

photoworld



winter07

The Elinchrom D-Lite... ...Just Add Kids!



Ebjorn Thomassen

And the press said...

Digital Camera Shopper July 2006
"Great quality and superb value for money"
Final Verdict: ***** **GOLD AWARD**



British Journal of Photography 12th April 2006
"They perform well by every measure and appear to be built to deliver years of reliable service."
"I can highly recommend them."

Master Photo>Digital Spring 2006
"(The D-Lite) will knock certain cheap competitors sideways with superior features".

Professional Imagemaker (SWPP) June/July
"It is pleasing to report that the D-Lite was truly superb on all counts."
"We like this kit a lot"

Royal Photographic Society Journal May 2006
"I found the technical scope of the D-Lites impressive."
"It would be an excellent choice for anyone looking to invest in a flash system."

f2 Magazine
"This lightweight kit is probably the best buy for the digital photographer."
"There are alternatives but none can offer the same combination of specifications, build quality and distributor backup. My advice, no matter how clever they look, no matter what the bargain price seems to be, don't go there. The Flash Centre and their retailers all put Elinchrom right at the top as a brand that UK photographers can trust."



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Since our last edition in October the only significant news from Sony has been the arrival of the Carl Zeiss 85mm f1.4 and 135mm f1.8 lenses, which are also fully compatible with all Minolta AF, Maxxum, Dynax, Alpha and Konica Minolta film and digital SLRs from the last 21 years. Unlike many digital products hitting the stores, these two lenses are attracting diehard film enthusiasts. The 135mm f1.8 is the truly new choice, as we have had 85mm f1.4 available in non-Zeiss glass for two decades.

So, in this issue we have a superb photo essay from an early 135mm f1.8 buyer – admittedly a digital convert – which says more than any our own reviews could. We don't have the access to such fantastic subjects!

And there really is no more news. There's no new Sony camera yet, no new system announcements like accessories or lenses. But as we go to press PMA 2007 (the big US Photo Marketing Association trade show) is a month away, and everyone expects Sony Alpha system news right at the beginning of March. Watch our websites for info!

Each magazine issue will be placed on our websites in PDF form, so if you lose a copy yourself, it's easy to acquire a printable version by downloading. The Autumn 2006 edition is now downloadable from www.photoclubalpha.com.

– David & Shirley Kilpatrick

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PUBLISHED AND EDITED BY
David Kilpatrick FBIPP AMPA
Shirley Kilpatrick MSc (Colour Science),
BA Hons (OU)

Photoworld magazine is an independent quarterly from Icon Publications Ltd which provides free membership of the Photoworld Club UK. The aim of the Club is to provide support services, information, inspiration and activities for owners of Minolta, Konica Minolta, Seagull, Sony Alpha and other equipment compatible with the Minolta SR, MC, MD, VS, AF, AF-xi and AF-D mounts. Membership of the Club is not dependent on subscription and you may also sign up, receiving emailed information only but no magazine, through www.pbotostore-uk.com, www.minoltaclub.co.uk or www.photoclubalpha.com. Subscriptions cost £19.95 for four issues (UK/Europe), £23.95 (Rest of World), payable to Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso, Scottish Borders TD5 7BB This publication has no connection with Konica Minolta Holdings or Sony Corporation, or the brands mentioned. The logo typeface is 'Minolta Classic' designed by Justin Bailey.

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Can we beat DSLR flash gremlins?

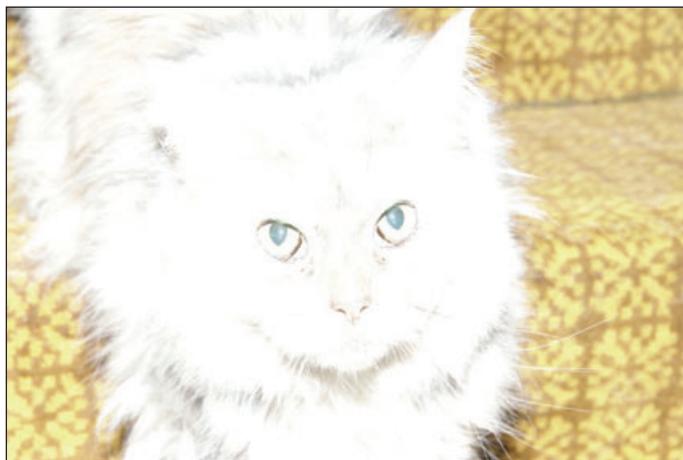
If you have invested in a brand new Sony Alpha 100, or indeed a Dynax 7D or 5D, don't expect to just flip the flash up in any mode or slide in a D-compatible flash and get perfect exposures every time.

The digital SLRs rely on a pre-flash metering burst (only possible with the 2500 (D), 3600HS (D), 5600HS (D) and Macro Flash 2400) for TTL metering carried out in the prism, not at the film plane. The metering is adjusted by lens information from ADI (D) or non-ADI earlier lenses, with interaction from the camera's various programs.

It's not unusual to mount a flash, set everything correctly, and be confronted with two stops of overexposure no matter what you adjust (short of setting -2 flash compensation).

Extensive tests by owners over the last few months have proved that flash exposure will be changed – substantially – depending on whether you set multi-segment metering, centre weighted or spot. It will be changed by certain lenses, and the 18-70mm kit lens is picked out as a culprit for causing underexposure especially at longer focal lengths. Images taken under identical conditions with the 24-105mm and the 18-70mm, at the same focal length, may be

Owners of early but reliable Minolta wireless flash models regret their incompatibility with digital bodies. But new flash can fail to deliver too.



over a stop different in exposure.

With the shoe mounted 5600HS (D), manually setting the flash to its wide-angle coverage (disabling auto zooming) is claimed by some users to cure the problem. It seems apparent that focal length information and flash power adjustment to compensate for zoom don't work reliably.

Before relying on flash – whether

built-in or mounted – you should make some tests with all the lenses and bodies you expect to use, and note whether you get serious overexposure, or lens-dependent underexposure. Try changing metering mode (multi-segment to centre weighted – don't use spot) and experiment with the camera set to M, manual exposure, at a sensible aperture. For

bounce flash indoors even with the 5600 remember you should not stop the lens down further than *f*5.6 and you should use ISO 400, not 100.

Older guns like the 5400HS or the 5200i are not compatible with digital TTL. They can only be used on full power, or with the 7D (thanks to extra menu items) on fractional powers. Set the camera to manual before experimenting with power settings on any older Dynax-mount flash, including independent makes. Some control may be possible. Flash units with thyristor cells on the flash are useful with digital bodies and may even be a better choice; they have no pre-flash to delay the shot or cause blinking, and they expose perfectly.

We have briefly tested the Metz 54-MZ 4i Digital with 'M7' version shoe adapter – the latest – and it works perfectly using its **Auto (A)** thyristor sensor, even accepting flash compensation commands from the camera. But it failed on our Alpha 100 to expose correctly in **TTL Pre-Flash** or **ADI** modes. In the next issue, I will report on the outcome of troubleshooting this, and look at the two Sigma dedicated flash units, **KM/Minolta** and **Sony** options.

– DK



MINOLTA REPAIRS

by specialist workshop in Milton Keynes

FOR MANY years **Camera Repair Workshop**, based in Milton Keynes close to the original Minolta UK service department, handled the repair of classic SRT, X, Vectis and later film cameras for Minolta UK.

They have obtained many of the spare parts and KM's stocks of older 'cannibalisation cameras' like 7000 and 8000i. Their proprietor is David Boyle, and his two technicians are Minolta trained. As an independent repairer they will specialise in film and digital, and hold parts going back to models like the XM. The Dynax 9 is an exception, previously serviced by a special European centre, and must be sent to JP (see right). No VAT is chargeable at present, and they offer Photoworld Club members a **10 per cent discount** on prices which they say are already better than former retail repair charges. This enables the Club to continue with its 10 per cent service and repair discount offer.

The **Photoworld Club Camera Check** scheme will be operated by Camera Repair Workshop, though in absence of Konica Minolta's former bulk shipping arrangements, the return carriage costs have increased and a charge of **&25 per camera/standard lens** combination is now required.

Your equipment is bench-tested for shutter speed, metering, focusing and aperture accuracy, externally cleaned and adjusted (this includes mirror box and film track, and all accessible parts or adjustments). If performance is below standard, a quotation will be issued for optional servicing. A certificate is completed showing the test results and functions checked, and returned with the camera. Camera Repair Workshop were actually responsible for most of the Club Camera Check work, and hold a stock of original 'Minolta Club' certificates along with all the necessary bench testing equipment.

They are based at:

Unit 9, Wharfside, Bletchley, Milton Keynes MK2 2AZ.

Telephone 01908 378088, fax 08712 427677.

Email: cameraworkshop@tiscali.co.uk

HELPLINES AND INFORMATION

Authorised & warranty repairs, assistance and enquiries

A DEDICATED helpline is available for Konica Minolta Dynax and Dimage digital system owners, and also for film camera owners. The helpline phone number is **0870 0104107**.

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SONY may announce further firmware upgrades or indeed products. Your first step should be to check Sony's website regularly:

www.sony.co.uk

Their general helpline, which will have information on any other numbers, addresses, departments or offices which Konica Minolta owners may need to reach in future, is: **08705 111 999**

Our website www.minoltaclub.co.uk has a full directory of useful links for downloading software or obtaining help, on its front page. For downloadable printable manuals, legacy firmware and software updates, visit:

<http://ca.konicaminolta.com/support/americas/>

For the Sony European user service – there is still no UK user club:

<http://www.sony.co.uk/nextlevel>

To order KM/Sony parts, accessories, and new Sony flash components etc, visit:

<http://www.photostore-uk.com/>

Photoshop CS3's raw benefits: the upgrade to Bridge & ACR

For many readers this short review will be irrelevant, because Adobe *Photoshop* in its full version is extremely expensive – possibly more than your digital camera, if you own one – and it's aimed at professional users.

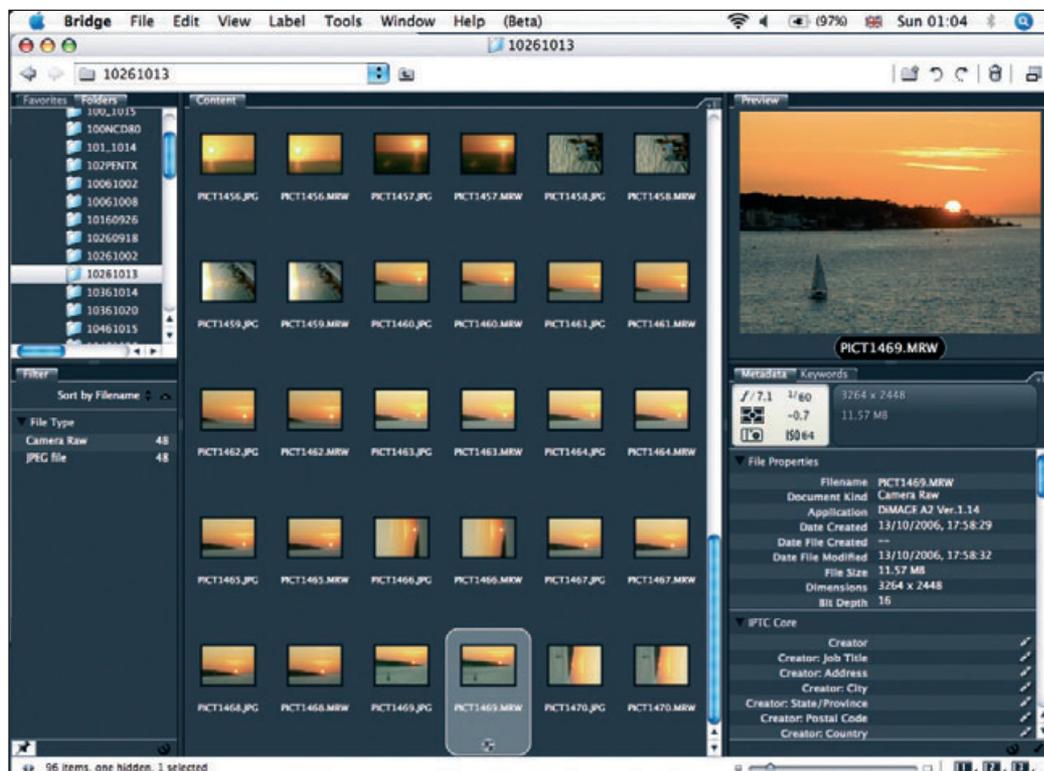
However, the part we are reviewing is also present in Adobe *Lightroom 4*, which at the time of writing remains an entirely free downloadable program for Mac and Windows users. *Photoshop*'s 'Adobe Camera Raw' module (ACR) in the forthcoming CS3 has been revised to include all the subtle controls already present in *Lightroom*. If you already have *Photoshop* CS2, you can download a beta version of CS3 including *Bridge*, Camera Raw and *Photoshop*, and activate this for two computers after providing your CS2 serial number to Adobe on-line.

The computers do not have to be the ones you have already activated CS2 on. The Adobe program suite only allows two computer installations. We have four computers. The beta test CS3, to our surprise, could be installed and run on one of the 'no *Photoshop* possible' machines. Effectively Adobe had given us free installations of the free beta program. *Lightroom* can, of course, be installed freely on as many machines as you like.

I find the tabbed interface for image adjustments in CS3 Camera Raw far easier to get on with than *Lightroom*. The opening adjustments now have added 'Recovery' (improves highlights and shadows), 'Fill Light' (does what it says) and 'Vibrance' which is an alternative to Saturation control boosting contrast between colours rather than just bumping all of them up equally.

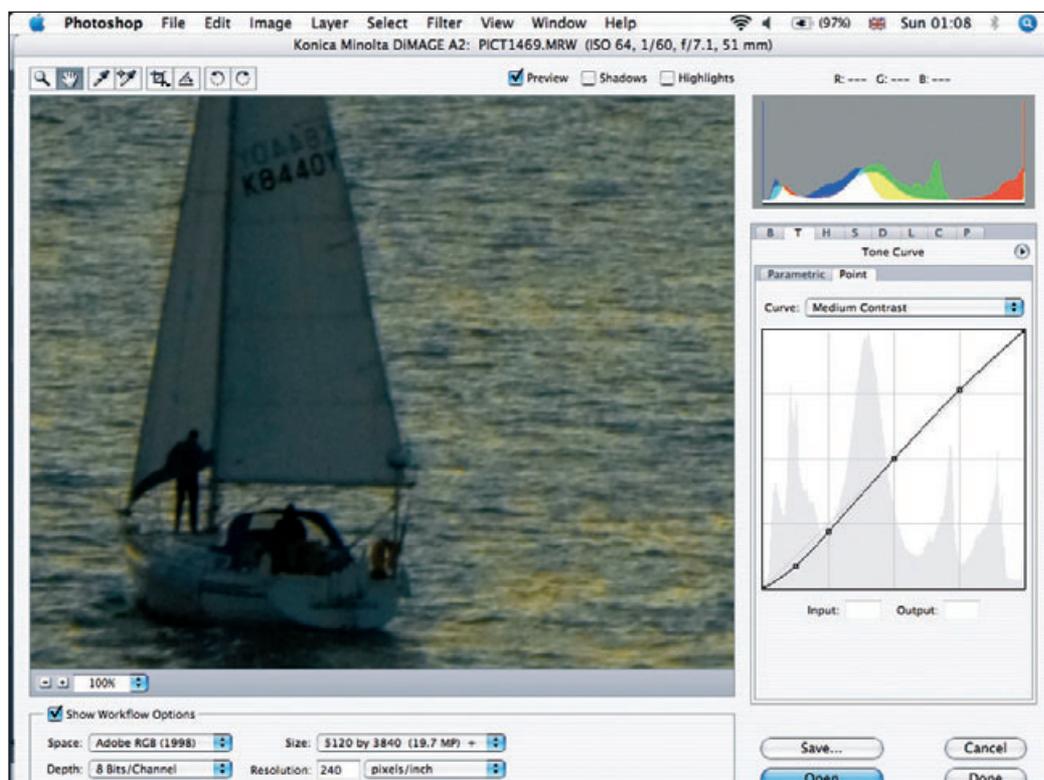
The Hue, Saturation and Luminance controls for colours within the image are extended to eight spectrum zones instead of just the three primaries, and they act very selectively. It's easy to boost a sunset sky or the colour of a car without altering the neutrals of an image.

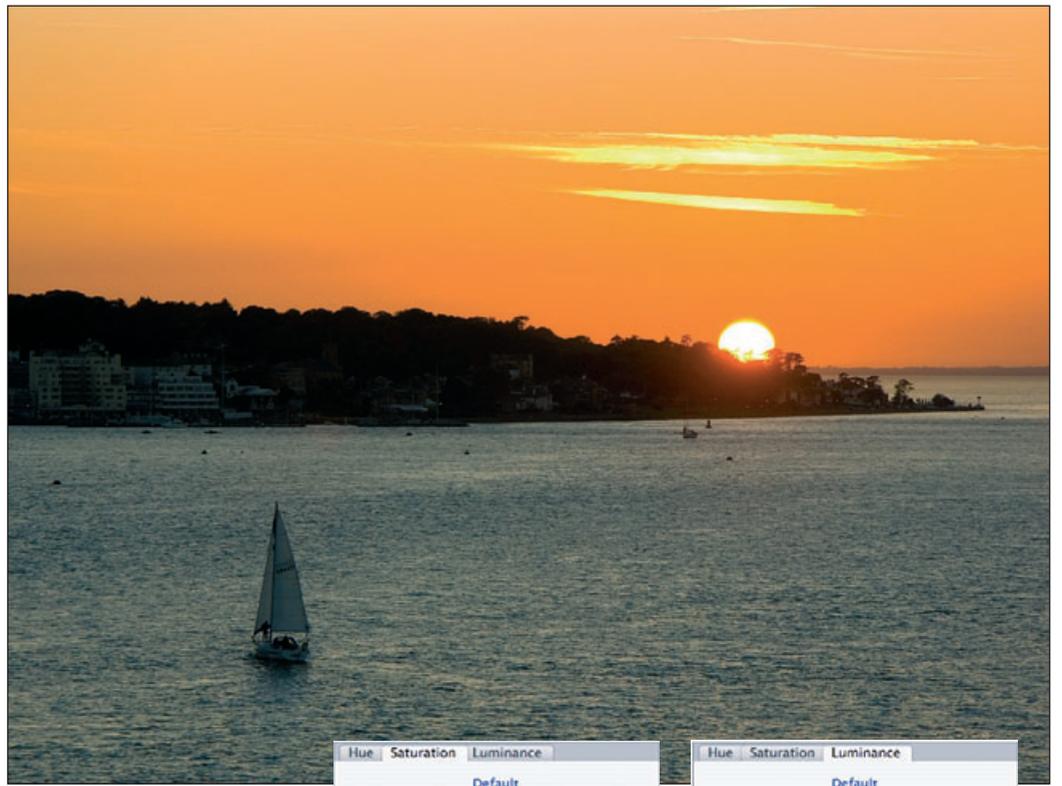
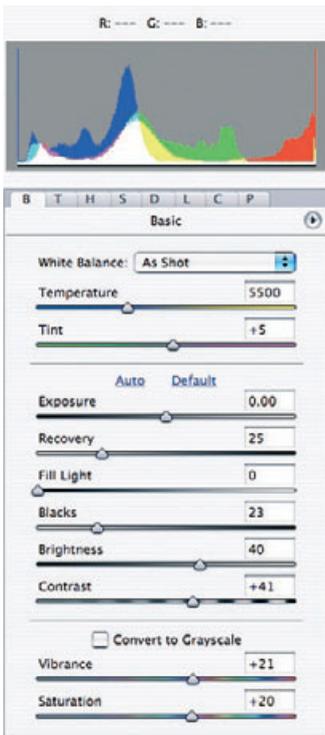
Working on images from the Konica Minolta Dimage A2, I found that the sharpening and noise reduction controls under the 'Detail' tab D have been much improved. Vibrance is especially useful for improving blue skies, and appears



The appearance of the CS3 beta version of Bridge is much more like Lightroom with its dark light-table background for viewing images. You can customise this. The familiar appearance of the file data on the left hand side below the directory navigation is gone, along with the large preview, and now appears on the right. While the layout does not demand a widescreen shape of monitor, it clearly benefits from loads of screen pixel real estate if you've got it.

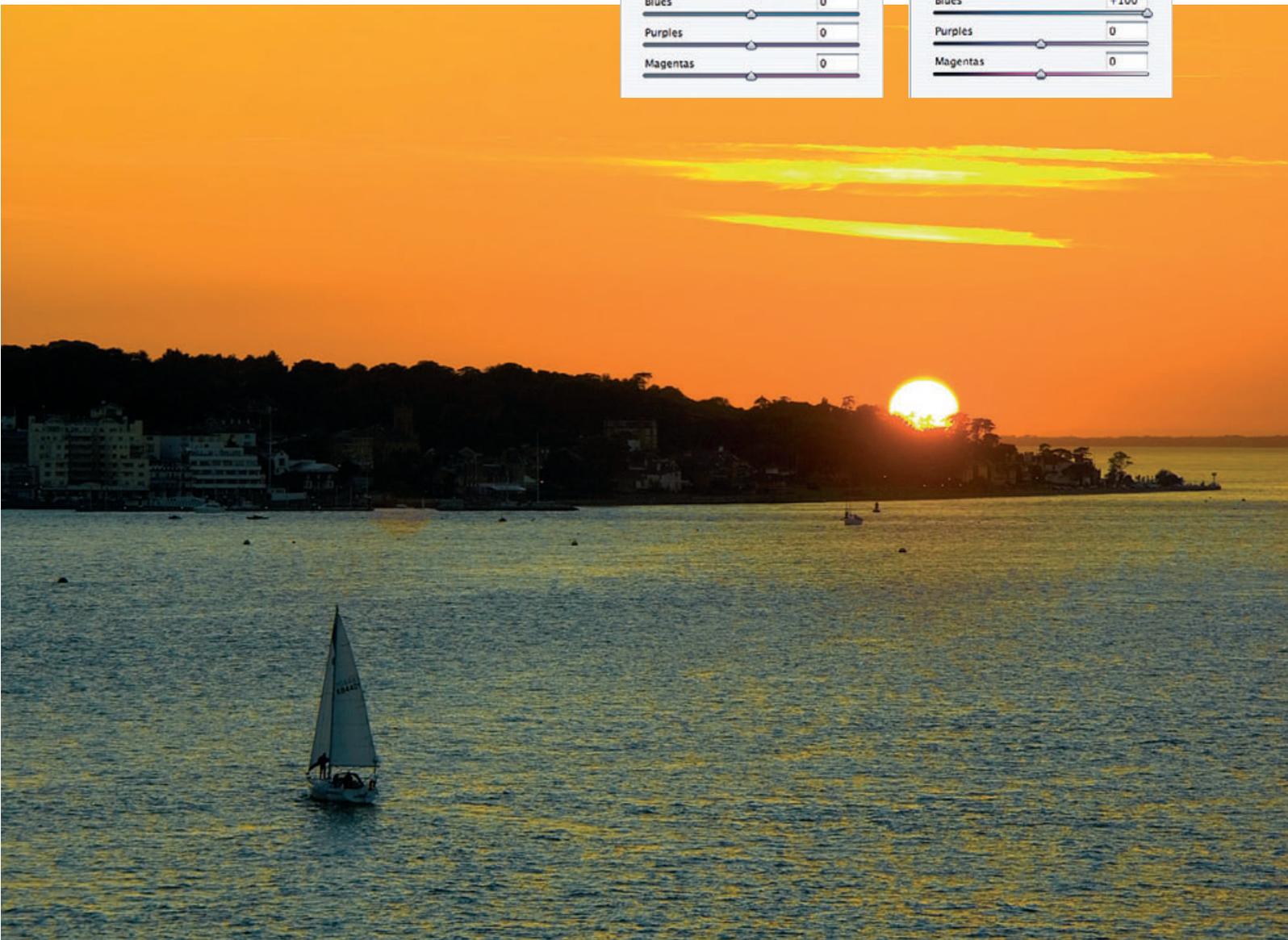
Below: the ACR (Camera Raw) opening controls in Photoshop CS3 Beta usefully show your camera and relevant filename, ISO, exposure and focal length data in the header. The control tabs (here the contrast curve is shown) get single-letter identification. Would you have guessed that T would be for Tone? B is for Basic – and D is for detail, which means sharpness and NR.





ACR 4.0 controls

The arrangement of palettes in CS3 Camera Raw is similar to previous versions, but extra controls are added which turn out to be identical to those found in Adobe Lightroom 4. They are, somehow, more readily accessible in the ACR implementation. Basic controls (top left) get additional Recovery and Fill Light, Convert to Greyscale and Vibrance. The colour-channel Saturation and Luminance settings for the conversion below of the shot above are shown right.

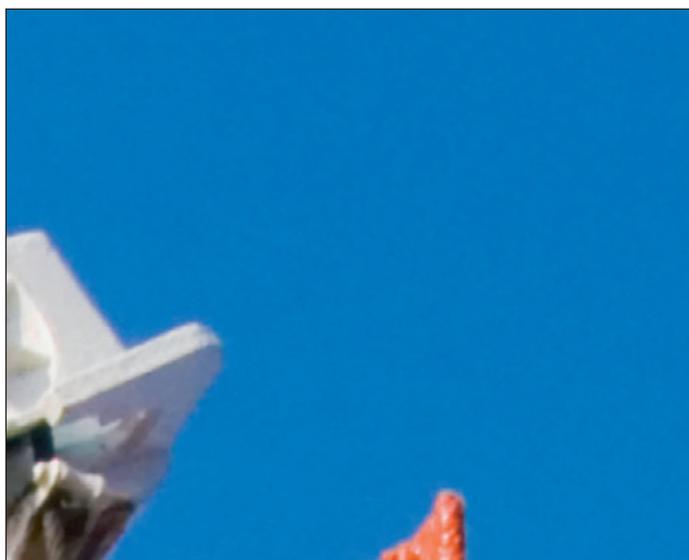






As good as using a polariser?

The facing page is my final version – no HSL adjustments, Vibrance set to 50, luminance noise reduction to 25, chromatic noise reduction to 50, sharpness to 10. Compare this with the in-camera AdobeRGB JPEG, above left; the default automatic setting Adobe Camera Raw conversion, above centre; and an over-boosted result, right, adding Blue Saturation +50, Red Saturation +50, Blue Luminance -50. Below: the appearance of the blue sky 'noise' from the A2 at ISO 64, no noise reduction; bottom, the same with Vibrance increased to 50. Instant smooth sky!



to act selectively on the sky if the rest of the scene is fairly neutral.

A side-effect of boosting Vibrance to 50 (on a scale of -100 to +100) was to reduce the amount of noise visible in the A2's sky blue. Increasing Saturation has a similar effect but ruins the picture; boosting Vibrance as far as 50 rarely spoils the image, though beyond this the effects can be a bit like cross-processed film. I studied the noise reduction controls combined with Vibrance and found a very significant enhancement could be made to my A2 images.

Experimenting with the HSL controls, main Saturation and Vibrance produced some results which seem a little over the top until you consider what a film like Fujichrome Velvia would have done on the same shot. Looking back at previous conversions from raw .MRW and .ARW files, it was obvious that CS3 might have produced different decisions, and very much more colourful and high-impact images with lower noise, higher sharpness and better overall detail.

This is what has always been predicted – 'keep your raw files, they are like negatives, new programs will come along with improved results'.

I continue to be surprised and pleased every time I decide to use the A2 instead of a DSLR. I doubt that the Solent sunset shot on the last page could had been shot on any of our DSLRs – they just don't render the setting sun that cleanly, and almost every lens will produce some kind of flare reflection. The A2 produces no smearing, no halo round the sun to speak of, no reflections – indeed, it does the job better than film.

We can't expect to see the affordable and useful Adobe *Photoshop Elements* 4 or 5 (Mac/PC) incorporate all the fine tuning of *Lightroom* 4 or *Photoshop CS3* in its raw conversion. So far, they have kept this

£69 program limited while providing all the essential tools for opening Konica Minolta and Sony raw files.

If you are able to download and activate either *Lightroom 4* or the beta **Photoshop CS3** from www.adobe.com, do so. Competition is persuading them to release usable programs free of charge as pre-release trials. Take advantage of it if you can.

Other updates

In the meantime, every raw converter program around keeps being enhanced though there are no upgrades for Sony's *Image Data Converter* for the Alpha 100, or indeed for Konica Minolta's *Dimage Master*, which is probably now locked in a past state and about to be left behind by Windows Vista and Intel-based Macs.

The Mac operating system will now view and open all Minolta, KM and Sony Alpha raw files natively, building thumbnails and previews and opening full size views in *Preview*. The same core services update Aperture and iPhoto.

DxO Optics Pro 4 offers a decent range of Konica Minolta lenses in its auto-correction library, but the chances of having your particular lenses are minimal (no 24-105mm, no 100-300mm APO, no macro lenses etc). It's the only converter which has such a library of camera and lens combinations but I must confess to finding the behind the scenes automation and emphasis on batch processing don't suit my one-shot-at-a-time, individually adjusted methods.

We will continue to provides links to all appropriate raw file converter updates (and other drivers, etc) on www.photoclubalpha.com and www.minoltaclub.co.uk – David Kilpatrick



**Carl Zeiss's big, sharp, wide eyes:
the 135mm f1.8 in rural India**



photographs by Wietse Jongsma

The Carl Zeiss 135mm f1.8 Sonnar ZA T* hit the shops – in limited quantities and at over £1,000 – shortly before Christmas and was in such demand that shipping such a lens on loan to *Photoworld* for testing was not something we would even ask of Sony.

Fortunately some excellent photographers round the world were quick to buy this long-awaited superlens, more or less equal to a 200mm f1.8 when used on digital SLRs, but full-frame capable for film users and compatible with Minolta bodies back to the 1985 7000 AF.

One such photographer was Wietse Jongma from the Netherlands, who bought the lens at Schiphol airport on the spur of the moment when flying out in early December for a very special holiday with his wife, which put them closer to real and often very beautiful rural subjects than the average 'shoot a turbaned camera club winner' trip made by more conventional Brits.

"We stayed in Bhoaramdeo Jungle Retreat", Wietse told us. "There are two tribal villages fifteen minutes walk from the hotel. We had a lot of emails with the owner Satyendra Upadhyay ('Sunny'). Before our trip he went to all the villages where we should stay, to arrange everything carefully. We stayed at night in ten different villages. In small villages we had our own cook. In bigger villages we had breakfast, lunch and dinner with different families. This kind of approach give a lot of photographic possibilities. My wife had, as a non photographer, a marvellous holiday. I had six lenses with me and two bodies. Most of the time the CZ135 on the Alpha 100 and my Tamron 17-50 on my Dynax 7D. I came back with 50 gigabytes of pics with a lot of posed portraits from whole families. Last year I paid our guide to print 200 photos from a CD we sent back. If people know there is a real chance to get a print, they like to pose."

You can see Wietse's exceptional gallery of images at <http://www.pbase.com/wietsej> – look for Kawardha, December 2006, and Chhattisgarh. The email address of Sunny, for those who want to travel to this superb location, is sunnybjr@rediffmail.com.

Facing page: taken with the Alpha 100 and CZ 135mm f1.8 (inset) at a wide f2.0 aperture and auto ISO 125. Top: heavy work, but beautiful clothes, grooming, make-up and jewellery for tribal girls. Taken at f11 on the Alpha 100. Right: rich Dynax 7D colour for a traditional kohl eyelined baby, f3.5 at ISO 800.





Above: taking advantage of subtle reflected light, at f2.0, with the Alpha 100 set to ISO 200 for very high quality, and SSS stabilizing a 1/80th shutter speed. At this aperture, depth of field does not cover from eyes to nose. Below: perfect depth of field at f2.8 for this farming scene, at the optimum ISO 100 sensitivity.





Main photo: at f5, the Carl Zeiss 135mm has enough depth of field for this portrait and sharpness is optimum. Right, and left inset (150dpi image equal to a 16 x 24 inch print), pin sharp at full f1.8 and ISO 400. All photographs © Wietse Jongasma 2006.



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Where appropriate we will also publish details of websites of web galleries which our readers can visit to see more work.

We are now looking for entries for the April (Spring) edition and these should show summer or spring themes. Could your files be hiding our next issue cover?

gallery





We visit the New World for this spread of images by two Club members. Colin Brenchley of Worksop visited New York city in September with his Konica Minolta 7D kit. Left, Stop Look – taken on Times Square. Minolta 7D, 24-105mm set at 70mm, 1/125th at f4.5, ISO 100. Upper left, Brooklyn Bridge, Minolta 7D, 11-18mm set at 11mm, 1/500 at f8 with polariser.

This page, two views of Niagara from the Fallview Hotel (the best viewpoint, he says!) by Mike Katz of Ontario. Both were taken with the Sony DSC R-1, which we covered briefly in the last issue – an electronic viewfinder fixed zoom lens 10 megapixel camera similar in size to a DSLR. He used the maximum focal length (120mm equivalent) for both shots, with a tripod; both at set at f9, and the top needed 8 seconds exposure at night while daytime was taken at 1/200th.





gallery





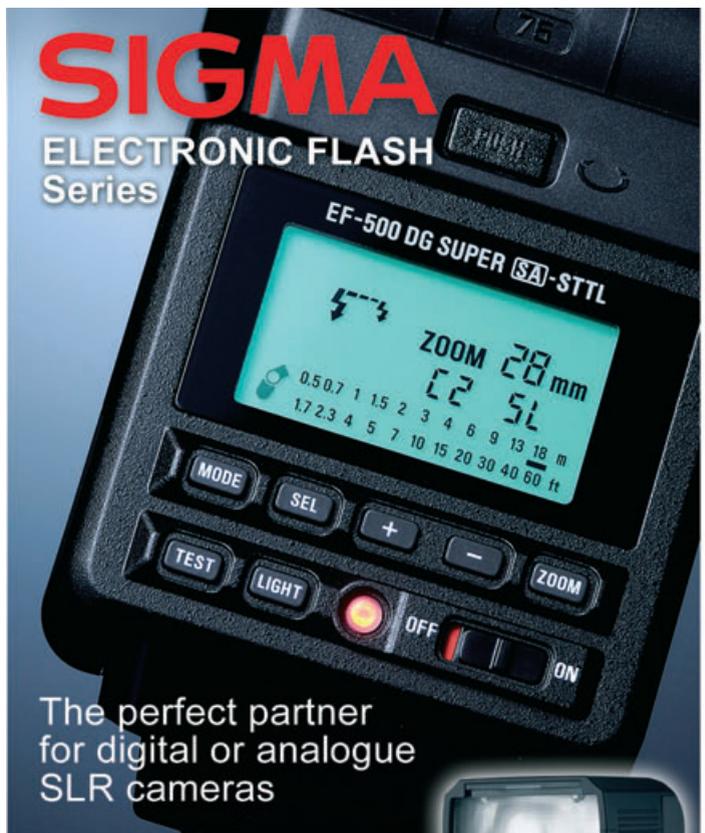
Magnar Fjørtoft from Tingvoll in the far northern reaches of Norway has already contributed some stunning examples of astrophotography, image stacking, and multiple image panoramic photography. Here is his New Year's Eve fireworks shot, taken from his home looking over the neighbouring hillside. Magnar says: "It was a party with friends and wife/children, no time for a super-photo-session. The photographed scene is approx. 1 km away. Cloudy, wet weather, but no rain."

"I just put the camera (Sony A100 with 100 mm f/2.8 Minolta macro lens (latest version before Sony label) on a sturdy Gitzo tripod. Camera setting ISO 200, f8 and 10 seconds time exposure without noise reduction, to avoid delay for the next frame; 2 seconds self timer mirror lock-up to avoid camera shake.

"Digital darkroom: three frames opened from raw format with Photoshop CS2 and the latest Camera RAW converter. Noise is removed within Photoshop, but not more than to keep a "film grain"-look. The 3/4 tone is slightly raised with the curve tool. Three pictures are stacked with "Lighten" blend mode. This results in a picture that is almost similar to one 30 sec exposure. It was slightly cropped to remove empty areas on top and to straighten the horizon. The "smoke" that adds some dramatic to the scene is actually fog/low clouds that are lit from the orange sodium street lights.

"The Sony A100 is very capable for low light work at low ISO settings, up to ISO 400 for critical work and ISO 800 for not-so-critical work or very low light work like astrophotography. I simply avoid ISO 1600."

Left: by Peter Karry – Hands of Friendship. "After persuading three neighbours to put their hands together on the lawn, holding a rose, I took a photo", he says. "I then selected the hands and changed to greyscale in Photoshop". Konica Minolta 5D, 18-70mm, f5.6, 1/60th.



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Two winter-friendly subjects for you to consider – above, garden photo expert Tony Jones as usual aims his Konica Minolta A200 at a thatched hut feature and the strong colour of bare winter stems, proving that light and colour can be found even in a winter garden. Below, after buying a Sony Alpha 100 Neil Campbell of Montrose found himself drawn to the beach, submitting a sequence of similar water and rock studies. He used a 70-300mm f4-5.6 Sigma APO Macro lens at 300mm, setting -0.3 exposure compensation and stopping well down to f16, using Vivid Colour and making some adjustments to White Balance as well. The exposure was 1/100th.



Viva Cuba!

Gary Friedman took his Dynax 7D strictly off the tourist trail in Fidel Castro's backyard

All my life I had heard that Cuba was a photographer's paradise. But the only pictures I ever saw from Cuba were from Havana, its largest city. What was the rest of Castro's Cuba like?

I found out earlier this year, as I had an opportunity to travel to the north-eastern corner of the island with others who had been there before and knew many of the locals. We flew directly into the city of Holguin, and spent two weeks in a tiny rental car, travelling on dirt roads going from village to village, making friends and taking pictures. An ideal trip!

With me were my Konica Minolta 7D, 11-18mm, 24-105mm, and 100-300mm APO lenses, and another trusty camera – my Konica Minolta A2 – as a handy backup. I also had a 5600 HS(D) flash and attached a cardboard light modifier, so that when it was used, it wouldn't have that "Hey everybody! I used a flash!" look to it.



The first thing you should know about Cuba is that not all cars are classic American cars of the 50s. Yes, they were there, and yes, I took pictures of a great deal of them, but the vast majority of cars I saw were either trucks, ox-drawn carts, or tiny Renault cars.

The second thing you should know is they have set up two separate economies – one for the tourists, and



The myth (left) and the reality (above and below). Transport in Cuba.



one for everyone else. Visitors can only exchange their hard currency for “Tourist Dollars”, which can only be spent in tourist hotels and restaurants. They are of no value anywhere else. This is good for the Government, of course, who can now have their finger in what would otherwise be an underground economy, but awful for people like us, who want to patronise local businesses and eschew touristy stuff. It is also having a slightly negative impact on morale, since the maids who are lucky enough to work in the tourist hotels and resorts can make substantially more money than the average Cuban doctor.

I also learned that Cuba has more doctors per capita than any other country. They emphasise preventative care, and manage to do keep the population relatively healthy with very few resources. Their infant mortality rate, for example, is lower than that of the United States. And they have a reputation for being able to work in very poor conditions (think “Doctors without Borders”) without whining and complaining like many Western doctors do.

Many of Cuba’s economic problems are a bit puzzling. Although the Americans have kept a trade embargo on the island since the rise of Fidel, no other country has announced similar intentions. Tourists flood to Cuba from all over the world for the tremendous travel bargains. Small cars are imported from Europe. Israel and others have invested in their farms. Why do there continue to be such drastic shortages of basic goods? Why does much of the population still live in (what seems to us) poverty-level conditions?

Don’t shy away

The way I usually shoot countries that I visit is to establish some sort of rapport with everyone I meet – even if I don’t speak the same language – before I ever pick up my camera. Then I’ll show them the first shot or two on the camera’s display, and after that I usually have the most un-shy subjects a foreign photographer could hope for.

Notice I used the word “usually”. Cuba was the first country I visited where I didn’t actually have to work that hard to build rapport. Once people saw my camera they became excited and started posing for me. Some even invited me into their homes and had me take pictures of them next to their television sets (a status symbol!). I never had it so easy. Between the people, the ageing buildings and the 50’s era cars, how could I NOT come



Above: street dominoes, a picture which has now been used as a book cover in Finland. Below: showing the families he photographed on the back on his 7D, Gary was able to find his way back to his friends – see ‘Bread Crumb Trail’.



back with sellable photographs?

Their friendliness helped in another way, too. One day I was wandering around the streets of the Gibara fishing village, and took a quick detour when I saw an impromptu dominoes game taking place on the sidewalk. After shooting

a few frames, I started striking up small conversations with my very poor Spanish, and learned that one of the players was a musician. I instantly whipped out my Xaphoon (*a small musical instrument which I carry everywhere and is another great way to make new friends in foreign*

lands; see <http://www.troubadour.uk.com/accessoriesorderpage.html>) and started to play a few notes. He became so excited that he brought me up to his apartment and started going through his old photographs – and there was a picture of him when he was a band leader during Cuba’s heyday! The portrait I took of him just then is my favorite image from the entire collection.

Bread crumb trail

Alas, this side trip had caused me to become separated from the three others I was travelling with, and of course I had not taken any mental navigation notes since I figured my friends would know the way back.

I WAS LOST!

After wandering aimlessly for two hours without recognizing a single landmark, I suddenly realized that I had taken many “bread crumb” pictures on my camera – each image showing scenes from the path I had traversed. At the very beginning of the day I took a picture of the family we were staying with.

I called up the image and stopped a random bystander: “Donde está ésta familia?” (“Where is this family?”)

Being a small village everyone knew everyone else, and the man kindly walked me to the very house I was seeking. Saved by my 7D and the kindness of strangers!

The detour was worth it; for the picture I took of the sidewalk dominoes game was recently licensed for use as a cover to a book in Finland.

My standard procedure when traveling is to get people’s mailing addresses and then send them pictures after I return home. But Cuba was the first country I’ve ever visited



For Gary Friedman, a musician himself, the legend of the old Cuban dance bands came to life unexpectedly when he took out a pocket saxophone during a conversation with this villager. The subject turned out to be a former bandleader and radio star in real Club Havana style. Gary always carries his Xapboon (which our readers may notice is sold in the UK by your magazine publishers!) but his greatest skill lies in being willing to mix with real people wherever he travels. His web diaries of journeys and working life in many countries are well worth reading.



Reflections on a world which Cartier-Bresson would have felt at home in: above, women in doorways; below, a filmstar in the USA perhaps – a cabbage seller in Cuba! Top right: 90-year-old matriarch of a Cuban village family. Below right: a mournful face, but squaring up to the camera with pride.





where the addresses that people wrote down for me were completely illegible. The solution? I scanned the handwritten addresses and pasted them onto the envelope, along with thumbnail images of the intended recipients. (Hey, if the post office can't read the writing, the village was small enough that the pictures would surely ensure proper routing of the letters.) (And it worked!!)

Not as safe as you think

While I was there, all the interesting stuff was taking place in Havana. A well-known Czech supermodel-turned-disadvantaged children's advocate, Helena Houdova, was arrested in Cuba for taking photographs in a slum (and was not allowed to talk to the Czech embassy while in custody).

Also, Castro had arranged a huge Anti-American rally, protesting an electronic sign installed outside a US Mission building which spewed excerpts from the Universal Declaration of Human Rights.

The protest, which drew hundreds of thousands of people (who were promised an additional day off for participating), brought traffic to a standstill for several hours, and it was covered on all the TV channels



for hours. Posters compared Bush with Adolph Hitler. I wish I could have snapped a photo of THAT!

Probably most entertaining for me was to watch Castro on local TV almost every night, looking quite old and disoriented, hosting Town Hall meetings and rambling on for tens of minutes in answering a simple question (as a charismatic leader ought!).

Sustainable agriculture

In the past Cuba's economy relied heavily on sugar production, which was sold at higher-than-market prices to their main ally, the Soviet Union. When the Soviet Union broke apart, not only did their revenue stream evaporate, but the years of overproduction had taken its toll on the soil.

Since the early 1990s, many experts on sustainable agriculture have come in and advised Cubans on alternative crops, growing without the use of fertilizers or pesticides (or heavy machinery), and breaking up state farms into individual and cooperative farms, each one having land set aside to feed its owners. The goal is for the island to



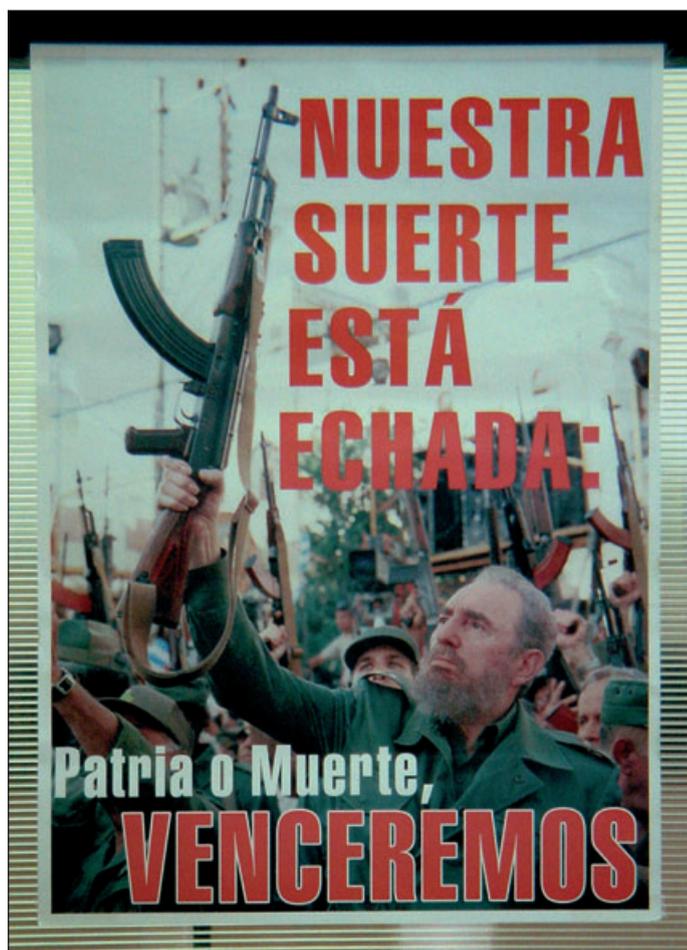
become completely self-sustaining. It's too early to tell if the strategy is working, but the world is watching their progress very closely.

One of the reasons I felt it was important to grab this travel opportunity now rather than later was the perception of scarcity – once Castro dies, it is expected that everything will change, and the kind of charm that present-day Cuba provides will be gone forever. I am certainly glad I did!



Above: Cuban secretary with green desktop and red wall. The colours of Cuba are fascinatingly consistent. Right: the colours of Cuba show themselves again in one of Castro's posters. Below: Castro and Cuba are synonymous for the island's people at present. This bus shelter graffiti says it all.

Visit Gary Friedman's award-winning photo website, www.friedmanarchives.com, to read many more travel tales and see some of the best Minolta 'people' photography around.



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Seeing the light

Neil Paskin's bright and clear winter views of Cumbria and the Lakes remind us why there's no closed season for photography

The key to photography is light. It is the companion you can never be without, but unfortunately it doesn't always join you on location. This is one of the frustrations of being a landscape photographer.

My aim in photography is to preserve that special moment when the light creates a captivating scene that cries out to be recorded for posterity. It is what drives me as a photographer when the natural stage comes together; magical moments, fitting elements and quality light unite to create art through the lens.

The Lake District has to come top of my list for photographic locations in the UK, glistening lakes watched over by magnificent mountains that come in an abundance of colours. Hilltops highlighted with purple heather in summer, rusty browns of the bracken in autumn and my favourite, the shimmering white of snow and frost in winter. Cumbria in winter can be a magical wonderland of frosty scenes, crisp conditions and perfect low light all day long.

Close to the Lakes which everyone visits is the Solway Firth, West Cumbria with its sweeping tides, huge beaches, quicksands, mud flats, estuaries, dunes, salt pans and coastal grasslands. This less visited zone enjoys superb light and some of the best sunsets in Britain.

Light is always at the forefront of my photography and winter provides that much craved quality of low-intensity sunlight for longer hours, giving you more time to explore the hills and stroll around the Lakes to see the countless sides of this magnificent arena. One of the joys of Cumbria and the Lakes is the many unexplored scenes it holds, it is not simply turning up and taking a well known scene, it is about capturing a setting with the splendour of natural light and making it your own.

A digital baptism

Photography has always been an interest to me but a purchase of a Minolta Dimage 7i while travelling around Australia brought it to the forefront. As digital photography moved on and



became so much more accessible, it inspired me to take it more seriously. As I visited photographic galleries and saw the amazing landscapes displayed there, it became my ambition to capture such magnificent images myself.

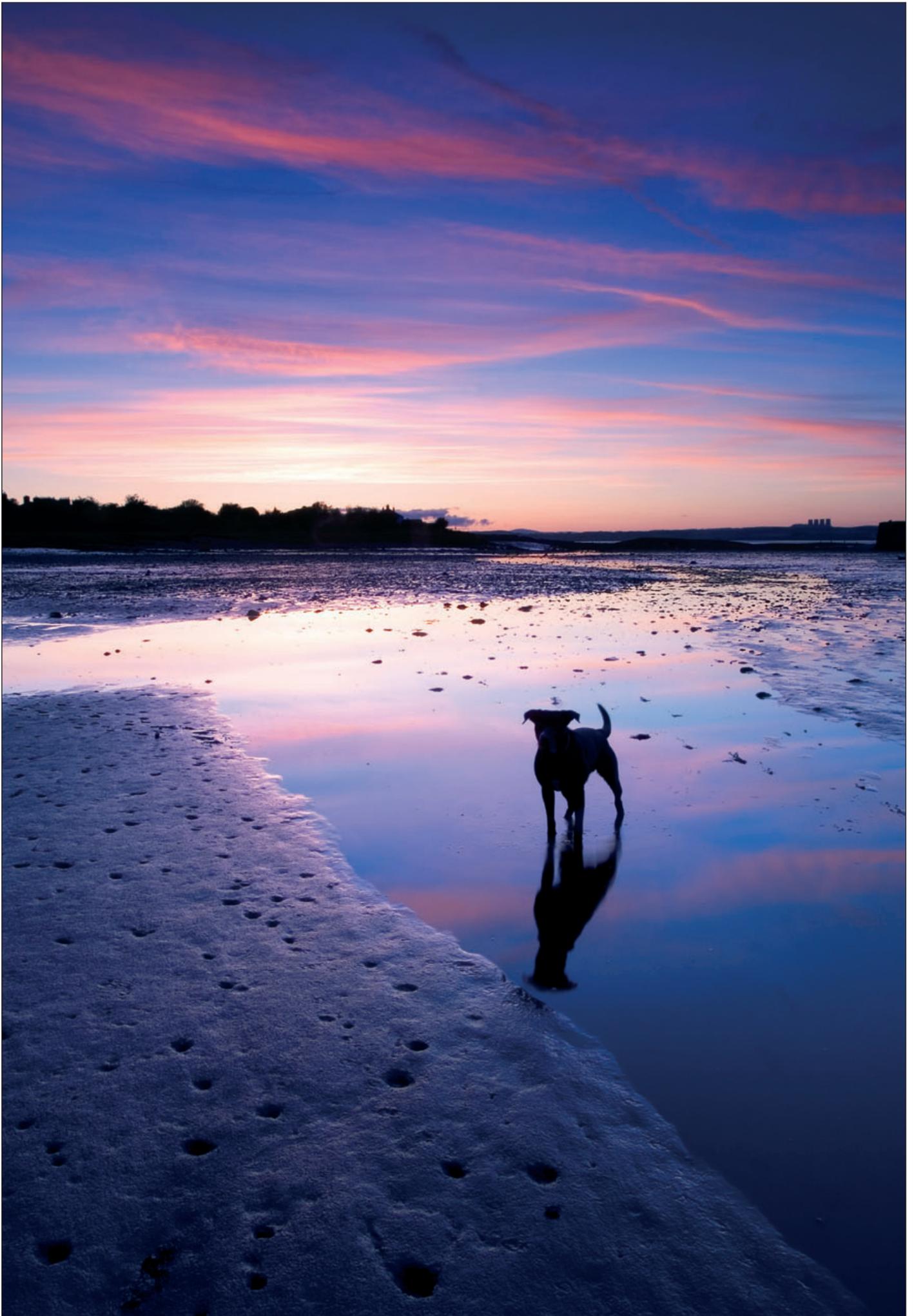
I am completely self taught as a photographer and have learnt everything I know by spending
continues page 28

Solway at Low Tide: A calm peaceful evening and promising clouds took me down to the Solway Firth for sunset, the last glow of the day highlighting the grassy inlets of the Cumbrian coastline. Konica Minolta Dynax 7D, 1/4 at f18, 17-35mm f2.8-4 (D) lens at 28mm, ISO 100.

End of the Day: As the evening progressed an orange glow in the clouds turned into a magnificent array of colours reflecting spectacularly in the still pools left by the tide. Konica Minolta Dynax 7D, 3 seconds at f18, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100.

Harvey in the Solway: The family dog joined me during this shoot and stood perfectly still making a fantastic focal point for this image. Konica Minolta Dynax 7D, 1 second at f18, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100.







Mackerel sky panorama, above: Skiddaw and Bassenthwaite Lake are a great combination, but together with still water and a mackerel sky, the scene became sublime. I was definitely in the right place at the right time. The light was still enough to allow three exposures to be stitched together as a panorama. Konica Minolta Dynax 7D, 1/3 at f16, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100.





Crummock Classic, bottom left: A Christmas Day walk provided great scenery and subtle low light, ideal conditions to capture pure Lake District beauty. Konica Minolta Dynax 7D, 1/8 at f16, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100. Crummock water ripples, below: A great location and a splash of winter light on the fellside with the added interest of the ripples make for a great landscape capture. Konica Minolta Dynax 7D, 1/10 at f16, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100.





Ashness Bridge: The winter frost highlighting the rocks with the moody conditions made for an atmospheric shot. Konica Minolta Dynax 7D, 17-35mm D lens, 1 second at f16.0 at 24mm, ISO 100

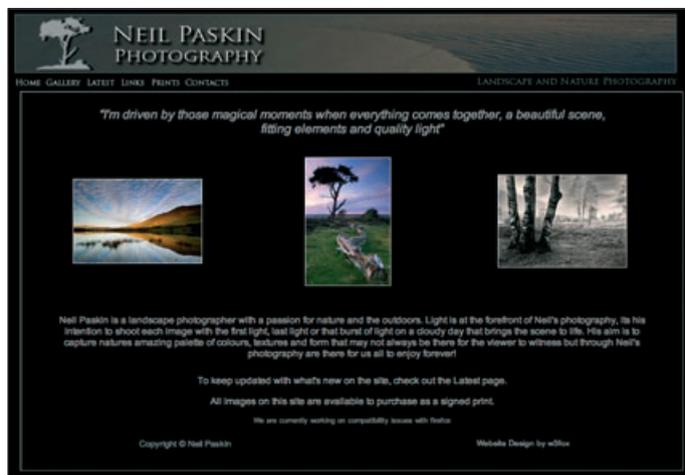
endless hours reading and researching using books, magazines, web forums and internet posts but mostly through taking my own images and looking how to improve them.

As my photography developed I was ready to move up a step to the Dynax 7D which boosted my photography no end. My two lenses and tripod became my trusted friends as I spent two years assembling my portfolio of landscapes of Great Britain.

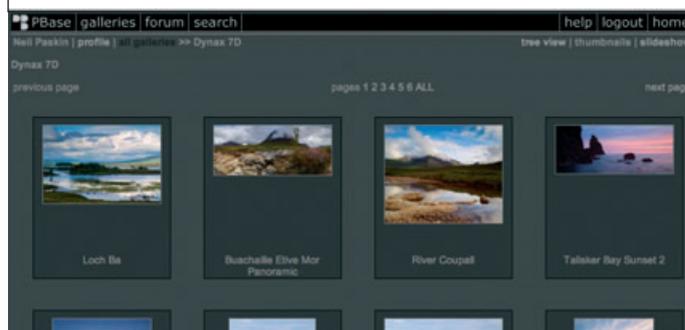
In October 2006, a whole new blank canvas was ready, as my wife and I made the permanent move to Queensland, Australia and embarked upon a new learning experience for my now more advanced photography. The new challenge is formidable but I will definitely miss the familiarity of the winters in the Cumbria. Hopefully one day while visiting home I will get to photograph them all over again.

My website and future

Landscape photography has taken up more and more of my time as it has progressed, researching and travelling to locations and processing images is difficult to fit in along with a full time job. My images are displayed through my website and



Neil, we know, has upgraded to a full-frame DSLR which has meant moving on from his Minolta roots as well as moving from the UK to Australia. His website – www.neilpaskin.com – and his pBase galleries – www.pbase.com/paskuk – remain as superb collections of Dynax 7D work, countless pictures to inspire. Visit!



one day I look forward to seeing them in their own gallery. I take a great deal of delight in the feedback I receive through emails and comments about my work, it's nice to know that my images bring pleasure to people from around the world.

– Neil Paskin



Cover: Crummock Water, Looking North: Taken at midday during winter, proving it is possible to get great results all day when the sun is low in the sky. Konica Minolta Dynax 7D, 1/5 at f16, 17-35mm f2.8-4 (D) lens at 17mm, ISO 100.



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ADDERS IN THE WILD

Tutor: George McCarthy
(1 day, near Haslemere, Surrey)

Monday 26 March 2007

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 chance of finding grass snakes and possibly lizards as well. Due to the nature of this workshop, numbers will be limited to a strict maximum of eight.

Price £68 (deposit £20). 8 places.

ISLE OF MULL

Hotel based, 8 nights, including overnight stops each way. Free minibus travel to & from destination. Ferry cost included.

Saturday 14 April to

Sunday 22 April 2007

Unspoilt Isle of Mull is one of Scotland's most beautiful islands, with mountains, streams, and countless rocky inlets and beaches, as well as an abundance of seabirds. It is reached by regular ferry service from Oban. This will be a real 'get away from it all' week, spent photographing remote landscapes and seascapes, and generally soaking up the atmosphere. In addition, a day will be spent on the romantic Iona, an island steeped in history, and only a short ferry trip from Fionnphort, on the south western tip of Mull. Weather permitting, the week will also include a trip to Staffa, a small island with spectacular basalt rock formations, including Fingal's cave (optional extra depends on conditions).

Accommodation at Pennygate Lodge, Craignure. The minibus will leave Sussex early on Saturday, and will, as far as possible, collect participants en route. Overnight stop will be made near the Scottish Borders. The minibus will be used for daily excursions.

Price £725, deposit £100, single supplement £85. 10 places maximum. For those wishing to travel to Mull independently, the price is reduced by £110. Price includes en route overnight dinner & B&B each way, all meals and accommodation on Mull and Mull and Iona Ferry costs. Single rooms are limited. Where it is not possible, due to location, to collect participants from near or at their home, this will be at a mutually acceptable location. Minibus travel to, from and on Mull is free.

QUEST

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

email questphoto@btinternet.com

PICTURE FORUM

(1 day, at Seaford)

Saturday 28 April 2007

This event has established itself as a 'must' in the Quest programme, and the formula of mini presentations, a competition and a talk has proved very successful. Picture Forum is literally that – an opportunity for everyone to share their work. Presentations of up to 15 minutes, say 25 pictures, prints, slides or digital images on CD are invited. These will 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. These are for enjoyment and appreciation only – there is no 'judgement', so, please do not be out of coming forward! 'Slots' may possibly, however, have to be restricted, according to numbers, so when booking, please say if you would like to give a presentation, and if so, your subject, and whether you wish to show prints, slides or by digital projection. 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 talk will be by Colin Westgate on Iceland, who made his third visit to that country last May. This year,

Colin will also judge the competition for prints, slides or digital (not more than one entry per person). A critique and appraisal will be given by him, 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 is always an interesting and exciting day of sharing pictures and experiences, where everyone can join in. Not to be missed!

Price £20 – includes buffet lunch & refreshments (but not bar drinks!). Payable in full on booking – not eligible for 'early booking' discount arrangements.

EXPLORING THE ABSTRACT

Tutor: Priscilla Thomas FRPS

(1 day, at Seaford)

Sunday 29 April 2007

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

imagination! Every picture is unique and individual. Colour is recommended, film or digital, although you might consider using some monochrome and hand tinting (or digitally enhancing) the resulting prints!

Priscilla Thomas is well known for her imaginative and artistic pictures, and in this workshop she will be sharing some of the techniques, including one or more new ones, that she employs when producing her creative and often evocative results. Priscilla exhibits regularly and has been awarded numerous medals. Your opportunity to make some truly unusual images!

Price £59 (deposit £20). 10 places.

SPRING IMPRESSIONS

Tutor: Colin Westgate

(1 day, at Leonardslea, nr.

Horsbarnham, West Sussex)

Wednesday 2 May 2007

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, or digital, can be used. This is your opportunity to try something really different and exciting, with lovely images virtually guaranteed.

Price £55 (deposit £20), 10 places. Price includes Gardens entrance fee and refreshments, but not lunch.

GARDEN PHOTOGRAPHY

Tutor: David Dixon FRPS

(1 day at Merriments Gardens, nr Hurst Green, E. Sussex)

Wednesday 9 May 2007

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

Price £65, (deposit £20). 8 places.



Visit Mull, and get Iona thrown in... the nuns' garden of the Abbey, photo by Ailsa Kilpatrick – Dynax 7xi, Konicachrome 100 film, laboratory CD scan.

ISLE OF EIGG

May 7th-12th 2007

Eigg is one of the Inner Hebrides, lying to the south of Skye and 10 miles off the mainland coast. Visits to the stunning shores at Laig and Camus Sgiotaig will be central to the trip. Here, with the skyline of Rum as a backdrop, fascinating shore details in the foreground, the variety provided by high/and low tides as well as different times of day, there are endless opportunities at these two locations alone. A walk to the pitchstone ridge of An Sgurr and an afternoon excursion to the Isle of Muck are also planned. Accommodation will be in the comfortable Glebe Barn (no single rooms available). For film users, there will be E6 processing facilities, giving the opportunity to view and evaluate work taken during the day. Visitor vehicles are not allowed on the island, so getting around will be mainly on foot.

Cost £695. Book directly with *Inversnaid*.

ORKNEY

June 9th-15th 2007

Orkney is steeped in Norse and Viking history, as well as having some of the finest Neolithic sites in Europe such as Skara Brae and the Ring of Brodgar. The trip is conveniently based in the Standing Stones Hotel at Stenness. The Atlantic coast offers wild, dramatic scenery while the huge seabird colonies and wild flowers providing opportunities for nature photography. Freshwater lochs and a hilly terrain give added variety, as will the photogenic towns of Stromness and Kirkwall with its magnificent St Magnus Cathedral. A highlight will be the visit to Rackwick Bay on the Island of Hoy and a possible walk to the Old Man of Hoy, an impressive 450 ft sea stack, one of the icons of Orkney. Travel during the course will be by minibus.

Cost: £995. Book directly with *Light & Land*.

ISLE OF MULL

September 16th-22nd 2007

Mull provides an interesting mixture of mountainous terrain, moorland, 300 miles of coastline, freshwater and sea lochs, plus attractive villages, such as Fionnphort, Dervaig, Tobermory, and castles including, Duart, Torosay, Glengorm. The week will be spent at Ardachy House Hotel, Bunessan, on the Ross of Mull. It is well situated for photography at sunset and sunrise. Nearby, Carsaig Bay offers many interesting geological features including concretions, cliffs and sea arches. There will be the opportunity to visit the islands of Iona, Erraid

Photo holiday workshops with Duncan McEwan

Duncan McEwan, Minolta Club Scottish region organiser for 20 years, is a popular course leader with **Light & Land** as well as organising his own photo weekends for the Club. He continues to visit photographic societies with our support for long distance visits. We encourage you, if you are local to these clubs, to join them and to make yourself known as a **Photoworld Club** member – of course!

JANUARY 2007

Wednesday 24th – Saltcoats CC – *Sportsnight*

St Andrew's Church, Adrossan, 7.30pm

Thursday 25th – Falkirk CC – *Sportsnight*

Erskine Church Hall, Hodge Street, 7.30pm

Tuesday 30th – Lanark CC – *I Never Thought I Would!*

Greyfriar's Church, Lanark, 7.30pm

FEBRUARY 2007

Monday 19th – Southport PS – *Landscape Commandments*

Emanuel Church, Cambridge Road, Southport, 7.30pm

MARCH 2007

SCOTTISH REGIONAL MEETING, EDINBURGH

SUNDAY March 4th 2007

A REGIONAL indoor meeting of *Photoworld* subscribers and former Minolta Club members has been arranged for Sunday 4th 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 lecture, 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.

Monday 5th – Dingwall CC – *Scotland: Around the Edges*

Eagle House, High Street, Dingwall, 7.30pm

Monday 19th – Kirkintilloch CC – *Scotland: Around the Edges*

34-36 Eastside, Kirkintilloch, 7.30pm

Thursday 22nd – Motherwell CC – *Scotland: Around the Edges*

Holytown Community Centre, 7.30pm

and Staffa, the latter having amazing columnar basalt columns and cliffs, plus the legendary Fingal's Cave. Iona is renowned for its peace and tranquillity – the Abbey, 9th/10th century Celtic crosses, beaches of pure white sand, pinkish granite rocks and a spouting cave at certain states of wind and tide. Travel during the course will be by minibus. For film users, there will be E6 processing facilities, giving the opportunity to

view and evaluate work taken during the day. Travel during the workshop will be by minibus.

Cost: £835 (sharing), £885 (single). Book directly with *Inversnaid*.

HARRIS & LEWIS

September 28th – October 5th 2007

Explore the beauty of Harris and Lewis in the remote Outer Hebrides. Marvel at the contrast between the

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

Cost: £855 (sharing), £895 (single). Book directly with *Inversnaid*

AUTUMN IN PERTSHIRE

October 21st-26th 2007

This is an opportunity to experience autumn in an area of the Highlands that ranks as one of the top locations in the whole of Scotland for autumnal colour. Particularly impressive are the golden birches around Loch Tummel and Loch Rannoch, the mature beechwoods in Glen Lyon and at Killiecrankie while the eastern edge of Rannoch Moor provides a more wilderness location. Base will be the Moness Country Club in Aberfeldy, (30 miles N of Perth and 14 miles W of Pitlochry) giving easy access to some of the finest mountains, glens, woodlands, lochs, rivers and waterfalls in the Central Highlands. Apart from wonderful colour, dramatic and varied moods can be experienced at this time of year – morning mist, stormy skies, rainbows, frost and even the first snowfall on the mountains. Travel during the course will be by minibus.

Cost: £795. Book directly with *Light & Land*.



CONTACT DETAILS

Light and Land

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Web: www.lightandland.co.uk

Inversnaid Photography Centre

Tel: 01877-386254.

Email: info@inversnaidphoto.com

Web: www.inversnaidphoto.com

Duncan McEwan directly

Tel/Fax: 01505-612673

Email: mcewan@dunarden.fsnet.co.uk

Web: www.dmcewanphotography.co.uk

or contact:

Duncan McEwan

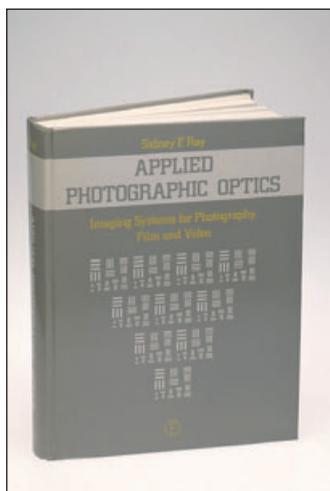
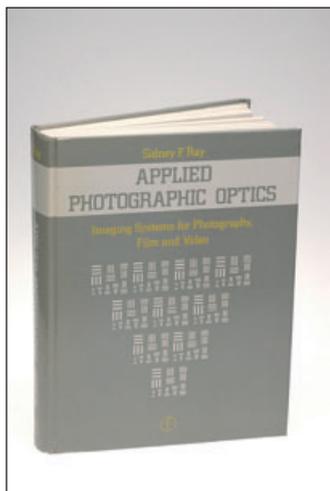
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Russian roulette?

David Kilpatrick looks at a couple of the bargains available from former Russian manufacturers which can extend your system's scope.



Images: left column, Kiev 80mm lens mounted on M-AF Shift Adaptor; still life examples uncorrected left, with drop front, right. Right column: 8mm Peleng.

Former Eastern Bloc sellers on eBay have started selling some unique lenses and adaptors from the Russian and Ukrainian optical and camera manufacturers.

In 2006 I ordered an 8mm $f3.5$ Peleng circular-image fisheye lens in Pentax (42mm) thread to use with an M42 to Minolta AF adaptor ring. This came from the eBay seller 'hartbleioptic'; since then, Hartblei has become established and well-known for specially engineered adaptors. The lens was inexpensive, perfect in condition, but suffers from about 0.3mm miscollimation for infinity focus. It's worst on our A100, best on the Dynax 5D, reflecting the minor differences in sensor position which occur with DSLRs. This £125 lens just falls short of covering the digital sensor with a 180° fisheye view; a small software correction in *Photoshop*

loses the clipped dark corners.

In January, I ordered a Pentacon 6/Kiev 88 lens shift adaptor for M-AF. This provides 12mm of rotatable rising front and accepts Russian/East German 6 x 6cm SLR lenses. The shortest around is 45mm (they sell for about £70) but we had an 80mm $f2.8$ in the office. Although 12mm is half the image height, the effect is minimal without a *much* shorter lens. But for under £40 shipped – direct from the Ukraine – this well engineered adaptor will allow future experiments with other manual optics.

While the products may not be perfect and require metering adjustments plus T-mount manual shutter operation, quality is good and these items are genuine, not a scam to get your money or email address! – DK



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The lens hire service will be moving to Leeds shortly – email for update on this



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

Please Note: Where Post & Packing is shown as £6.00 despatch will be by first class registered post.

Where Post & Packing is shown as £25.00, despatch will be by overnight Datapost.

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

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Alpha Mount Lens Hire Service

The Photostore

PO Box 348, Doncaster DN4 6XX

Tel: 01302 738334 Fax: 01302 768671

Mobile 07970 291997

email: photostore@tiscali.co.uk

Using 'scopes & T2 or manual lenses on autofocus SLRs

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

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

Dynax 60 Select Custom Function 13 and set to 2

Dynax 5 Select Custom Function 14 and set to 2

Dynax 4 Select Custom Function 12 and set to 2

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

Dynax 40

DRIVE

Dynax 3L

SUBJECT PROG and DRIVE

Dynax 9xi/7xi

FUNC and AEL

Dynax 5xi

FUNC and SPOT

Dynax 800si

AEL and SUBJECT PROGRAM

Dynax 700si

CARD and SPOT

Dynax 600si

LENS RELEASE and ISO

(with lens removed for safety)

Dynax 500si

AV and DRIVE/ST

Dynax 500si Super

SPOT and DRIVE/ST

Dynax 300si

FLASH MODE and DRIVE/ST

Dynax 505si/Super

SPOT and SELF TIMER

Dynax 404si

P and SELF TIMER

(with Function Dial at ME position)

Dynax 303si

MODE and SELF TIMER

Dynax 2xi

Send to Minolta UK for circuit

Dynax 3xi

modification (chargeable)

Dynax Spxi

Dynax 7D/5D and Alpha 100 use menu command 'Shutter Lock'

RD-175 SELF TIMER and AV

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

On the Vectis models, press the following buttons.

There is no need to 'press and hold'

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

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

Press any other button to confirm.

Vectis S-100 SUBJECT PROGRAM and +/-

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

other button to confirm.

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

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SIGMA



O U R W O R L D

A vision of grace in a Nigerian village.

ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University.

Photographed in more than 60 countries. Received numerous awards for a wide range of work.

Photographs appeared in National Geographic magazine, among many other publications.

Shooting data: SIGMA 18-200mm F3.5-6.3 DC lens, 1/125 second exposure at f10.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS

Using SIGMA's high-power 11.1X zoom lens on his digital SLR, the photographer brilliantly captured this serene Sunday scene. The lens image circle is specifically designed to suit the APS-C size imaging sensor of a digital SLR. Multi-layer coated SLD (special low dispersion) glass and aspheric lens elements achieve superior image quality throughout the entire zoom range by controlling flare and ghost. The lightweight and compact construction is housed within a truly remarkable streamlined lens barrel measuring 70mm/2.8 in. in diameter by 75.6mm/3in. in length and weighing just 385g/13.6oz. (in a Nikon mount). Minimum focusing distance is 45cm/17.7inches whilst maximum magnification is 1:4.4.

A high-performance inner focusing system makes this SIGMA lens particularly suitable for use with the matched petal-shaped lens hood, which is included, and circular polarizing filters.

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*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs and APS SLRs

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