

photoworld



2008/#1

For a good few years now we have published the Winter issue in January. Once it was a pre-Christmas issue, and our 'seasons' were timed for December, March, June and September. But the photographic world doesn't fit in with those logical timings!

This year, the big photo show *photokina* will be at the end of September, so of course we want to bring back photographs and news for the Autumn edition. Our mid-October deadline works well, and not much advance information is revealed for *photokina* novelties.

At some point Minolta stopped doing pre-Christmas launches. The last ones they did were for Dimage pocket digital cameras and camera trade talk criticised the timing. They said that launch news of such models hit sales of existing stock – including Minolta stock – at the critical Christmas period. Later launches began to happen in January, a time when photographers used to disappear on holiday. We don't publish a January issue or August issue of our professional magazine for that reason.

January, early Spring and Autumn product launches are now normal. The Alpha 200 was announced almost the day we got back to work after the break. Our timing now has to fit the industry calendar!

– David & Shirley Kilpatrick

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Photoworld magazine is an independent quarterly from Icon Publications Ltd which provides free membership of the Photoworld Club UK/Photoclubalpha. 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.photostore-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, and the brands mentioned. The logo typeface is 'Minolta Classic' designed by Justin Bailey.

HELPLINES AND INFORMATION

Authorised & warranty repairs, assistance and enquiries

OUR website www.photoclubalpha.com is now packed with detailed features on the Minolta and Sony Alpha systems, has a busy Forum and you can search the site for help on topics. It has a full directory of useful links for downloading software or obtaining help. For personal advice from the Club, use e-mail only please, to david@photoclubalpha.com. Letters can not be answered by post.

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**.

ALL REPAIRS for Konica, Minolta and Konica Minolta branded photographic products are handled by;

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

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**

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 the Photoshore, where Bernard Petticrew also hosts an advice forum:

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

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

Free photos-to-movie service trial for Photoworld members



New photo website **Mylephantbites.com** offers the chance to turn digital photographs into animated movies by combining digital images with sound, words and special effects. The site would like to reward *Photoworld* readers with complimentary trials for the first 1,000 readers. Each user will be given the chance to try their hand at making up to five photo-movies. The offer will be extended to our Photoclubalpha website readers early in February, so hurry before the free trials are used up!

Simply go to <http://www.mylephantbites.com/credits/photoworld> and see if you are one of the lucky readers.



Sony pro video cameras to get Alpha lens system access

In November 2007 Sony Professional announced a new High Definition Broadcast Camera, which has an adapter to utilise Alpha lenses.

Alpha technical sales manager Paul Genge said, "This is an important addition as the Sony Alpha mount seeks to attract professional users, both stills and moving pictures. It also promises further developments of SSM lens models".

The HVR-Z7E is the world's first HDV handheld camcorder with an interchangeable lens system, native progressive recording, and

solid-state memory recording.

A variety of video lenses can be attached to the HVR-Z7E, which is equipped with a universal standard 1/3-inch bayonet mount mechanism for the quick changing of lenses.

It can also accept Alpha system lenses via an adaptor. The sensors in the HVR-Z7E and 1/3 size, which means a sevenfold magnification – the CZ 135mm f1.8 lens, for example, would be equal to using a 1400mm f1.8 on full frame 35mm, ideal for sports and wildlife shooting.



Mike scales new heights of camerawork with the Alpha 700



The Sony Alpha Unseen Britain Challenge at the end of 2007 set out to capture never seen before images of Britain with photographer and climber Mike Robertson. Commissioned by Sony, Mike toured the country scaling well-known structural landmarks to create new and exciting images using the Sony Alpha 700.

Six structures across Britain were selected by Mike, based on the challenge of the climb, the geographical location, the visual impact of their surroundings and the opportunity to capture a never seen before Britain. These were Spinnaker Tower (Portsmouth), Blackpool Tower, Newport Transporter Bridge, Snowhill Plaza (Birmingham), Glasgow Tower (Glasgow) and a London site.

"Faced with crazy heights, unusual building structures and unpredictable weather conditions Sony Alpha Unseen Britain was a fantastic challenge for me," said Mike. "Armed with the Alpha 700, I was able to test it and its versatile range of lenses to the limit."

As part of the Sony Alpha Unseen Britain campaign Sony invited

enthusiast photographers to enter original and eye-catching images of Britain into a competition to receive a new Sony Alpha 700 full kit.

The best entries, together with Mike's photographs, will shortly be published on the Sony Alpha Unseen Britain online gallery and showcased in an exclusive exhibition in central London in the New Year.

Paul Genge from Sony said: "Through combining the advanced technology of the new Alpha 700 with Mike's expertise, skill and daring attitude, we captured views of Britain that have not been shared with the public before."

After spending several years developing his climbing skills, Mike became a full-time photographer in 1999 and has been in constant demand ever since. "As a climber myself it gives me a real advantage when capturing other climbers in action," says Mike, "I can figure out the best routes up any climb, anticipating my subject's next move and can factor in the best way to capture the backdrop, which is often stunning scenery."



Alpha 200 launches 2008 system expansion early

AT THE Consumer Electronics Show, Las Vegas, in the first week of 2008 Sony announced introduction of the new α (Alpha) **DSLR-A200** camera which has been the subject of some strange speculation but was known beforehand to be a replacement for the Alpha 100. This is the first time a DSLR has been launched to the world at this show, and Sony's decision to do so sends a major signal out as to where they see themselves and the Alpha system in the marketplace.

The Alpha 200 sells for just £389 inc VAT SRP body only.

The launch was accompanied by the release of photographs showing the new **Carl Zeiss 24-70mm f2.8 SSM** and Sony **70-300mm f4.5-5.6 G SSM** lenses, as well as a new **HVL-F42AM** midrange flash.

Almost immediately, other images appeared on internet (often on Sony dealer websites, quickly removed again) showing the **Alpha 200 Ultra** or Alpha 300 which has a Live View option and an articulated rear screen very much like the Konica Minolta Dimage A1 and A2. The model name was retouched out but by the time you read this, news may be public. There is a third model in the same series, details unknown, which may possibly put the 12 megapixel A700 sensor into a more basic body.

And the launch of the professional flagship full-frame model **Alpha 900** is expected to take place at or shortly after PMA 2008, another Las Vegas trade show at the very end of January.

This would give Sony five current different DSLR models in 2008 – the figure they said they would have.

The A100 replacement

The Alpha 200 takes parts of the Alpha 100 (specifically, the sensor, viewfinder, shutter mechanism and all the main parts of the control interface) and blends them into a body borrowing aspects of Alpha 700 design including a screen-based function interface resembling Quick Navi, and single left hand main mode dial. The function selector dial disappears entirely, replaced by a new rear Fn button and a larger 2.7 inch screen which offers high visibility in bright daylight.

The Alpha 200 has a pop-up flash which can operate automatically



Modes are on a single dial

The lens mount has a larger diameter, like the A700, and the lens release button is much bigger. There is no DoF preview button.



A 2.7 inch rear screen handles settings via the Fn button



This product range surrounding the Alpha 200 includes new Sony filters (protector and polariser), new CZ and G series SSM lenses, and a new flashgun in place of the HVL-F36AM. Sony looks serious about taking on the big players this year.

It should be possible to view photographs in full sunlight, and see settings (now essential) in the same conditions. The screen may even prove superior to the Alpha 700 in this respect.

Inside the camera, the shutter mechanism remains unchanged in specifications (30 seconds to 1/4,000th with X at 1/160th) but a claim is made for quieter operation. This probably relates more to the mirror, though Sony call it 'a quieter shutter sound'. It isn't really the shutter which offends the ear in the Alpha 100, but the mirror action. The mirror mechanism is probably now shared with the Alpha 700 or based on the 700 action.

The high torque AF drive motor, introduced in the Alpha 700, was judged by users to be 'twice as fast' subjectively as the Alpha 100. Now we have a figure, because the Alpha 200 has been given a similar motor and the actual speed is 1.7X as fast. This is combined with faster startup time, less mirror-action lag, and improved predictive focus algorithms. It is the first time that Sony has made reference to 'predictive' functions which Minolta pioneered.

The AF module is nine points with one central cross-type sensor, and the metering is 40 segments; these are both familiar from the Alpha 100, but we are promised better AF performance and presumably better calibration (though they would never suggest that earlier models were not well calibrated!).

A special claim is made for improved Predictive functions. This can only apply to the autofocus and hopefully restores some of the action-capturing potential earlier Minolta AF SLRs had.

The viewfinder is unchanged in specification. It is presumably the same roof mirror porroprism as the Alpha 100 and will have the same limitations of brightness and accuracy. There is no grip start, just Eye Start, and there is no AF illuminator or provision for remote wireless control. The socket for wired remote is moved to the end of the camera in a power/interface arrangement similar to the A700, and the SSS switch is turned sideways and placed where this was. Some space

has been saved on the body, but the grip remains as large as the Alpha 100 and the gap between grip and lens (for fingers) is not reduced.

Having a single control wheel, the Alpha 200 uses the +/- over-ride button to double up as a switch mode between altering shutter and aperture when working in Manual (AV, aperture variation, is marked next to it to indicate that this function can apply).

Improved 10 megapixels

As for imaging, we have exactly the same CCD pixel count as the Alpha 100, and a Super Steady Shot stabilisation carriage which still offers the same maximum 3.5 steps of SSS, rather than the 700's improvement to 4 steps. However, the range is 2.5-3.5 not 2-3.5 which applied to the A100 so something has been tweaked.

More important is that something has also been done with the 10 megapixel CCD image. High ISO noise reduction is now only applied at 1600 or 3200, a new high setting which does not exist on the A100. It is applied between the raw image save (whether retained and written to file as .ARW) and the JPEG – it is part of the JPEG production process.

This implies that either there is no NR present on raw files at all, or there is a fixed NR which Sony has not chosen to detail at this stage. There is no mention of pre-RAW noise reduction or special measures for sensor noise control. All we can therefore say is that the proof will have to wait for camera samples and testing. The noises made are promising... let's hope the noise is promising as well.

Consider this statement from Sony:

"With its 10.2-megapixel (effective) APS CCD image sensor, the DSLR-A200 camera continues to offer high-quality images by allowing more light to pass through to each pixel – increasing sensitivity, reducing noise, and providing greater detail."

'More light to pass through each pixel' is a meaningful term. Have they changed the microlenses? Do they mean relative to 12 megapixels, or relative to the earlier 10 megapixel CCD? If they have improved the 10 megapixel CCD physically, by changing the microlens and filtration layers, then we could be seeing a doubling in sensitivity before any changes to processing.

The statement continues:

"Clean, reduced-noise signals are sent from the image sensor to Sony's BIONZ™ processing engine, which processes data-rich picture information at high speeds and reduces picture noise in the

RAW data stage before image JPEG conversion. The results are high-resolution, detailed images with rich tonal reproduction."

This implies on-sensor NR, or A to D stage NR, which must exist in all sensors but is not specifically highlighted for the Alpha 100. We will have to wait and see what has been done to detail rendering, colour palette, dynamic range, and other aspects.

The Alpha 200 uses the .ARW2 file format, similar to the Alpha 700, meaning that raw converters such as Sony Image Data Converter SR2 and Adobe Camera Raw 4.3.1 will be able to handle the files immediately.

Additional features

The **D-Range Optimizer** is said to incorporate Off, Standard and Advanced modes as in the A100. This may mean it's a relatively weak process compared to the manually adjustable strength options of the A700. However, there are indications that DRO has been improved, which may mean it at least equals the Auto setting of the 700. No details are available yet for whether JPEG+RAW with D-Range Optimizer will work, or be disabled as on the A100.

The shooting speed and buffer size are unchanged at 3 fps and 6 raw frames, but we know that the Alpha 100 will manage many more raws in sequence when using fast cards, and this will have to be tested. Our A100 bodies regularly manage 9 or 10 raw shots before slowing down when using a SanDisk Extreme IV card. Sony is extremely conservative about the potential for continuous shoot sequences.

Other key changes include use of the same Sony InfoLithium™ lithium-ion battery as the Alpha 700, with a percentage readout of remaining power, and a **vertical grip** with duplicated controls and twin battery chamber as an optional accessory. The camera has a CompactFlash card slot only and no MemoryStick adaptor is provided free – that, too, is an optional add-on. The standard kit includes the 18-70mm lens, and a twin lens kit will include the 75-300mm as well. The prices look almost directly comparable to the final reduced selling price of the Alpha 100 allowing for typical street value shifts.

There is no provision for studio flash X-sync socket, and the built-in flash has been substantially modified to include an Auto Pop-Up option (very easily disabled, by setting the mode dial – no need even to dive into menus to prevent this happening). The logo fascia now extends up the

Live View on the rear screen with the 'ultra' version of the Alpha 200

The Sony Alpha 300 or Alpha 200 Ultra – both names have appeared – may yet prove to have an entirely different model number, but what it is can be seen clearly.

It an A200-style body with a 3 inch hinge and tilt rear screen, indicating that it offers Live View. A button on the right hand top corner of the back has a magnifying glass symbol, separate from the magnifying glass printed in blue for image reviewing. This indicates probably on-sensor contrast detection focusing. It is not possible to say yet whether this camera will use an 1.5X CMOS or CCD, or even perhaps use the 1.7X CMOS sensor from the Sony Cybershot DSC R-1, which is well proven as a Live View device. The vertical grip is the same VG-B30AM as used by the 200.



This future model will have rear screen live composition and focus



Auto pop-up flash and a new gun



The Alpha 200 uses a button to pop up the flash or can do so automatically in response to low light (left). The new middle range flashgun, HVL-F42AM, has a GN of 42 with an improved user interface and is better designed for vertical bounce shots when using the VG-B30AM battery grip. It probably replaces the GN36 model.

top of the flash, with a larger flash reflector area. The lens mount is also the new larger, tighter variant seen on the Alpha 700 with more metal exposed all round. It will probably be incompatible with many Alpha-to-M42 adaptors, just as the Alpha 700 is, because of this change.

For existing Alpha system users, everything will depend on what Sony has done to the image processing to get a usable 3200. If they have matched the Nikon D80, or even the Pentax K10D, this new model may even be preferable to the Alpha 700 for some applications. If they have gone for aggressive colour blurring or performed early stages of noise reduction which can not be controlled, they may have a very nice point and shoot DSLR to compete with the better night shooting pocket cameras.

There is a 16:9 ratio shooting option, like the Alpha 700, with

marking on the focusing screen to aid HDTV widescreen composition. The video output is just the usual hybrid USB, however, and there is no HDMI connection for the best resolution on HDTV. Another missing feature is the depth of field button – this appears to have been lost in the redesign.

The Alpha 200 has a normal remote release socket, and does not have a receiver for the Sony RMT-DSLR1 which is the wireless remote controller and release for the A700.

All these points are just right for what appears to be the entry level model in the 2008 Alpha system range.

We will be testing the Alpha 200 and have indeed ordered one immediately for long-term use. It may even arrive in time for some practical tests to appear in this issue.

– David Kilpatrick



Cirque du Soleil captured by the Alpha 700

Cirque du Soleil is one of Canada's best-known exports, and can be found giving performances at multiple locations throughout the world at any time of year. It is not one circus-cabaret company, but any number of troupes drawn from the most talented reserve of international speciality acts.

The performance is a scripted and choreographed blend of stage show, masque, acrobatic ballet and clowning accompanied by genuinely live original music of a unique character. There is some flexibility to the script to allow different acts to substitute, as many of the acrobatic sequences are physically extreme and demand top athletic condition.

Backing up the performers are catchers and stagehands doubling as part of the act, costumed and choreographed. Their real purpose may be to guarantee the safety of high-flying acts working without harnesses or nets, or to move props around invisibly at speed, but to the audience they appear as costumed figures. All the props and equipment get a similar 'dressing the part' treatment so nothing ever looks functional. It will look like a sculpture, a machine, or a giant mobile. Because of this the Cirque du Soleil stage set and performance are uniquely photogenic.

And photography during a show, of course, is not allowed!

This is not unusual. Nothing would destroy the atmosphere, lighting effects and concentration of the performance more than an audience firing off the usual autoflash compact cameras. It would be positively dangerous.

We first encountered Cirque du Soleil in 2007 in Barcelona, where their show 'Alegria' was running under magnificent canvas. Their staff, despite the language barrier, made a brave attempt on a Sunday to secure a photo pass for us! The Cirque team was staying in the same hotel, but we were just passing through, and it couldn't be arranged. We took in the show and became instant fans. This was something very different.

When a press invitation to the dress rehearsal of 'Varekai' at the Royal Albert Hall arrived, we decided to do EasyJet from Edinburgh and be there. Just one photo pass could be arranged, as these are strictly



rationed, and most of the cameras there were accredited to national newspapers. The photographers' area of seating was separate, so we sat apart. The Alpha 700 was to get a serious test of its low-light ability shooting the in atmospheric, coloured lighting which varies greatly in brightness.

I took just three lenses – my standard 50mm f1.4, the 28mm f2.8 for full stage shots, and the 100mm f2.8 Soft Focus for most performer shots. This may seem an odd choice, but with the SF function dialled out, this 100mm is faster and more reliable in distant focusing than the 100mm f2.8 macro and every bit as sharp.

Working with ISO settings between 400 and 6400, I tested all the main intervals between. Most pictures were taken at ISO 800 or 1600, and perhaps rather too few at 3200. Reviewing the shoot later, the main reason for unusable pictures was marginal subject movement. Serious blur does not matter, it can be creative, but loss of detail without much sense of movement is not welcome.

At apertures like f3.5, always stopped down at least half a stop from wide open, shutter speeds were typically around 1/60th but could go as slow as 1/20th and as fast as 1/250th depending on the lighting and my choice of ISO. A surprising number of shots at slow speeds were successful,





*Facing page top: 100mm,
1/45th at f3.5, ISO 800, -1.5
exposure compensation,
aperture priority auto,
auto white balance.*

*Bottom: 100mm, 1/250th at
f4, ISO 6400, -1, tungsten
white balance.*

*This page: top left, 100mm,
1/125th at f3.5, ISO 800, -2.
Top right, 28mm, 1/60th
at f2.8, ISO 800, -2, auto
white balance.*

*Main photograph: 100mm,
1/45th at f3.5, ISO 800, -1
exposure compensation,
tungsten white balance.*

*All processed from
raw .ARW files using
Adobe Photoshop CS3
Bridge/ACR 4.3.1*

ISO 6400



The main image on this page is an in-camera JPEG used unmodified, at ISO 1600. The aerial strap performers are British, identical twins Andrew and Kevin Atherton, however exotic they look! The two smaller images are processed from raw, at ISO 800. You can see how well the colour saturation is retained at high ISOs by comparing the shot below with the vertical example to the right showing the same act. This was taken at ISO 6400, processed from raw using Adobe Photoshop CS3. High ISO noise reduction was set to Low.



ISO 1600





because it the swinging, balancing, jumping movements of the performers often had definite 'still points' where the action reaches a peak and the subject is momentarily hanging in mid-air. I tried to time my shots to catch these moments.

Shooting raw and JPEG, I found that the in-camera processing was very hard to match from raw at high ISOs. The large ISO 1600 example here has been reproduced from the JPEG, while most of the others have been processed from raw. I used both tungsten and daylight white balance, depending on the light colour, and found that manual exposure after a quick test was the most reliable. With matrix metering, a setting of -2 stops compensation gave good results. Spot metering was totally unpredictable as the performer could move off the spot and the background would then produce a two stop overexposure.

Focus with the 28mm f2 and 100mm f2.8 was perfect, with a few missed frames due to targeting the centre spot but failing to lock. The 50mm f1.4 was a problem and tended to back focus. Since it does not always do this I'm still investigating why.

The press photographers present were mostly equipped with holdalls of gear, tripods, multiple very large Canon and Nikon bodies and cumbersome glassware. My kit was, in contrast, almost invisible. With SSS there was no need for a pod, and the 100mm f2.8 really did everything I needed.

The colours of the high ISO Alpha 700 images are exceptional. I know no other DSLR which retains saturation as well at ISO 6400. For this shoot, colour really mattered. From 1600 to 6400 the Alpha 700 applies progressively stronger noise reduction which removes fine texture but leaves critical high contrast detail, such as eyes, intact. The images print exceptionally well even though they have a slightly artificial look when viewed at 100 per cent on screen.

— David Kilpatrick



Cirque du Soleil's 'Varekai' continues at the Royal Albert Hall until February 17th 2008. Tickets are £16-£58 – call the Royal Albert Hall box office on 020 7589 8212 for details.



Above: the 12 megapixel resolution allowed some cropping of the 100mm shots. Below: two examples shot using the 50mm f1.4. All at ISO 800, from raw.



High ISO and advanced DRO knock the living daylights out of underexposure

If you don't know what **high ISO** means, it's the same as high ASA in the old days of film, fast film or high speed in everyday terms. We don't talk about 'fast sensors' or 'high speed sensors' for digital cameras because the CMOS and CCD image capturing devices actually do have a 'speed' rather like computers, nothing to do with light sensitivity. It would be ambiguous to use our old familiar term, so instead, the universal phrase now is 'High ISO'.

Maybe, like me, you spent so long with film and then with the earliest digital cameras that the idea of using anything over ISO 200 for quality work bothers you. Even with the Alpha 100 and the earlier Konica Minolta 7D and 5D SLRs, ISO 400 was the limit for good-looking pictures in many conditions.

Of course the first picture I shot on my 7D was at ISO 1600, and it was stunningly good compared to any film shot taken in mixed domestic tungsten and fluorescent light. Nothing like that had been possible before. The higher resolution Alpha 100 could not actually manage the same smoothness of tone and freedom from noise (grain).

The new Alpha 700 changes all this, and the latest Alpha 200 replacement for the 100 promises to match it at least at 800 and 1600 settings. The Alpha 700 is capable of giving good colour and contrast, without excess noise, right up to ISO 6400. That is eight times as fast as Kodachrome 25, and six times as fast as the 'standard' medium speed of ISO 100 which is now the absolute minimum sensitivity on most digital SLRs.

I still hesitate to set any speed faster than ISO 400 although I know that it is perfectly safe to do so. Daylight shots, action pictures, interiors and so on can be entrusted to ISO 1600 without any concern at all. If you have enough light for ISO 800, you can make A2 prints with no visible grain.

This new sensitivity has in some way compensated for the loss of lens aperture. Back in those 'ASA' film days, our lenses were not all zooms, and f2.8 was considered modest for a standard 50mm, normal for any wide angle or short telephoto. Now we have zooms which are limited to f6.3 at the long end.

But the depth of field with those



High ISO lets new photographic possibilities open up to you – above, Natural History Museum skating at dusk, ISO 800, 1/45th at f4, CZ 16-80mm lens at 16mm. Below: too dark for zoo pictures? Others, 1/125th wide open at f6.7 on the 18-250mm zoom at 250mm, ISO 1600, by Shirley Kilpatrick. Both on Alpha 700.



fast prime lenses was always a problem, and today's APS-C (digital format) cameras have one stop more depth of field because of the smaller image area. That tele zoom stopped down to f8 at 250mm has the same

depth of field and angle of coverage as a 375mm lens at f11 on full frame. We think we have lost lens speed, but in practice, we have gained it. We can use wider apertures and narrow angles of view. Combine that

with practical high ISO shooting, at setting like ISO 1600, and you can shoot subjects or tackle conditions which were once 'put the camera away, it's too dark for that' territory.

Our photography is extended into dusk, indoor and night-time situations. If you are still unwilling to shift from those familiar ISO 100-400 settings, my advice is just do it. Go out when it's too dark for photography and use 1600, 3200 or even 6400. Shoot in clubs, pubs, museums, malls or anywhere you are not physically ejected by a security guard.

In this article, the pictures on left hand pages are examples of using high ISO. The pictures on the right hand pages are all examples of using DRO with or without high ISO.

Sorry! There's another meaningless set of initials to explain.

DRO

The second great advance – hardly noticed by some magazine reviews – is **Dynamic Range Optimisation**, DRO. DRO is safe to use at 800 or 1600 settings on the Alpha 700, but can cause some extra shadow noise is used at 3200 or 6400.

DRO Advanced (+) on setting Level 3 is about optimum for the Alpha 700. What does it do? You make a normal exposure, which would have too many dark shadows or contrasty areas. DRO+3 processes the picture by zones, on a pixel analysis basis, and smoothly corrects those shadows and highlights. Details and textures invisible in a normal shot spring to life. It can be as dramatic as having a set of floodlights on the scene.

Basic DRO just uses a light gamma curve – like using soft printing paper. Auto DRO on the A700 applies a very controlled effect you may not always notice. Manual DRO, from 1 to 5 in strength, ranges from invisible to dramatic. You should never need DRO in flat, overcast conditions and it is best turned on only when the light is contrasty or under special circumstances using flash (explained on the next spread).

DRO only affects the JPEG image, since it processes the raw camera data to get its effect but leaves that untouched. The Alpha 100 can not shoot DRO at all if raw image recording is enabled. The Alpha 700 and 200 will record raw, and DRO JPEG



Advanced DRO (DRO+) controls the highlights as well as lightening midtones and shadows. Study the entrance and scene outside in this ISO 400 shot.



The intelligent image analysis of Advanced DRO can appear to change the entire exposure with losing highlight detail. Above, without; below, with DRO +3.



Lonnie Donegan's son Peter Donegan in concert – ISO 800, converted from raw, no DRO applied



The same image of Peter playing his dad's famous skiffle and rock'n'roll, from a DRO+3 in-camera JPEG

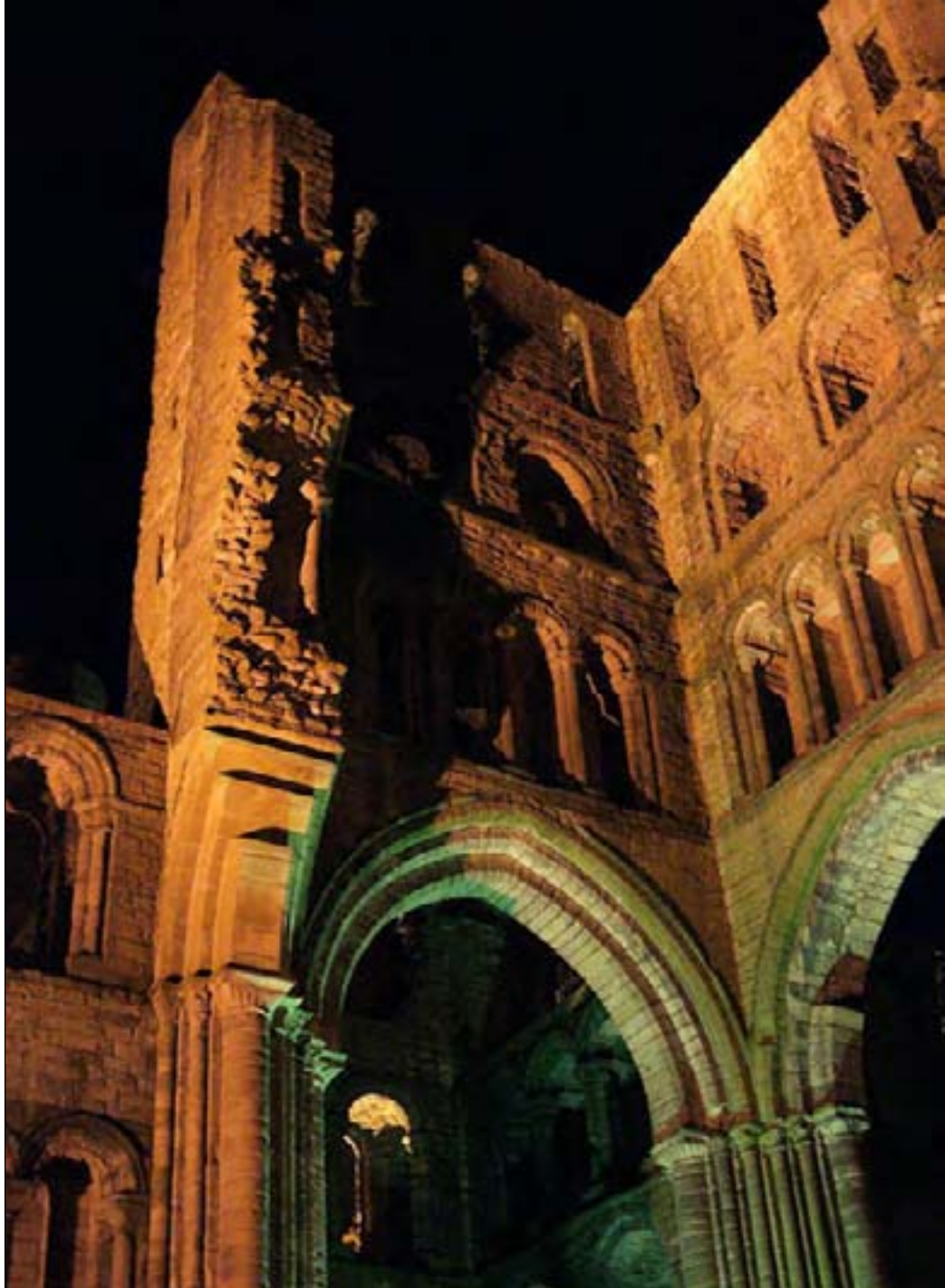


ISO 6400 quality

This hand-held shot is printed from an ISO 6400 in-camera JPEG. You don't really need a tripod now to take floodlit buildings at night, when you are on holiday or just out at night. The exposure here was 1/50th at f2.2 with the 28mm f2 lens, but SSS stabilisation would allow the use of a much slower lens safely, with speeds down to 1/8th of a second producing sharp images at this focal length.

The JPEG has not been processed with any noise reduction software, and has a clean pure black to the sky, as well as good colours. The Alpha 700 is especially good at both these aspects of high ISO, low light shooting.

At the bottom you can see two large examples. On the left is the in-camera JPEG full size. On the right, Adobe *Camera Raw 4.3.1* (*Photoshop CS3* raw converter) has been used to process the raw file at default settings, with no noise reduction. You can see from this that noise is not a big problem, but the in-camera process handles it well and the tones and colours are superior. ACR 4.3.1 may not be the optimal processor for high ISO raw files, but it provides a benchmark. The same process is used by Adobe *Lightroom* and *Photoshop Elements*.





Advanced DRO (DRO+) can fix bad flash exposures. Here, the real exposure (above) is bad on the foreground and terrible further back. The DRO +5 JPEG below has brought out detail throughout the entire shot.



images at the same time. I have been able to show the effects of DRO 'off' next to DRO 'on' here by using the raw image to see the no-DRO result.

Because DRO affects the JPEG image, it also changes the preview JPEG which is embedded in your raw file. This is also the image used by your camera when you playback images or review them on the rear LCD screen. It's the preview and thumbnail you see when viewing a raw file in Windows Explorer or any file browser.

This may make you believe the raw file actually does have DRO effects, until you click it to open it and discover it is much darker or more contrasty. Sony's *Image Data Converter SR 2.0* will identify raw files as 'tagged' to use DRO, but the version in the *IDC* software is only the same as the simplest method in the camera. You can't get exactly the same result.

The camera JPEG is important if you want the DRO effect, and should always be recorded as Large, Fine quality. It is possible to use the JPEG as a layer mask in Photoshop to apply its brightness changes to a raw conversion, but this is relative rocket science and we are not going to explore it here!

What matters is that you understand, when using DRO

Advanced on the Alpha 700 in particular, that your raw file may be nothing like the preview and histogram you see on the camera.

The flash examples above will explain how this happens. Using a normal GN56 bounce flash at ISO 200 may result in serious under-exposure in many rooms. Really, you should be using ISO 800 for this type of shot. But you can shoot a whole set of flash pictures with DRO +5 enabled, as I did, and think that every exposure is perfect.

Well, the JPEGs are certainly well lit. Even the recesses of a deep room brighten up. Skin tones get rather peculiar and hair looks totally wrong, but the image is usable.

Examine the raw files and they could be one, two or three stops underexposed! DRO has stepped in and completely reprocessed the image in-camera.

While this is dangerous, it is also a great tip – try to get your exposure right first without DRO, then turn it on (maybe to +4 at the most) and any poor flash illumination will be cured.

By using high ISO and DRO wisely, you can secure pictures in conditions you would not believe. These are not just more technical terms – they are valuable tools to use.



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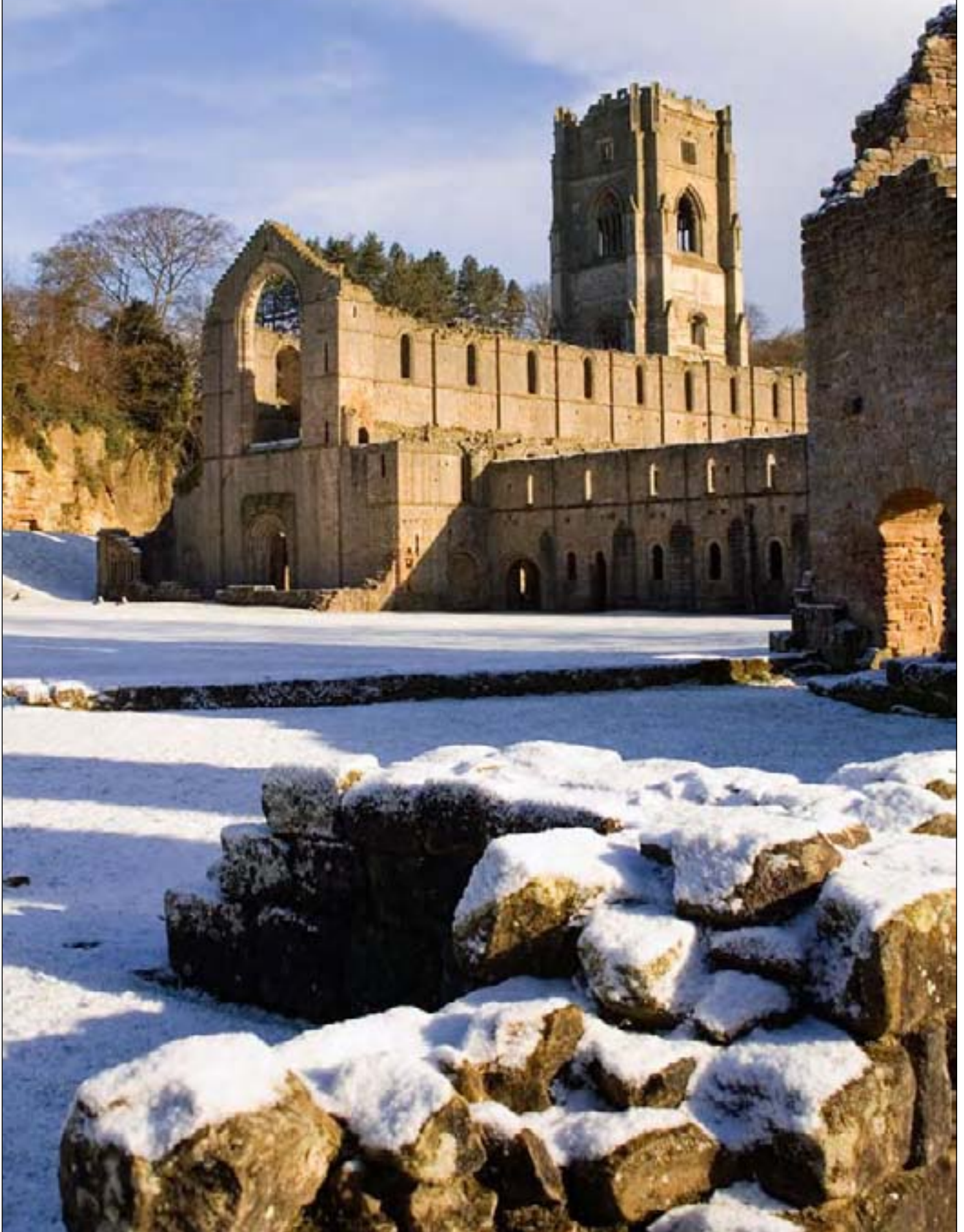


Garden photographer Tony Jones caught this garden friend – a very unfrightened fox in prime condition – with his Alpha 100 at ISO 400 using a 200mm lens at f8 and 1/2,500th. Chris Frear sent in our first panoramic shot for this Gallery, below. "Fellend Farm is an old fashioned hill farm above Thornhill, Dumfriesshire",

he says. "I'd previously taken portraits of the jim the owner and his family through the year documenting the life and work of a hill farmer. This time I was looking for landscapes and saw this in the rear-view mirror on passing Jim's farm. Two days previously it would have been inaccessible due to snow. Taken with Minolta 5D using the 18-70mm zoom at 30mm, 1/250th at f14, ISO 200, on aperture priority with spot metering. The panorama was compiled from five vertical images stitched together with Panotools software using ptGUI frontend, then turned into a mono in Photoshop using a Gradient Map and Channels Mixer."



Dr Francis Vallely of Patety Bridge shot this beautiful winter setting of Fountains Abbey using a Dynax 7D with a 24-70mm zoom. The exposure at ISO 100 was 1/250th at f8. Snow works wonders for subjects like this, picking them out clearly where grass can have to similar a tone to the masonry. It also covers distracting details.



gallery



Philip Sharp took the very appropriate panorama of the Scilly Island ('Bryher to Treco') using his Alpha 100 with Sony 24-105mm zoom and polariser, at 24mm. Exposure at ISO 100 was 1/80th at f8, with manual exposure and focus to ensure no changes between the four pictures in the set. "I used the AF guides in the viewfinder to line up the horizon between each shot", he says. "I didn't have a tripod/monopod. I ensured that there was an overlap of about a fifth between each picture to allow accurate alignment later. Post processing was done through CS3 using 'Photomerge' (reposition only option)."

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Colin Brenckley of Worksop photographed Santorini from a different viewpoint to the usual cruise-liner tourist shots of the same blue dome. He has shown it as a built-up and developed resort hiding fragments of the old Greek town. Konica Minolta Dynax 7D, 24-105mm set at 105mm, 1/125th at f9.5, ISO 100.

To submit your images for Gallery, just email suitable size JPEGs (2000 pixels wide is ideal) to david@photoclubalpha.com heading the email 'Gallery Submission'.





Radwick Shore, Orkney

Profile: Duncan McEwan

Featured as a photographer by Minolta and Sony in annuals, calendars and books Duncan is organiser for the Scottish region of the Photoworld Club. He is nationally known as a lecturer, judge, course leader and landscape photographer. David Bigwood interviewed him.

Duncan McEwan was, for around thirty years, what many readers of this magazine could aspire to be – a part-time freelance. He combined his day job of teaching biology with his love of photography and forged for himself a successful retirement business.

Not that it has worked out entirely as Duncan had anticipated. He is still an active member of Paisley Colour Photographic Club which he joined in 1971 and a judge and lecturer for the Scottish Photographic Federation and on the list of judges of the Photographic Alliance of Great Britain.

He is also the Scottish Regional Organiser for the Photoworld Club and he acts as a tutor on photographic workshops, and courses including ones for Light and Land and the Inversnaid Photography Centre. All of which explains why he says, “When I retired in 2004, I envisaged spending much more time on financially rewarding activities eg writing more articles for publication, but it has not turned out that way.”



I asked how his interest in photography came about.

“I honestly can’t remember when I took my first photograph, nor indeed, as a youngster, ever expressing an interest in photography. It was therefore a complete surprise when my parents gave me a Kodak Retinette 1b as a 21st birthday present. At that time, I was a keen hill walker and the camera was used simply to record my hill walking trips in Scotland.

From early childhood, I was very much an outdoor person and there is no better way to appreciate the landscape than through photography.

“I bought my first SLR, a Minolta SRT101, in 1970, joined Paisley Colour Photographic Club in 1971 and from there things just took off.

“The leading light in Paisley Colour at that time was a Dr Ian Bowie Hon. FRPS APSA EFIAP, and I was strongly influenced by his

approach to pictorial photography. He was a great teacher and remained an inspiration until his death in 1988. It was around that time that I discovered the work and the writings of Canadian photographer, Freeman Patterson, and he opened my eyes even further through his books *Photography and the Art of Seeing*, *Photography of Natural Things*, and *Photography for the Joy of It*. Those publications were hugely influential, as was his landscape book *Portrait of Earth*. He remains my favourite and most inspiring photographer and I have had the pleasure of meeting him in person on several occasions.”

The first pictures Duncan ever took were of the Scottish mountain areas during his hill walking and, over thirty years later, he is still totally enamoured of the scenery of his native country. He lists Lochaber and the West and North-west Highlands as favourite spots to photograph so I asked what it is about these places that makes them so special.

“These areas provide the very best of Scottish landscape scenery with

The Hedge





Much of Duncan's work in the past has been distinctively shot on premium slide films like Kodachrome and Fujichrome Velvia. These colours are hard to imitate using digital cameras. On this spread, dead trees and driftwood provide a link between three dramatic compositions – above, Glen Coe ('the Sentinel'), below the aptly named Eerie Forest, Balmaha. Facing page, Loch Quoich. Images like these form the basis of a series of slide shows which Duncan delivers to photo societies round the UK. His slides are perfectly mounted and his Leitz projector, with extra bright top grade projection lenses, produces an impact well beyond movie or digital projection.



great variety of terrain – mountains, moorlands, lochs, glens, rivers and rugged coastline, dramatised by an unpredictable climate that contributes mood and atmosphere. Everything is very accessible and yet it is not difficult to create a feeling of true wilderness. No matter how well you know these areas, there is still huge scope for finding new locations, or new angles on familiar ones, and this provides me with constant motivation.”

Landscape at heart

With so much wonderful scenery on offer, what is it that encourages Duncan to actually release the shutter?

“To me, light is often more important than subject matter. If the light is not of good quality, then you have to work a lot harder by making stronger compositions or finding subjects that suit the prevailing light. By doing so, I never go home empty-handed.”

And, what would he advise would-be landscape photographers?

“I think patience is one of the most necessary attributes needed to be a successful landscape photographer. Unlike studio work, there are so many factors over which the landscape photographer has no control and learning to accept this fact is essential in order to cope with the “lows” that can be associated with landscape photography, particularly in countries with unpredictable weather. A good landscape image demands so many factors coming together just at the right time. Because landscape photography cannot be rushed, the photographer needs to be patient – if you don’t have patience, forget it!”

Duncan has stuck loyally to Minolta and now Sony Alpha equipment for his 35mm and digital work although much of his landscape work is shot on a Mamiya RZ67.

And, his favourite lens?

“For 35mm full frame work, I find I use a 24-105mm zoom most frequently, as most of my landscape photographs fall within these focal lengths. Zoom lenses are so important for getting precise compositions when shooting slides. However, if I was to be cast away on a desert island, with only one lens allowed, I would choose a 100mm macro.” For 6 x 7cm his most used lens is a 65mm, about equal to a 28mm wide-angle in coverage.

That Duncan McEwan has been successful in his chosen field is evidenced by the volume of his published work. The two photographic libraries that he contributes to have



been instrumental in selling his pictures in over twenty-five countries. His photographs have also appeared throughout Scotland on calendars, greeting cards, postcards, playing cards and tourist material as well as in magazines. He has also co-authored a book, *Better Landscape Photography* (Hove Fountain, 1988), jointly with John Hannavy.

Duncan explained, “We were each allocated certain chapters to cover independently. The opportunity came about through David Kilpatrick, who was the book series editor. He knew of my work and article writing for Minolta *Image* magazine. The book sold out in the UK and an edition in Spanish was subsequently published – unfortunately I never did manage to get a hold of a copy, if anyone has one I would love to get one. Twice in the past three weeks, when being introduced at the start of a lecture, the person doing so held up a copy of the book, extolling its virtues, which 17 years after publication, I think is a bit of a compliment.”

Learning and earning

Diversification is probably a vital point for freelancers to consider so I asked Duncan about the courses he is involved with.

“Financially they are rewarding, but they are very demanding and can be stressful when the weather is not favourable. I find courses tremendously rewarding in other respects. Probably due to my teaching background, I get great satisfaction in helping others, passing on information, teaching landscape techniques etc. The icing on the cake is if the participants can also go home with a collection of images that are beyond the normal level of their work – the vagaries of the weather often dictate otherwise. Even so, it is uplifting when people express surprise and satisfaction at having produced good images taken in conditions that they wouldn’t usually have thought of going out in.

“Other outcomes include opening people’s eyes to new possibilities; using different lenses or moving viewpoints to exploit a location by producing different compositions; anticipating changes in light; attention to detail such as removing or hiding distractions; appreciation and respect for the unspoilt landscape; having an open-minded approach; engendering enthusiasm for landscape photography.

“I get great satisfaction when I find workshop participants have made use of, or gained success, with images taken during a trip – John

Gilkerson’s cover picture and portfolio in the previous issue of *Photoworld* being a good example.”

Duncan has never had to rely upon photography for an income so his answer was no surprise when I asked about how he marketed his photography.

“The fact that I hardly do any marketing is a reflection on the fact that I have never had to be dependent on photographic income – I realise that this is not the way to become successful or to make a full-time living from photography. I am not good at selling myself and prefer to wait till I am asked. I have been very lucky in that nearly all the opportunities arose by people approaching me, rather than the other way about – very flattering but not very professional.

“I was a school teacher all my working life, with photography being very much on a part-time/freelance basis. I have never had to depend on photography for a living. When I retired in 2004, I envisaged spending much more time on financially rewarding activities eg writing more articles for publication, but it has not turned out that way. My work is published in many Scottish calendars – for 2008 I have 13 which are exclusively my images with another 6 having a proportion of my pictures. Postcards, tourist material, books and magazines are other outlets. Picture libraries used to generate useful income but the switch to digital has meant I have largely dropped out of this scene apart from Nature Photography Library (NPL).

Maybe the fact that people have approached Duncan rather than the other way around is to do primarily with the quality of his images. His high profile work in the photographic world may also be a contributing factor but quality must be number one.

I asked Duncan what he hoped to achieve photographically in 2008.

“Leading another series of successful workshops is important to me, as well as maintaining a flow of new images for the calendar market. I would hope to make another trip abroad as the ones made in the last two years have been photographically rewarding – a return trip to New Zealand is high on the list of possibilities.”

Raising the standard

An obvious question for Duncan was this: As a judge of photographs, you are in a position to assess the overall standard of photography among the clubs. What is your impression of the difference between now and, say, ten years ago?



Above: Rum from Eigg – Alpha 100, 50mm lens, 1/30th at f13, ISO 100 sRGB with the white balance set to 'Shade' to give the warm tones.

Below: Kilchurn Castle – Alpha 100, 90mm lens, ISO 100, 1/25th at f8 with white balance set manually to 'Daylight' to preserve evening tints.



"I suppose standards are rising but this is a very hard thing to be objective about. When you are involved in something that is changing gradually, it is difficult to see these changes on a year to year basis. To be clear, it would be necessary to compare a current competition with the equivalent of 10 or 20 years ago. However, I think it would be fair to say, even if only in a subjective way, that the standard of natural history photography has advanced, due to more people being interested in this subject area and also due to technological advances such as auto focus.

"Landscape standards, I would say, have also advanced due to the greater emphasis given to it in photographic magazines, which have given extensive exposure to some excellent rôle models and this has had a significant bearing on work produced in clubs. In some subject areas, for example people pictures, there has been a change in style away from formal studio portraiture to more candid type shots outdoors – not necessarily better, just a different approach. Overall, I guess the standard today is generally



Above: Callanish Standing Stones. Below: Liathach, Glen Torridon. Both scans from Fujichrome slides.

higher than 10 or 20 years ago."

Finally, I asked – have you any hints or tips for somebody (not necessarily a professional) just starting out to take photographs of the landscape?

"Study the work of top landscape photographers and read what they have to say about their approach and

how they use light to good effect. Be influenced by them, but don't try to copy them. It is better to be original – remember there is more than one tree on Rannoch Moor! This is not always easy, especially in our small country which may seem to have been photographed

to the point of extinction. There is still much to exploit and different lighting conditions ensure that distinctive images remain within the grasp of those who make the effort.

Have a look at Duncan's website at: www.dmcewanphotography.co.uk



Putting it off for a rainy day: capturing water

Water has always held a fascination for me. If I am out with my camera and I spot a stream, a pond or even a puddle, I have to go and explore the photographic possibilities. There are many ways that water can figure in a photograph. Sometimes water will be used in a supporting role in a composition; maybe a stream will be used to lead the eye into the main subject. Water is often used in landscape gardens in just this way. It will be an essential part of the scene but not always what draws the eye. On other occasions the roles will be reversed. Water will be the star and other things will be supporting it. Perhaps there will be a wave hitting a breakwater or water cascading down a rockface.

Water is a strange photographic subject because it has no colour of its own. All it does is respond to its surroundings. It takes its colour from the objects around it. The blue of the oceans is simply a reflection of the blue of the sky. I am sure that we have all seen postcards of the mountains overlooking a lake with the mountains

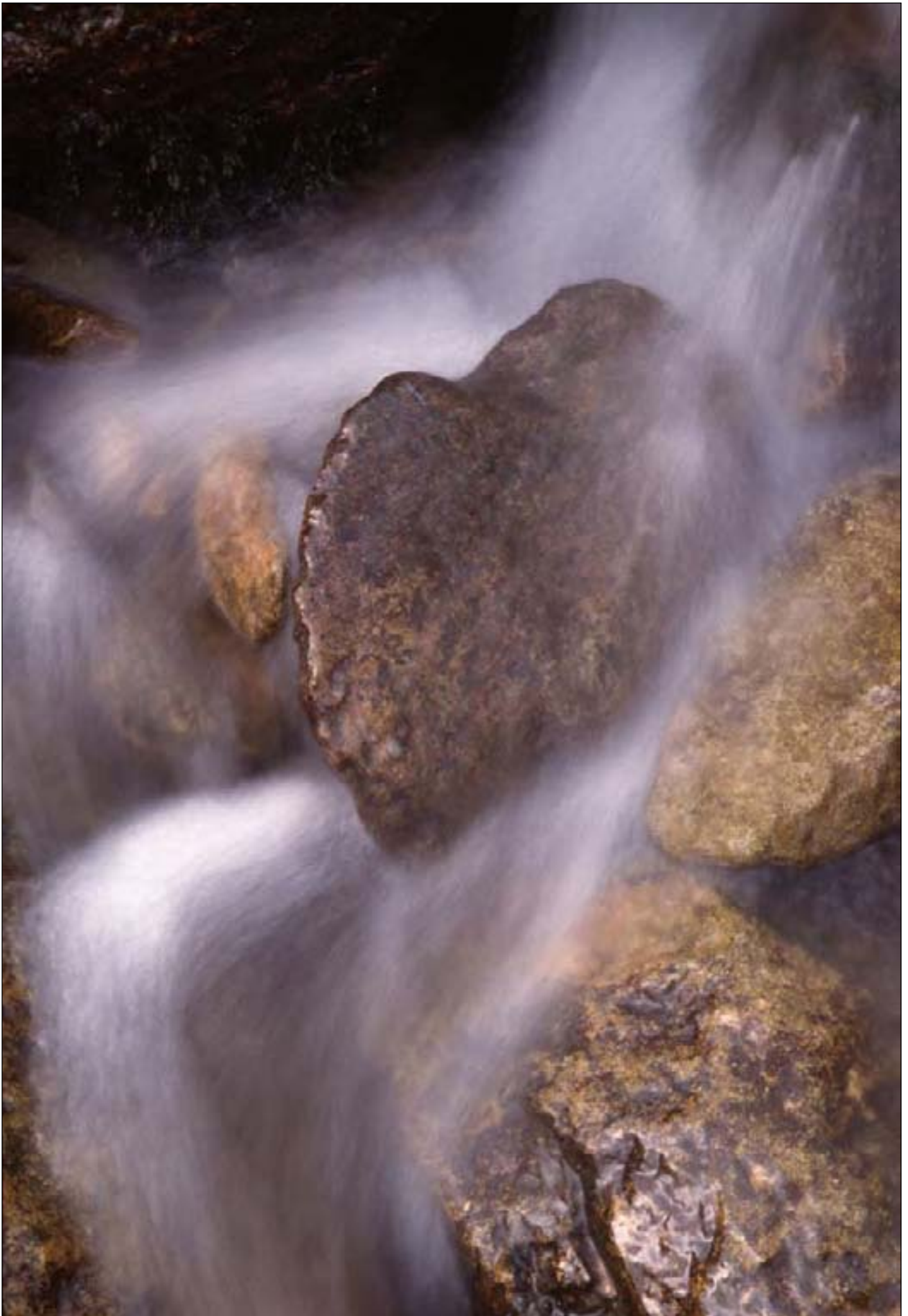


reflected in the water's surface. Sometimes it is difficult to know which way up the card should go but reflections can make wonderful photographs in their own right without the straight image along side them.

In real life we never experience these images because the water's surface is always moving and the reflection is constantly changing. The photograph captures an instant in time which means that a photo of a reflection gives us a new window on reality. The ripples of the water's surface will break up the reflection to give an impressionistic feel to the image, providing that the water is not moving too much. However,

Left: the water in this stream once powered the machines in the now abandoned Fussells Ironworks near Mells in Somerset. A100, 20 seconds at f22, ISO 100, 35mm lens. Below: water as a foreground to Glastonbury Tor, A100, 1/60th at f16, 35mm lens. Right: a small waterfall (about a foot high) on a slow speed with Dynax 5xi, 80-200mm and Fujichrome 100 film.





the bright surface reflections that are always present can spoil an image. These unwanted reflections are easily removed with a polarising filter, but it will also remove between one and two stops of light.

Water has no shape of its own. It takes the shape of the space that it is in and it can flow from place to place. One way of photographing flowing water is to freeze the flow. To do this you need to select a fast shutter speed, such as 1/500s. The exact speed will depend on the subject and how fast it is moving. It may well be worth trying several different shutter speeds to get the effect that you want. This technique seems to be out of favour at the moment but it is worth exploring.

Real smoothies

The more fashionable way of capturing flowing water is to go to the other extreme, for the milky effect. To do this a slow shutter speed is required. Again the exact speed depends on the subject, but around 1/8s is a good starting point. This shutter speed can be difficult to achieve in good light but there are several things that can help. Choose the lowest ISO that you have available and select the smallest aperture on your lens. If necessary change the lens for one with a smaller aperture. Even these two combined may not reduce the shutter speed sufficiently. Get the polariser out.



Above: two raw conversions were blended to balance water and sky in this Alpha 100 shot, 1/60th at f8, ISO 100, 45mm. Below: a 1.3 second exposure with the Tamron 55-200mm at f11 on the A100, ISO 100, gives the water a smooth flow. Top right: raindrops on waxed car body paint. Dimage A2 at 50mm, ISO 64, 1/125 at f5.6. Bottom right: rain in a puddle, A100, Tamron 55-200 at 200mm, ISO 400, 1/125th at f11. All photographs © Greg Wright.

Often it will be useful anyway to cut through surface reflections but the main thing is it will cut out an extra stop or two of light. After that it is a case of adding neutral density filters if you have them. These will take care of another couple of stops but will not affect the colour of the light.

Both the frozen water effect and the milky water effect are artificial. Our eyes never see water frozen in time or the milky effect brought about by long exposures. For a more natural effect, choose a more normal shutter speed. The image may not stand out in the same way because it represents reality in the way that we are used to seeing it. Certainly if the flowing water is an element within a larger composition this may well be the way to go because the water will not draw the eye away from the main subject with a dramatic, unnatural effect.

Rain parade

Water is an important component of the weather that we talk about so much in Britain. During the winter, snow and ice are very obvious watery photographic subjects. A less obvious subject is rain. Rain is actually fairly difficult to capture in a photograph. If you just go outside while it's raining and snap away the results will be unsatisfying. You have to be a bit more subtle.

The best way of capturing rain is



to look at its effects on other things or on people. You could concentrate on the ripples that rain drops make when they fall into a puddle. You could photograph the reflections of street lights on wet pavements. Pictures of people caught in the rain can be effective. Maybe they are dressed for the weather and queuing for a bus and looking miserable. Maybe they have been caught out and are using newspapers and other items to shelter themselves from the deluge. Or you could photograph rain on a window especially if the rain is lit from behind because then it will take on the colour of the light source as each drop acts as a miniature lens.

Water is always present in the air but most obviously when it comes together to form clouds. I am always amazed that clouds are made of liquid water or even ice. In the time before or after a storm, the quality of light is often fantastic. The dark brooding clouds accentuate this quality. What a great time to be making pictures with the added spice that the heavens might open at any moment.

In these conditions surprisingly mundane objects can make great pictures because the viewer is forced to look at something in an unfamiliar setting. As always it is the quality of the lighting that makes a photograph, and storm light is often stunning.

— Greg Wright



An odyssey down South

John Price documents a long trip travelling light, leaving the DSLR outfit behind, to both islands of New Zealand

In November 2007 Ann and I had the opportunity of a five-week holiday of a lifetime in New Zealand, during their late Spring and early Summer. We immediately recognised it as a photo-opportunity without equal.

Careful planning was of the essence, and taking advice from friends and family we decided to spend at least two or three days at each location in both the North and South Islands, and not rush around the country trying to cram in too much.

Our choice of photographic equipment was constrained to some extent by what we could carry in our hand luggage, given the security restrictions then in place – and that we would never consign cameras to our luggage in the hold.

I decided to leave my 5D at home and take the versatile Konica Minolta A2 prosumer camera as my main digital camera with numerous memory cards, determined to shoot only RAW typically on aperture priority.

We both still enjoy shooting and projecting slides, so I took my Konica Hexar 35mm f2 rangefinder and my Minolta Weathermatic 35DL in case of inclement weather. In the end we only experienced three days on the whole holiday when we had rain! I also knew that I could scan in some selected slides if I wanted after the holiday.

Ann took her Minolta E323 digital compact shooting of course JPEGs. She also took her Sony DCR-HC19E Handycam camcorder.

Road trip

We flew initially to Auckland and stayed in a friend's house over the first weekend, and then collected our hire car on the Monday and drove north to Paihia on the Bay of Islands, staying two nights in a motel pre-booked from the UK. We experienced superb photo-opportunities on a day trip to the wonderful Urupukapuka Island and subsequently to the Waipoua Kauri forest.

Next we drove back down to Katikati near the Coromandel Peninsula staying self-catering in a homestay and enjoying the famous murals in the town centre, together with walks in the nearby forests.



After three days we moved on to Rotorua staying in a conventional bed and breakfast and visiting the Agrodome and the Waiotapu Thermal Park with the vividly saturated yellow, green and red colours of the pools.

Finally we drove back to Auckland via the fabulous Muriwai Gannet Colony to the north of the city. The photo opportunities there were incredible with the gannets nesting just the other side of a fenced observation footpath.

Island hopping

In order to maximise our time in the South Island we flew from Auckland to Christchurch instead of the drive and sea crossing from Wellington to Picton. We collected a hire car at Christchurch airport and drove north to Kaikoura for three days for whale-watching boat trips and were fortunate with great weather and close sightings of sperm whales, dolphins and fur seals.

Our next destination was via a scenic drive to Lake Tekapo where our self-catering accommodation directly overlooked the Lake, and the Southern Alps in the distance. Again the weather was superb but the whole scene was enhanced by the beautifully unique turquoise colour of the glacial deposits in the water and the profusion of wild lupins all along the lakeside (*above*).

Just when we thought this was the highlight of our holiday we booked



Left hand column, top to bottom: murals of Katkati, a Pioneer kitchen; Muriwari Gannet Colony; Urupukapuka Island, Bay of Islands, North Island. Right hand column, top to bottom: Waiotapu Thermal Park, North Island; waterfall, Milford Sound; and an aerial view of the Southern Alps. All on Dimage A2.

a flight over Mount Cook and the glaciers of the Southern Alps. I was fortunate to be able to sit in the co-pilot's seat and the views were fantastic even though I was juggling between the A2 and the Hexar with every view a potentially great shot.

Eventually we had to move on, driving further south to Queenstown where we had a fabulous trip to Milford Sound on a clear sunny day. Further south again for three days in Te Anau, our base for

walking part of the Keppler Track and for a trip to Doubtful Sound in changeable but wonderfully moody, photogenic weather.

We next made for the Otago Peninsula near Dunedin for the albatross and yellow-eyed penguin colonies as well as a number of delightful gardens – roses in December !!

We were now making our way back to Christchurch via Oamaru for two nights to see the blue penguin colony, and called at Moeraki to



see the famous boulders on the beach. Erosion of the soft mud stone cliffs containing the boulders exposes them and then they slowly disappear into the sand.

Three final days in Christchurch, incorporating a trip on the Tranzalpine Express to Greymouth, made a fitting finale to this great holiday.

Inevitably, on a holiday such as this you can be limited photographically by not always being able to be in the right place at the right time, with the right weather and the right light; so as I always suspected we will have to go back again. Soon!



Top: a preserved steam train at Oamaru. Below: boulders at Moeraki beach. Both photographs taken with the Konica Minolta Dimage A2.



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. See the new website www.questphoto.co.uk for details of photo trips and the full 2008 programme

Picture Forum

Tutor: Hugh Milsom MFIAP; At Seaford, E. Sussex; 1 day, 9 am to 7.30 pm; Saturday 8 March 2008
This event has established itself as a 'must' in the Quest programme, through a mix of mini presentations, a competition and a talk. Picture Forum is literally that – an opportunity for everyone to share his or her work. Slots will be allocated on a 'first come, first served' basis, but also with regard to a balanced programme. We are fortunate to have Hugh Milsom to give us the talk this year and he will be showing his stunning landscape prints. The competition this year will be for prints only and everyone is invited to submit one entry for this. A brief appraisal will be given by Hugh and prizes of one of his prints and Fotospeed materials will be awarded for the best entries, chosen by audience vote. A buffet lunch is included in the price; an evening meal (cost not included) will be arranged for those wishing to stay on before returning home.

Price £24 includes buffet lunch, light tea & refreshments (but not bar drinks!). Payable in full on booking - not eligible for early booking discount arrangements.

Exhibition Pictures

Tutor: Hugh Milsom MFIAP; At Seaford, East Sussex; 1 day, Sunday 9 March 2008
Hugh Milsom has had his prints accepted by salons worldwide and understands exactly what is needed from an exhibition or competition print. He will cover both technical and aesthetic aspects, with particular emphasis on use of layers, masking, hue & saturation, levels and curves, and use of colour. A digital projector and large screen will be used so that the procedures demonstrated can be clearly seen. To get the best from this workshop, some previous experience is recommended but is not essential. You could attend just to enjoy the beautiful images!
*Price £49 (deposit £20)
20 places Includes lunch.*

Exploring the Abstract

Tutor: Priscilla Thomas FRPS; 1 day, at Seaford, East Sussex; Saturday 12 April 2008
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. Priscilla exhibits regularly and has been awarded numerous medals. Your opportunity to make some truly unusual images!
*Price £59 (deposit £20)
10 places*

Expressive Landscape

Tutor: Colin Westgate; 2 days, at Seaford, East Sussex; Wednesday/Thursday 16/17 April 2008
This comprehensive workshop will include a mixture of discussion and picture review, and a field trip into the local area where there are features such as the wonderful cliff scenery of the Seven Sisters. Topics such as the use of different lenses, various filters, choice of subject matter, viewpoints, composition, principles of exposure, use of light and more will be included. Vision and Interpretation are vital elements in the production of an 'expressive landscape' and by employing simple *Photoshop* procedures these aspects will be demonstrated to help you get the best results from your landscape photography. Where possible, a selection of images taken digitally on the workshop will be used, but if you are a film worker, you are invited to bring negatives or transparencies with you.
*Price £105 (deposit £30)
6 places*

Spring Impressions

Tutor: Colin Westgate; 1 day, at Leonardslea, near Horsham; Saturday 26 April 2008
A perennially popular workshop, where special techniques are used to make beautiful pictures of the vibrant spring flowers in this spectacular garden location. The impressionistic effects that can be obtained will often

greatly enhance the literal reality of the subject and make pictures you will want to hang on your wall! An opportunity to try something really different and exciting, with lovely images virtually guaranteed!
*Price £55 (deposit £20)
Includes entrance fee to gardens.*

Digital Audio Visual

Tutor: Barry Beckham; 1 day, at Seaford, E. Sussex; Sunday 27 April 2008
A brand new workshop with digital expert Barry Beckham. Barry will use the highly acclaimed *Pictures2Exe* software, which makes possible very sophisticated AV presentations. This superb form of entertainment is now within the reach of everyone with a computer, and a television or digital projector. Producing AVs is a very satisfying and entertaining way of making use of the large number of images digital capture provides. Barry Beckham is a leading tutor in this field.
Price £39 (payable in full on booking). Includes lunch and refreshments.

Studio Figure Lighting

Tutor: Roy Taylor ARPS; 1 day, at the Camera Club, Kennington, London; Saturday 14 June 2008
A new Quest workshop, where you will learn how to pose your model and use lighting to make artistic photographs of the female form. This is a challenging subject, where getting things wrong can easily lead to unsatisfactory and perhaps unfortunate results. Roy Taylor is an expert in this field, and we are fortunate in having the use of the excellent studio at the Camera Club in London, which is one of the oldest in the country. Two models will be employed and Roy will demonstrate various lighting methods to obtain different effects. Everyone will have the opportunity to take photographs throughout the day.
*Price £95 (deposit £30)
8 places*

Duncan's Diary 2008

On Sunday February 10th there will be a full day meeting of the Photoworld Club at the Edinburgh Photographic Society premises in Edinburgh, 10.00-4.00pm, with organiser Duncan McEwan, guest lecturers and Photoworld publisher David Kilpatrick. Contact Duncan McEwan for information.

LANDSCAPE PHOTOGRAPHY COURSES and HOLIDAYS

Duncan leads the following Light & Land courses":

Isle of Eigg (5-10 May)

Glebe Barn

Harris & Lewis (17-23 June)

Gearannan Blackhouses & Harris Hotel

Isle of Eigg (25-29 Sept)

Glebe Barn

Isle of Arran (20-24 Oct)

Kinloch Hotel, Blackwaterfoot

Tel: 01432-839111. Email:

contactus@lightandland.co.uk

Web: www.lightandland.co.uk

LECTURES by Duncan McEwan FEBRUARY 2008

4th – Bathgate CC – *I Never Thought I Would!*

St Columba's Episcopal Scottish Church, 79 Glasgow Road, Bathgate, 7.30pm

5th – Midlothian CC – *Landscape Commandments*
Clubrooms, 7 Polton road, Lasswade, 7.30pm

11th – Cowal CC – *Scotland: Land of Light*
Clubrooms, Castle Street, Dunoon, 7.30pm

14th – Kinross CC – *I Never Thought I Would!*

Church Centre, High Street, Kinross, 7.30pm

19th – Lesmahagow PS –

Scotland: Land of Light
Glebe Gardens Hall, Langdykeside, Lesmahagow, 7.30pm

20th – Eastwood PS – *Scotland:*

Land of Landscapes
Albertslund Hall, Westacres, Road, Newton Mearns, 7.30pm

27th – Inverness CC – *I Never Thought I Would!*

Culduthel Christian Centre, Culduthel Road, Inverness, 7.30pm

MARCH 2008

4th – Friends of The Museum Association, Saltcoats – *I Never Thought I Would!*

St Cuthbert's Parish Church, Saltcoats, 7.30pm

6th – Crieff CC – *Landscape Commandments*

St Andrew's Halls, Strathearn Terrace, Crieff, 7.30pm

10th – Mearns CC – *Special Brew 2*
Stonehaven Community Centre, Stonehaven, 7.30pm

These lectures are not sponsored by Photoworld Club, and members should make contact before turning up at venues, to check that guests are admitted, and whether any admission is payable. All clubs will be very happy to welcome new faces.

For contact details see:

www.dmcewanphotography.co.uk



Filters & Cases

ARE YOU looking for a case or lens hood for an old lens? We still have a stock of miscellaneous hard leather-type cases for lenses, and many lenshoods including for example replacements for the 80-200mm xi, 35-105mm AF (also fits 28-85mm, etc), 45mm f2 metal screw-in 49mm thread hood and so on. We have several complete hard case and hood sets for the 100-300mm MD zoom. We do not have any lens hoods for wider than 55mm filter fitting or any for recent KM/Sony lenses – they are vintage MD or early AF hoods. We also have a stock of Creative Function cards for the 5/7/8000i, 7xi, 9xi etc (no *Custom Cards*). If you have any specific requirement email david@photoclubalpha.com and we will check to see if we have it.

We still have reasonable stocks remaining of soft cases for the Dimage A2/A200/7/5 series and the Dynax 5, as well as leather pouches for Dimage X and G600-type cameras. Sorry, they are great for most mobile phones but we checked and they do not fit your new iPhone! The G600 case is perfect for a standard iPod though.

We have catalogued the remaining filters and they are now available separately at £15 for any four including post, except for 62mm where we have just four sets of 6 left at £40.

– DK



40.5mm	A12 (85) D to A
40.5mm	B12 (80B) A to D
40.5mm	Y52 2X Yellow
40.5mm	R60 8X Red
46mm	UV
46mm	Y52 2X Yellow
49mm	G0 2.5X Green
52mm	G0 2.5X Green
52mm	NDX4
52mm	Haze 1A
52mm	UV
52mm	80B A to D
55mm	B12 (80B) A to D
55mm	Y52 2X Yellow
55mm	O56 4X Orange

How to order filters

Write down FIVE choices on the order form below – the four you want, plus one extra to substitute if stock has run out. Write '52mm NDX4' etc as shown in the column to the left. We do not have any polarizers. The filters are all boxed, new 'long time in the warehouse' original Minolta glass. We have four sets of 62mm AC filters Y52, G0, A12, B12, O56 and R60, £40 a set. Please email david@photoclubalpha.com to check if sold or available if interested.

To order visit www.photoclubalpha.com or copy/clip the form below and send with cheque or card details to Offers, Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso TD5 7BB; fax 01573 226000 email david@photoclubalpha.com



Dimage X/X1/Xg/X1/X31/X21/X20 leather pouch – only £10 inc p&e



X1 fabric belt case – £10 inc p&e. This case has a stiffened structure but a fabric-like outer skin. Below – leather case for G600/X60/G530 etc. £10 inc p&e.



Highly versatile CS-DG1000 case - £15. Fits flashguns, Z-cams, many lenses.



CG5 for Dynax 5 (etc), above; DG8 for A1, A2, A200 below.



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Please send me: for single unit tick box, if more than one required, write quantity clearly

- | | | | |
|--|-----|---|--|
| <input type="checkbox"/> X1/Xt/Xg/X31/X21/X20 leather case | £10 | <input type="checkbox"/> Selection of FOUR filters as below | £15 |
| <input type="checkbox"/> X1 modern fabric-look case | £10 | Size | Type (please list 5 types - see above) |
| <input type="checkbox"/> G600/530/X60 leather case | £10 | | |
| <input type="checkbox"/> CS-DG1000 versatile Z-case also fits lenses | £15 | | |
| <input type="checkbox"/> CG5 Dynax 5/3/40 etc soft case | £15 | | |
| <input type="checkbox"/> DG8 Dimage 5/7/A1/A2/A200 soft case | £15 | | |
| <input type="checkbox"/> Gel Filter Holder +2x 62mm lens adaptors | £35 | | |
| <input type="checkbox"/> Vectis Holdall + BP-S1 Battery Grip* | £20 | | |
| <input type="checkbox"/> Pack of 6 CR123A lith-ion cells | £10 | | |
| <input type="checkbox"/> Pack of 20 AA NiMH 1500 mAh rechargbl. | £20 | | |

TOTAL remittance cheque/card £
LENS HOODS, CASES: visit our eBayshop –
'Icon and Troubadour'

Please allow 14 working days from order for receipt of items. All prices inc p&e apply WORLDWIDE. *Includes 4X 1500mAh rechargeable Panasonic NiMH cells free.

The lens hire service is now based in Leeds but the Doncaster PO Box etc is still active



Alpha Mount (Minolta AF) Postal Lens Hire Service

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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- 3 Provide the dates you require your selection Book as far in advance as possible to guarantee availability

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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 Photostore 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!

Alpha Mount Lens Hire Service
THE PHOTOSTORE
P O BOX 348
DONCASTER DN4 6XX
Telephone: 01132 448 664
E-mail: adrian@photostore-uk.com

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
Dynax 700si
Dynax 600si

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

Dynax 303si

Dynax 2xi
Dynax 3xi
Dynax Spxi

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

Circuit modification was needed
check when buying s/h

Dynax 7D/5D, Alpha 100 and 700 use menu command 'Shutter Lock' set to OFF for No Lens
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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photoworld

is a quality photo quarterly magazine dedicated to the Minolta/Sony Alpha camera system. You'll see some superb advanced photography on its pages, keep up to date with news and offers, and you'll read many absorbing articles from fellow Minolta SR/MD, Minolta M-AF, Konica Minolta and Sony Alpha owners.

Every issue contains reference pages and offers – Photostore (www.photostore-uk.com) for replacement parts and small accessories, hire service, insurance plan, special offers, members' sale and want ads, compatibility data, battery data, firmware and software updates, website addresses, contact phone numbers and more. Each edition is designed to be kept for future reference to help you understand your camera system.

You will learn about photo workshops and weekend breaks run by expert long-time Minolta users and sponsored by the Club... like the 'Quest' workshops (both digital and film based) organised by Colin Westgate based in South East England – and Duncan McEwan's Scottish Highland and Border gatherings.

There are discounted servicing and insurance options available only to subscribers. You'll have a list of many contacts, the magazine and the Club who can help you, including experts in digital imaging.

Inside you'll find dozens of pictures carefully reproduced. Captions tell you the digital processes and settings used, or the type of film and darkroom techniques. Friendly but authoritative articles and product tests give you insights and ideas you won't find anywhere else.

Now independent, *Photoworld* goes back to 1966 and has been produced by David & Shirley Kilpatrick since 1981. It's still only £19.95* a year (or less with annual credit card renewal savings) inclusive of all club benefits.

We look forward to welcoming you as a new reader.

– David Kilpatrick FBIPP AMPA & Shirley Kilpatrick BA (Hons) MSc (Col. Science) Icon Publications Ltd

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UK SonyCentre store guide

Where to find the Alpha system from Sony's specialist dealer network

Aberdeen Sony Centre	Aberdeenshire	AB10 6BY	01224 587817	Brent Cross Sony Centre	London	NW4 3FB	0208 202 4748
Dundee Sony Centre	Angus	DD1 4BH	01382 228045	Kensington Sony Centre	London	W8 6BA	020 7938 3994
Sony Centre Belfast	Antrim	BT1 2BE	028 90236983	Sony Galleria at Harrods	London	SW1X 7QN	0207 730 1234
Sony Centre Galleria Lisburn	Antrim	BT28 1AW	02892 672305	Lewisham Sony Centre	London	SE13 7EP	0208 852 0011
Bristol Sony Centre	Bristol	BS1 3XD	0117 922 5850	Mayfair Sony Centre	London	W1K 6WL	020 7355 2040
The Cribbs Causeway Sony Centre	Bristol	BS34 5UR	0117 914 3477	Putney Sony Centre	London	SW15 1SU	020 8788 7444
Bath Sony Centre	Bath & NES	BA1 1UN	01225 460000	Sony Centre Galleria TCR	London	W1T 1BP	0845 634 0350
Luton Sony Centre	Bedfordshire	LU1 2LJ	01582 480320	Wood Green Sony Centre	London	N22 6YQ	020 8826 0633
Reading Sony Centre	Berkshire	RG1 2DE	0118 950 0350	Edinburgh 2 Sony Centre	Lothian	EH10 4BZ	0131 447 7000
Slough Sony Centre	Berkshire	SL1 1JQ	0845 634 0430	Edinburgh Sony Centre	Edinburgh	EH4 1HL	0131 311 7040
Windsor Sony Centre	Berkshire	SL4 1TF	0845 634 0440	Middlesbrough Sony Centre	Cleveland	TS1 5UB	01642 254450
High Wycombe Sony Centre	Bucks	HP11 2AZ	01494 521382	Enfield Sony Centre Galleria	Middlesex	EN2 6AZ	020 8367 5300
Milton Keynes Sony Centre	Bucks	MK9 3PD	01908 240500	Harrow Sony Centre	Middlesex	HA1 1BE	0845 634 0420
Cambridge Sony Centre	Cambridge	CB2 3ET	01223 351135	Ruislip Sony Centre	Middlesex	HA4 7AA	0845 634 0410
Alloa Sony Centre	Clackmannan	FK10 1DT	01259 724230	Staines Sony Centre	Middlesex	TW18 4BL	01784 469988
Carlisle Sony Centre	Carlisle	CA3 8RY	01228 542824	Uxbridge Sony Centre	Middlesex	UB8 1BP	0845 634 0400
Derby Sony Centre	Derbyshire	DE1 1EX	01332 205234	York Sony Centre	North Yorkshire	YO1 6JX	01904 624488
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Bournemouth Sony Centre	Dorset	BH1 2BY	01202 293112	Mansfield Sony Centre	Nottinghamshire	NG18 1JN	01623 659632
Poole Sony Centre	Dorset	BH15 1AS	01202 771200	Nottingham Sony Centre	Nottingham	NG1 3FB	0115 947 4566
Sony Centre Ards	Down	BT23 4EU	028 918 27978	Oxford Sony Centre	Oxford	OX1 1NZ	01865 793937
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Carmarthen Sony Centre	Dyfed	SA31 1QN	01267 235 378	Shawlands Sony Centre	Glasgow	G41 3XA	0141 649 4758
Brighton 2 Sony Centre	East Sussex	BN1 2HA	01273 735123	Cardiff Sony Centre	Cardiff	CF10 3FD	029 20 228020
Brighton Sony Centre	East Sussex	BN1 4JG	01273 696069	Penarth Sony Centre	Cardiff	CF11 8TW	02920 350 355
Eastbourne Sony Centre	East Sussex	BN21 3NW	01323 417017	Sheffield Meadow Hall Sony Centre	Sheffield	S9 1EN	0114 256 8620
Basildon Sony Centre	Essex	SS14 1DT	0845 634 0480	Lichfield Sony Centre Galleria	Staffordshire	WS13 6NG	01543 415486
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Loughton Sony Centre	Essex	IG10 4BE	0208 508 4838	Ipswich Sony Centre	Suffolk	IP1 1DT	01473 216556
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Lakeside Sony Centre	Essex	RM20 2ZF	01708 862159	Croydon Sony Centre Galleria	Surrey	CR0 1TY	0208 688 7766
Cheltenham Sony Centre	Gloucestershire	GL50 1JZ	01242 226589	Epsom Sony Centre	Surrey	KT19 8DA	01372 727045
Cirencester Sony Centre Connect	Gloucestershire	GL7 2AE	01285 641456	Farnham Sony Centre	Surrey	GU9 7TX	01252 714 563
Gloucester Sony Centre	Gloucester	GL1 1PD	01452 500005	Guildford Sony Centre	Surrey	GU1 3QS	01483 533224
Manchester City Sony Centre	Manchester	M4 3AB	0161 835 3775	Kingston Sony Centre	Surrey	KT1 1SU	020 8541 0681
Trafford Sony Centre	Manchester	M17 8AR	0161 747 2108	Richmond Sony Centre Connect	Surrey	TW9 1AD	0208 948 7188
Lincoln Sony Centre	Lincolnshire	LN5 7DN	01522 544 464	Sutton Sony Centre	Surrey	SM1 1AX	0208 770 2040
Newport Sony Centre	Gwent	NP20 4Ad	01633 212900	Woking Sony Centre	Surrey	GU21 6XX	01483 766600
Basingstoke Sony Centre	Hampshire	RG21 7JR	01256 355777	Swansea Sony Centre	Swansea	SA7 9EH	01792 795161
Fareham Sony Centre	Hampshire	PO16 0DU	01329 286000	Gateshead Sony Centre	Gateshead	NE11 9YP	0191 460 1755
Portsmouth Sony Centre	Hampshire	PO1 1BQ	023 92 870222	Newcastle Sony Centre	Newcastle	NE1 4PW	0191 230 0313
Southampton (East Street)	Hampshire	SO14 3HG	02380 236 663	Sunderland Sony Centre	Tyne and Wear	SR1 1SE	0191 564 1398
Southampton (London Road)	Hampshire	SO15 2AD	023 80 339952	Leamington Spa Sony Centre	Warwickshire	CV32 4XU	01926 888511
Hereford Sony Centre	Herefordshire	HR4 9EA	01432 343108	Nuneaton Sony Centre	Warwickshire	CV11 4DZ	02476 374 616
Bishop's Stortford Sony Centre	Hertfordshire	CM23 3XG	01279 755322	Livingston Sony Centre	West Lothian	EH54 6NB	01506 439740
St Albans Sony Centre	Hertfordshire	AL3 5DG	01727 790618	Birmingham Sony Centre	West Midlands	B4 6TB	0121 236 0679
Stevenage Sony Centre	Hertfordshire	SG1 1EG	0845 634 0450	Coventry Sony Centre	West Midlands	CV1 1DX	02476 559111
Watford Sony Centre	Hertfordshire	WD17 2RR	0845 634 0360	Merryhill Sony Centre	West Midlands	DY5 1SY	01384 486770
Welwyn Sony Centre	Hertfordshire	AL8 6HA	01707 391044	Solihull Sony Centre	West Midlands	B91 3AT	0121 711 4145
Inverness Sony Centre	Invernesshire	IV1 1QA	01463 222282	Sutton Coldfield Sony Centre	West Midlands	B72 1PA	0121 354 9646
Bluewater Sony Centre	Kent	DA9 9SG	01322 427101	Wolverhampton Sony Centre	West Midlands	WV1 3QD	01902 714415
Bromley Sony Centre	Kent	BR1 1HG	0845 634 0390	Crawley Sony Centre	West Sussex	RH10 1EG	01293 518786
Maidstone Sony Centre	Maidstone Kent	ME15 6AR	01622 754746	Worthing Sony Centre	West Sussex	BN11 1QN	01903 214030
Orpington Sony Centre	Kent	BR6 0LS	0845 634 0490	Huddersfield Sony Centre Galleria	West Yorkshire	HD1 2QT	01484 439 030
Tunbridge Wells Sony Centre	Kent	TN1 2SS	01892 522226	Leeds Sony Centre	West Yorkshire	LS1 6PJ	0113 242 2569
Glasgow Sony Centre	Lanarkshire	G1 2PW	0141 248 7077	Wakefield Sony Centre	West Yorkshire	WF1 1PQ	01924 372704
Bolton Sony Centre	Lancashire	BL1 1NB	01204 388111	Marlborough Sony Centre	Wiltshire	SN8 1HQ	01672 516444
Preston Sony Centre	Lancashire	PR1 2NR	01772 252783	Salisbury Sony Centre	Wiltshire	SP1 2NW	01722 349 490
Leicester Sony Centre	Leicestershire	LE1 6DN	0116 275 6015	Swindon Sony Centre	Wiltshire	SN1 1SD	01793 531039
Baker Street Sony Centre	London	W1U 6UB	0207 486 2526	Kidderminster Sony Centre	Worcestershire	DY10 1AA	01562 827100
Bayswater Sony Centre	London	W2 6LY	020 7229 9110	Worcester Sony Centre	Worcestershire	WR1 2RF	01905 613218
Chelsea Sony Centre	London	SW10 0LR	020 7795 0500	Redditch Sony Centre	Worcestershire	B97 4AD	01527 62683
Ealing Sony Centre	London	W5 5AH	020 8840 4442				

E&OE – all details current as of 22/10/07

SIGMA



OUR WORLD

In the Niger Delta, even routine cooking looks extraordinary.

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.

Photo data: SIGMA 10-20mm F4-5.6 EX DC HSM, 1/250 second exposure at f13.

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The ultra-wide angle capabilities of this Sigma lens open up new possibilities to digital photographers.

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This compact lens is finished to advanced EX standards and comes complete with a matched petal-shaped lens hood.

For
DIGITAL

This affordable, extraordinary ultra-wide-angle zoom lens will transform your photography.

SIGMA 10-20mm F4-5.6 EX DC HSM

*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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