can be updated to provide software updates and bug fixes.

Connection to a PC or Mac is via the unit's USB2 connector. I had no problems connecting to a PC running Windows ME. The FlashTrax appears as just another hard drive making it an easy case to transfer data to or from the pc.

I have found the FlashTrax to be a very worthwhile purchase that I shall be using from years to come.



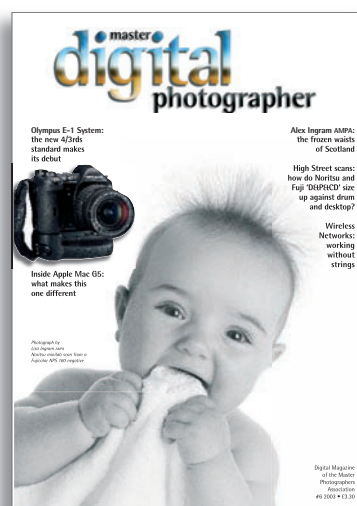
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Z1 TAKES IT TO THE LIMIT



The DiMAGE Z1 front and rear

It's affordable and shoots S-VHS movies too. But is it any good?

ONE of the minor tasks which is new to the Minolta Club is 'keeping up with internet opinion' – monitoring what the large internet based Minolta product discussion groups are saying about new products, and the problems which users are encountering.

The **DiMAGE Z1** is a camera which bears a resemblance to certain other makers' offerings which appeared at the same time, either because new technology was available, or because Minolta know what's coming and keep up with the trends.

The key elements are a very small, high quality 10X zoom lens; a new fast CCD and memory buffer which between them allow continuous movie shooting at full S-VHS size and quality; and a way of using the LCD screen as an SLR finder, keeping costs down by using the same module for both eye-level and back screen viewing.

Minolta's solution is certainly one of the best designed, with a superb control layout. It looks as bit like something out of *Alien* if you are used to buttons arranged in straight lines, but in fact each controls falls well under the hands and the functions are so simple and unambiguous you do not need a manual to start using the camera properly.

The viewfinder solution is clever and fun to demonstrate; set the shooting switch to eye level viewing, and the LCD viewing screen actually moves away from the back of the camera on a motorized track, positioning itself under a roof prism as if it was an internal focusing screen for

an SLR. Black blinds move into place to cover the rear viewing window.

Set it to rear screen viewing, and the reverse happens. There's a brief motorised sound each way. Questions of longevity apart, it is a neat solution.

Internet commentators felt that the zoom lens displayed chromatic faults. We felt obliged to test this, and see what was being complained about. Under certain strong into-the-light conditions, aberrations do show up but they are not the result of the lens; they are due to the nature of CCDs, and similar to into-the-light flare on regular cameras.

We made tests, which you can see on this page, to check the sharpness of the zoom lens at 38mm and 380mm equivalents and the edges of the frame. Our sample was excellent, and given that this is an extreme 10X zoom design, the level of sharpness and the image corrections should be considered amazing.

Another point of criticism is that this camera, with a 50 to 400 ISO speed equivalent setting, can produce grainy or noisy images in low light as ISO 400. That's true – but no more so than film. We found it capable of filming movies in room lighting, shooting outdoors at dusk, and generally handling almost any lighting condition thrown at it without user interference. Just exactly what pundits expect from digital cameras is unclear; give most critics of digital photography a film camera and send them out to shoot subjects which the Z1 will tackle effortlessly, and they would



38mm wide-angle view, above; and below it, an enlarged section equal to the largest size you would expect from an inkjet printer.



380mm zoom view from the same position, and again, the largest size detail from a high-quality ink jet print. There really is very little trace of aberration or unsharpness in this super-range, budget

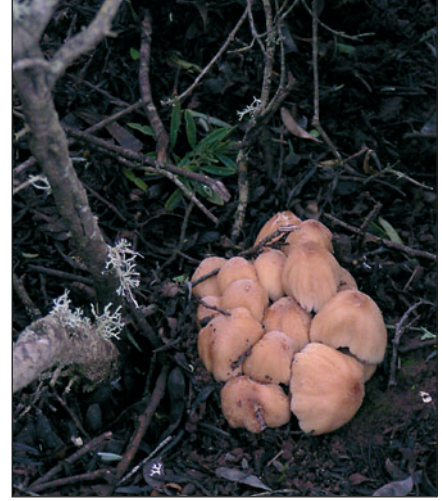
return with blanks. Since what matters to most owners is getting as close to a 100 per cent success rate as possible – not losing shots, or having to reshoot all the time – the Z1 should be satisfactory for all non-professional uses.

It does, after all, have only a 3.2 megapixel image size (good for an 8 x 6 inch print or thereabouts, at top quality); it only shoots JPEGs, with no RAW or TIFF options, and you can only choose Fine or Standard quality.

But it shoots fast – motor drive sequences are possible and using the movie mode you can capture 30 frames per second at 640 x 480 pixel resolution for an unlimited time. One reader called to say that their Z1 was only shooting 30 seconds, then cutting off; this was due to using a MultiMedia card instead of the faster SecureDigital type (it accepts both). We bought a 128Mb Panasonic SecureDigital, and found that with this, movie filming was unlimited. Good quality sound is recorded, but you can not use the motorized zoom function during movie shooting.

We found the small size, light weight, fast handling and good image quality of the Z1 – plus its sharp 10X optical zoom and useful movie facility – compelling features in a camera which is selling for around £300 in the shops. It also runs on normal AA alkaline cells, just two of them, with no need to use rechargeables. Our camera did not exhaust its first battery set during the test period; had it been a DiMage 7 (etc.) we would have expected three or four changes.

– DESK



Everything from night shots at ISO 400 (1/30th at f2.8) to fungi in mountain mist forest (400, 1/124 at f3.5, close-up AF); fruit bat in totally dark cave by flash (400, 1/400th at f3.5); iguana at 380mm tele setting (400, 1/640th at f5.6) and a view of aloe vera at 4,000ft above sea level (ISO 50, 1/100th at f4). The Z1 delivers.



The Z1's 380mm 10X tele setting was used for both these shots, taken at ISO 50. Such subjects are not easy and defeated many early digital camera designs. This camera delivers film-like quality and sharpness.



DIMAGE

E323



The E323 is a lightweight, conventionally styled camera which will prove easy to use for the new convert to digital, moving over from a 35mm or APS compact camera. It has a 3X zoom lens and an accurate zoom optical viewfinder, thanks to the design which puts the viewing window just above the lens. Below, a typical full frame with smooth natural colour, and a section from the largest size inkjet print (240dpi, print size 8.5 x 6.5 inches).

Ailsa Kilpatrick

tested the entry level

3.2 megapixel E323

THE features of the little **DiMAGE E323** are more important than its looks – for this camera is designed to be used by digital photographers who don't even have a computer.

If you have an EXIF compatible printer with a card slot, the camera lets you program in a Print Order which it will understand from every picture (or none, leaving it to you to select on the printer).

If you have a television, the E323 will run a slide show from the images stored on your memory card. You can select the timing for each picture to be shown, and you have a choice of dissolve effects. The result is very impressive; you can of course rotate pictures, so whichever way up you held the camera, it's possible to make a sensible show. You are limited to the order of the numbered pictures, though of course you can always delete



unwanted images. You can also protect images to prevent accidental erasure.

Of course, most people buying a digital camera for the first time will have a PC, and the E323 offers some functions which save time. One of these is the E-Mail Save option on the camera's menu; you can resize the image to either 640 x 480, or 320 x 240 pixels, and compress it down to be ideal for e-mail sending. The camera will then display the image data size (around 24 kilobytes for a small picture). This is extremely fast to transfer to any other device, and small enough to send using a PDA (Personal Digital Assistant) hybrid mobile phone. Some of these will already connect to USB equipped cameras like the E323, and in future, more will.

The E323 conserves its standard AA alkaline battery power (rechargeables are not necessary) by having no Auto Review on its rear colour LCD screen. The picture is not automatically displayed after you take it, you must switch over to review (Playback mode). This is very fast, and the camera is generally fast to switch on, to display images, to enlarge them (using the same control as for the 3X zoom lens) and use menu functions.

The unique function of the E323 is that it will interpolate up its 3.2 megapixel image to 6 megapixels – 2880 pixels wide – in-camera. We tested this and while the quality of the image was good, much the same result was obtained by enlarging the standard image. Its main use would be to create a picture which makes a good A4 print, instead of A5, using a card-slot printer.

Another new function – which like the interpolation is related to the 4X digital zoom option – is a Slimming setting. Yes, you can set the camera to slim down in either direction, ideal for skinny fashion portraits!

The limits of quality seem to be imposed by the lens; from our tests, the DiMâge Xt would be preferable optically, but the E323 is far better for auto exposure, and in particular for its exposure with flash (normal or fill-in). The skin tones and colour, density and overall look and feel of flash shots rates highly. Many digital cameras don't do very well; this one does.

Combined with the robust, simple design and ease of use it's a good family and party camera. It has a 10 second self timer, and also a 2 second one mainly useful for killing camera shake if tripod mounted. The movie function is nothing like as good as the DiMâge Z1 – it is only a small size of movie image, either 320 x 240 or even smaller, and does not appear to record audio at all.

The still image functions of the camera are elaborate and complete. It has auto ISO from 50 to 200, white balance can be set to four common illuminants, you can dial in \pm exposure compensation, it will shoot nine frames continuously on Fine quality at full 3.2 megapixel size.



Above: four different lighting situations and white balances tackled very natural within the sRGB colour space the camera uses.

Backlight can create flare in conditions any worse than the top left example.

Left: the flash (here set to fill-in with the camera using 1/30th at f2.8 for some natural added light) is very well controlled with good skin tones.

Below: the lens has a range from 38-105mm equivalent, and yields even illumination with good straight geometry.

The limits of the camera are simple – no RAW or TIFF, macro best tackled using the rear LCD, flash limited to under 6 feet distance on telephoto setting, and so on. But overall it offers more innovation inside its conventional looking body than you would expect.



RAW POWER

WHEN working on a review of programmes used to scale up images – *Pixl SmartScale* and *Genuine Fractals* – I found that Minolta's new *DiMage Viewer* software includes a scaling up function which is at least as good as *Photoshop*'s bicubic resampling.

From tests on *Photoshop* files, we have learned that resizing 16-bit images and then converting back to 8-bit can produce a slightly better result, and resizing the Minolta .MRW format – effectively a 12-bit file – is as good as the best result you will obtain from *Photoshop*.

What this means is that DiMage 7/A series owners, in particular, can obtain 20 megapixel files from their .MRW images – 56 megabyte RGB files, something well above the capability of even the best digital SLRs made. The largest file size in a DSLR right now is Kodak's DCS 14n with 14 megapixels. It comes as a shock to the system to realise that a linear doubling – 2X enlargement – of a 5 megapixel DiMage file is considerably more than this, but that's how pixel counts work.

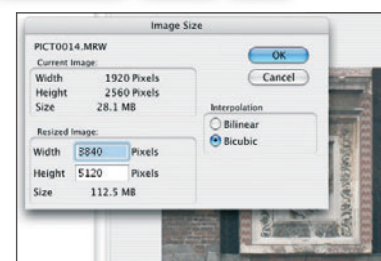
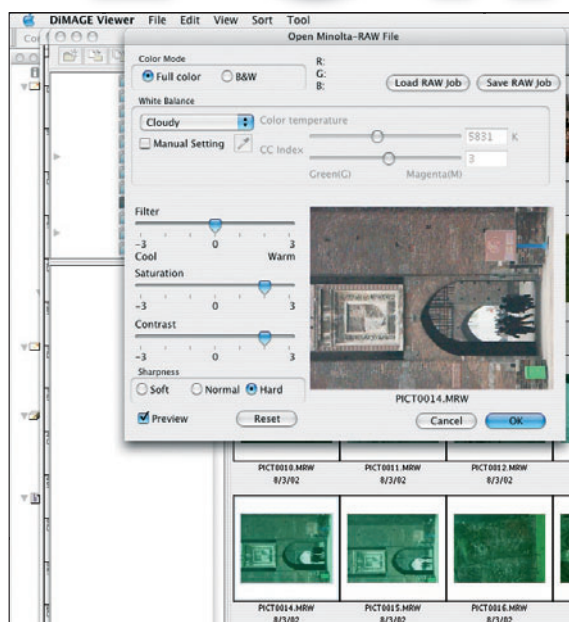
Wise photographers know perfectly well that the Minolta 5 megapixel image is not inferior to other 6 megapixel images. Why? Easy – the picture shape from the Minolta is like an 8 x 6 print, and the picture shape from most 6 megapixel cameras is like a 35mm frame.

For the same reason, Minolta's stated 28-200mm equivalent focal length range for the DiMage 7/A zoom is lacking in optimism at the wide-angle end – actually, it is the same as a 24-170mm zoom if you use the full frame area and make a 12 x 16 or 8 x 6 enlargement. That is to say, to get the same actual final print, you would need a 24mm on a 35mm SLR, not a 28mm.

Why shoot RAW?

The Minolta .MRW format is now being recognised by more software makers, and both the £99 RAW conversion plug-in for *Photoshop* 6/7 and the new built-in RAW conversion in *Photoshop CS* can handle Minolta files.

Not all raw files are the same, and each camera maker uses a different 'model'. We recently tested the new Olympus digital camera and despite having a lower bit depth than the Minolta files, the raw images were larger. Minolta's are just over half the size of the 8-bit TIFF shooting option, but this is misleading because they contain 16-bit data. They are about four times as efficient as TIFF, and you would need to save TIFFs in 16-bit format (28.8 megabytes) to keep all the original information intact. This



The Minolta DiMage Viewer software now offers more functions than ever before for converting raw (.MRW) camera files. Left, the first opening view after you click a thumbnail allows you to over-ride camera settings; above, the next stage lets you adjust many controls and also resize the file up to 2X.

The digital .MRW raw image file format offers more you think

information is comprehensive enough to let you over-ride many camera settings.

For example, the camera when shooting .MRW raw files can be set to use different white balances, contrast levels, saturation levels, or sharpness. It can also use 'digital filters', and set AdobeRGB or sRGB (when appropriate) colour space.

On opening the .MRW files using the Minolta *DiMage Viewer*, all these settings are transferred through to the conversion process. You will see, however, that they can be changed.

This is because only two things actually affect the .MRW file – the ISO film speed setting, and the exposure given. The ISO film speed changes the gain of the CCD in the camera, and can not be undone later. Exposure – whether altered using \pm controls or manually – is a physical change in the light recorded.

All the other controls, including White Balance, are the result of processing the raw image either in the camera (when you opt to have a JPEG or TIFF result) or in the Viewer.

If you do the processing in-camera, it can not be reversed or corrected. There is no .MRW hiding away to work on, it is discarded (in effect) during the almost instantaneous processing of the shot.

The argument for .MRW shooting is the same as the argument for negatives versus slides. If you shoot TIFF or JPEG, it's like slide film. You can choose what

sort of film by setting the contrast, saturation and sharpness. After that, what you get is down to your exposure skills, and the camera's colour balance.

If you shoot .MRW, you get a digital 'negative' and you can use the *Viewer* application to process this as you wish. The colour correction, contrast, white balance and other characteristics can be adjusted even over-riding entirely the original shooting settings. The image can be resized, as described, up to 2X scale. Exposure can also be fine tuned, because the .MRW file contains more data than a final 8-bit RGB file needs to have. This means you can brighten or darken, using exposure and gamma controls, without creating a poor quality result. There are limits, and it is better to fine tune than make massive corrections.

Because raw formats are fairly widely understood, there are also some independent raw image converters around. We downloaded a plug-in called *MRWFormat* from www.dalibor.cz – it does cost money, but not much – which adds a .MRW file opening function to *Photoshop*, and accesses most of the same features as the *DiMage Viewer* in a rather simple way. It also offers rescaling, and a baffling choice of ways of converting the image from the raw file.

Minolta's *Viewer*, in its latest versions, can be downloaded via www.konicaminolta.co.uk (or www.minolta.co.uk) and it is well worth updating to 2.1.1 or later whether for Mac or Windows. The file browsing and conversion options are so much improved over earlier versions it's a different program entirely.

– DK



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

QUEST WORKSHOPS

QUEST PICTURE FORUM (1 day, at Seaford)

Saturday 27 March 2004

This event has established itself as a 'must' in the Quest programme, and the formula of mini presentations by participants, a competition and a talk by a leading photographer has proved very successful. This year, Chris Shore FRPS, from Dungeness, Kent, will be our guest for the day. Chris will judge the competition and entertain us with a talk on his photography. 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 your photography, so please 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 be primarily allocated on a 'first come, first served basis', but also with regard to the need for a balanced programme.

The competition is open for prints or slides (not more than one entry per person (slide or print - not both!)), and a critique and appraisal will be given by Chris 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 £23 – includes buffet lunch & refreshments (but not bar drinks!). (Payable in full on booking - not eligible for 'early booking discount arrangements)

ADDERS IN THE WILD

with George McCarthy
(1 day, near Haslemere, Surrey)
Monday 29 March 2004

A unique workshop, with the opportunity to photograph these shy and often misunderstood creatures safely from close quarters. 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 a good chance of finding grass snakes and possibly lizards. Due to the nature of this workshop, numbers will be limited to a strict maximum of eight.

Price £59 (deposit £20). 8 places

EXHIBITION PRINTING IN MONOCHROME

with Colin Westgate
(2 days, at Seaford)
Tuesday/Wednesday 30/31 March 2004

Quest's 'top of the range' printing workshop, designed to enable you to get the maximum from your negatives and to

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

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

ADVANCED MONOCHROME PRINTING

with Colin Westgate
(1 day, at Seaford)
Thursday 1 April 2004

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,

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

(providing there is detail on it!) including those which may previously have been dismissed as 'hopeless'. The quality of today's Multigrade and Variable Contrast paper is now excellent, and the amount of control and versatility available is such that 'graded' papers are now virtually obsolete.

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

LANDSCAPE PHOTOGRAPHY

with Colin Westgate
(1 day, at Seaford)

Two dates: Thursday 15 April 2004 and Saturday 25 September 2004

Landscape photography is often thought to be fairly simple and indeed, it is not difficult to obtain 'straightforward' pictures. However, results are often disappointing and to make outstanding landscape pictures requires vision, and perhaps a new way of seeing. In this workshop, we will discuss the principles of landscape photography applicable to both monochrome and colour,

including the uses of various lenses and filters, choice of subject matter, selection of viewpoints, principles of exposure, use of light, dealing with movement etc. A review of participants pictures will also be undertaken. After lunch, we will go into the landscape for some field work, where you will be able to put into practice what you have learned from the morning session.

Price £45 (deposit £20). 10 places

SPRING IMPRESSIONS

with Colin Westgate
(1 day, at Leonardslea, nr. Horsham, West Sussex)

Wednesday 28 April 2004
This workshop will demonstrate the beautiful impressionistic effects which can be obtained by using various diffusion methods. The vibrant spring colours of the exotic flowers at Leonardslea make an ideal subject for this. After viewing work and discussing techniques, we will spend the rest of the day photographing in the gardens. Slide or negative film can be used.

This is your opportunity to try something really different and exciting, with lovely images virtually guaranteed.

Price £45 (deposit £20), 10 places. (Price includes Gardens entrance fee and refreshments (but not lunch) .

ORCHIDS

with George McCarthy
(1 day, Hampshire location)

Wednesday 16 June 2004

A popular nature workshop in conjunction with George McCarthy. There are approximately 140 species and sub species of orchids to be found in Britain, many of which are here in the south east of England. They enjoy a unique place amongst flowering plants, especially with nature photographers, as so many are photogenic. On this workshop in Hampshire (exact location only revealed to participants due to sensitivity of site), orchids are numerous, and in some cases, very rare. You will see demonstrated the latest techniques and equipment used by professional George McCarthy, and will have the opportunity to take

interesting and beautiful pictures under his guidance.

Price £56 (deposit £20) 10 places.

THE QUEST COLLECTION

with Colin Westgate

(1 day, at Seaford)

Thursday 17 June 2004

Over the past 30 years, Colin Westgate has accumulated a collection of over 400 photographs. Some have been purchased, some donated, but the majority have been by exchange with fellow photographers. The result is a fascinating body of work, with examples from John Blakemore, Les Mclean, Tim Rudman, the late Norman Gryspeerdt and many many others, including some from overseas photographers. There are also prints from the negatives of Ansel Adams and Herbert Ponting (Scott's Antarctic photographer). The day will be spent viewing and discussing a selection of the pictures, so come and enjoy a relaxing and inspirational day.

Price £22 (deposit £10.) 12 places.



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ORION TREKKER...
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MI BATTERY BUSTER

Dynax (Maxxum) series autofocus SLRs

Dynax 3000i, 5000i, 7000i, 8000i, SPxi, 2xi, 3xi, 5xi, 7xi, 9xi	1 x 2CR5
300si, 500si, 505si Super, 600si, 700si, 800si	1 x 2CR5
Dynax 303si, 404si, 505si, 505si Super, Dynax 5, Dynax 4, Dynax 3L	2 x CR2
Dynax 7, Dynax 9, Dynax 9Ti	2 x CR123A

Original Autofocus SLR series

9000	2 x AA
7000/5000 with battery holder issued with camera	4 x AAA
7000/5000 upgraded by fitting BH-70L big battery holder	4 x AA

Manual focus SLRs

XM, XE-1, XE-5, XD-7, XD-5, XG-1, XG-2, XG-9, XGM, X-9	2 x EPX-76
X-300, X-300s, X-320s, X-500, X-700	or 2 x 10L14
SRT-101, 100, 202, 303, 100x, 101b, 303b, SR7, SR1 meter	1 x PX625

Vectis (Advanced Photo System)

Vectis S-1, Vectis S-100, Vectis 40	2 x CR2
Vectis 3000, 300(L), 30, 25, 2000, 200, 260, 20, 10, UC, Weathermatic, GX	1 x CR2

Himatic compacts and earlier rangefinder models

Minolta AL-F, AL-E, Himatic 7, 7s, 9 and 11	1 x PX625
Himatic 7S-II, 5, G, G2, C	1 x PX675
Himatic E, F	1 x PX640
Himatic S, S2, GF, AF, AF2, AF2M	2 x AA
Minolta CLE (Leica M mount system)	2 x 10L14 or EPX-76

Autofocus and Focus-free compacts (modern series)

140EX, 135EX, 105EX, Panorama Zoom 28	2 x CR123A
90EX, 70C, Weathermatic DL	1 x DL223A
Riva Zoom 110, 160, 160c, 150, 130, 125	1 x CR123A
115EX, 75W, 70W, 70EX, 90EX, RZ70, Pico, Mini, Panorama	1 x CR123A
105i, 90C, Twin 28, AF Zoom 65, AF Zoom 90, AF Tele Super	1 x 2CR5
AF 5, 100AF, AF35EX, AF35, AF35C, Riva 35, Zoom 60	2 x AA
AF-101R, AF-20R, F-10/BF, C-10, Memory Maker	2 x AA
FS-E, FS-EII, FS-35, AF-E	2 x AA
AF-C	4 x 10L14
AF-T	2 x AA or DL223A
AF-Z, AF-EII, AF-DL, AF Tele 60, AF-SP	4 x AAA or DL223A
TC-1	1 x CR123A

Digital cameras

We recommend highest available mAh NiMHs for all AAs (specs below are minimum).

We have tested the 2300 mAh Uniross cells and these make a BIG difference.

Dimage V, Dimage EX, Dimage 2300, 2330, E201	4 x AA 1300+mah (NiMH)
RD3000, DiMAGE 5, DiMAGE 7/7i/7Hi, S304/404/414	4 x AA 1600+mah (NiMH)
F100, F200, F300, E203, E223, E323, X20*	1 CR-V3 or 2 x AA* 1600+mah (NiMH)
RD-175	1 x 2CR5

Exposure meters

Flashmeter V, Autometer IV F, Spotmeter F	1 x AA
Flashmeter IV	1 x AA + 1 x PX28
Autometer III F, III and II; Spotmeter M	1 x PX28
Colormeter II, Flashmeter II	1 x MN1604
Flashmeter III	6 x 10L14

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'AA' Panasonic Extra Long Life 12 for £4.50

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MINOLTA GADGET BAG 103-N – we have a few of these black nylon equipment bags, boxed, to fit typical SLR with tele zoom or two shorter lenses, plus accessories, for £19.95 inclusive of postage and packing; Jessop normal price, £29.95. Call the Minolta Club (Icon Publications Ltd) on 01573 226032, or send cheque payable to 'Icon Publications Ltd' to: Bag 103-N Offer, Icon, Freepost, Maxwell Lane, Kelso TD5 7BR.

MINOLTA DYNAX 7 £300, 24-105 D lens £180, 28-80 D lens £45, 75-300 D lens £80, 5600 HS flashgun £200, 1 mtr extension cord, New Jessops bag, £30 the two. Camera only had four films through it since new. Bad eyesight & arthritis forces sale. Tel 01484 429983. (West Yorkshire) All items boxed & with instruction books. Call anytime.

DIMAGE 71 and 5, both boxed, CDs, instructions, mint, £475 and £275. Phone Ted on 01628 628147 (Berkshire).

500si body+case+ Hove Guide £90.00, MD90+BP90M (motor drive for 9000) £o/a 90.00, AF 35/70 £o/a 25.00, VC700 GRIP for 700si £45.00, COBRA 9000 HAND HELD FLASH KIT dedicated to Minolta AF SLRs £80.00, AF 50/2.8 macro £175.00, SIGMA 70-300/4-5.6 macro £85.00 Tel Adrian @ The Photostore 01302 738 334

MD 28/2.8 £30.00, MD 135/3.5 £ from 30.00, 280PX flashunit £o/a 35AUTOWINDER D for XD-7/XD-5 £30.00. 250/5.6 MD MIRROR LENS, BOXED, EXCELLENT CONDITION £125.00. 320x flash gun, remote sensor and panel set £45.00, 118x flashgun, boxed £15.00, NON MINOLTA: Vivitar 283 flashgun £30.00. Tel Adrian @ The Photostore 01302 738 334

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DYNAX lenses – Sigma 400mm APO macro £225. Sigma 105mm EX macro £165 – Tamron 28-200mm £90 – Teleplus MC7 2x £45 – Minolta flash guns 5600HS(D) with off shoe cables £235. Ring Flash 1200AF £165. All boxed and mint. 2x RC1000 (s & 1) remote cables £20 each. Triplus extension tubes (3) £35. Phone Richard 01254 824218.

Issue No: 37 January 2004

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Send to: Small Ads, Minolta Image, Icon Publications Limited, Maxwell Place, Maxwell Lane, Kelso TD5 7BB or fax to 01573 226000 or email to iconmags@btconnect.com

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see inside front cover

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