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summer06

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Welcome to a very slightly revised Summer edition of *Photoworld*! Since April, we have contended with issues of the Data Protection Act, trademark and brand copyright, corporate concerns over controlling the use of such things – and above all, the mystery of who actually owns what was originally the Minolta Club of Great Britain. Eventually, it all comes down to a question of VAT...

If a company charges for a owner club, the subscriptions are liable to VAT at 17.5%. Minolta (UK) Limited agreed to a change about 15 years ago under which they would provide all club services and membership free of charge, and Icon

Publications Ltd would charge a subscription for the magazine only, which is zero rated for VAT.

Since the subscriptions relate only to the magazine, and the club ceased to exist when Konica Minolta closed its UK Photo Imaging division on March 31st, Icon Publications Ltd will continue the magazine and take over responsibility for providing a new free club. Offers of support from independent manufacturers and retailers have already been received in the form of advertising – not always for the expected products as this page shows. Sony will be launching an internet based club for Alpha shortly.

– David & Shirley Kilpatrick

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Sony Alpha: the system, the support

The first question you will ask shops stocking the Sony Alpha 100, the first revised lenses, and flash guns will be "will they work with my Minolta equipment?".

The answer is yes. All former Minolta and Konica Minolta AF lenses will work with the Alpha 100, and all Alpha 100 accessories will work with the Dynax 7D and 5D. Compatibility with older film cameras is only restricted in familiar ways – 'DT' digital format zooms don't cover full frame, for example, and SSM lenses don't autofocus with anything earlier than the Dynax 7.

This month the Sony Alpha 100, with 10.2 megapixels, improved anti-shake (called Super Steady Shot Inside), sensor dust repelling system, new bright high resolution LCD screen and many other improvements goes on sale.

Seven lenses will be available straight away, including the 18-70mm and 75-300mm 'kit' lenses, 50mm f1.4, 50mm f2.8 Macro, 100mm f2.8 Macro, 11-18mm f4.5-5.6, 18-200mm f3.5-6.3.

The new Sony version of the 70-200mm SSM, 1.4X and 2X Apo converters will be available in early Autumn, along with the 16mm f2.8 Fisheye, 20mm f2.8, 28mm f2.8,

The asset to photo artists formerly known as Minolta is now an unpronounceable symbol... not quite! The new Alpha range will support existing Minolta AF users.



The familiar and excellent Minolta lens range is born again for Sony

G-Series 35mm f1.4, 500mm f8 Reflex, 135mm f2.8(T4.5) STF and three brand new Carl Zeiss T* lenses.

These will be compatible with Minolta and Konica Minolta cameras – the 85mm f1.4 Planar T* ZA and 135mm f1.8 Sonnar T* ZA are suitable for film and future full frame digital sensors, while the 16-80mm

f3.5-4.5 Vario-Sonnar T* DT is tipped to be the best wide to portrait digital format zoom ever made.

While the former Minolta lenses are basically the same, samples we have seen incorporate more than just cosmetic changes. More lenses including a Zeiss 24-70mm f2.8 will be released in 2007.

New versions of the 5600 and 3600 flash units, the twin Macro light and many flash accessories will be released, along with Sony's continuous-light LED based macro ringlight.

The camera uses a different battery type and mains adaptor connection, compared to the 5D (which it resembles in overall size and layout). A separate battery charger is supplied with the kit, and a twin charger which also acts as an AC adaptor will be an optional extra. It retains CompactFlash card as its memory type, but the file format is changed to .ARW and is different from .MRW. Sony provided Adobe with the format details in advance, and *Photoshop Elements 4.0* for Mac or PC can already convert the Alpha 100 raw files, prior to the camera launch.

We understand the 135mm STF and 500mm mirror lenses will only be available direct from SonyStyle, the company's on-line sales, but some dealers are listing them now. As we went to press, deliveries to dealers for the camera and kit lenses were expected for July 18th, and by the time you read this you should be able to try out a Sony Alpha 100.

My report from the Morocco launch event follows overleaf.

– David Kilpatrick

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 cameras and hold parts going back to models like the XM, and also many Konica cameras. They will also be able to repair digital cameras. 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**.

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 will continue to announce new Minolta AF system compatible products after this month's launch.

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

There is a Postal Contact address as well:

Sony Customer Information Centre
Pipers Way
Thatcham
Berkshire RG19 4LZ

Alpha sets the night on fire

Sony's 10.2 megapixel successor to the Dynax 5D ushered in summer with a European launch in the heat of the Moroccan desert night

Shortly before the June 6th worldwide launch of the Sony Alpha digital SLR system the European press learned that major title editors would meet in Marrakesh for the unveiling of the Alpha 100. No-one anticipated being driven miles into the desert-like countryside of Oued Nfis for the experience of a night under canvas after witnessing feats of Berber horsemanship and a massive pyrotechnic intro!

Many, indeed, didn't have their cameras to hand when the show descended on fed and watered journalists, but I had fitted my 28mm f2 lens to my 7D, set it for ISO 1600 and tungsten light, dialled minus two stops compensation and was ready to brave the dust-storm raised by the riders.

In between shots, the camera was wrapped in my hanky, well enough to stop the outside getting the good coating of sand which hair, clothes, and any remaining food quickly gathered.

Everyone was worried about the dust. Dust is the bane of digital SLRs, getting on the sensor and requiring repeated cleaning procedures. Why had they brought us here for a DSLR launch? Morocco in June – dust, heat which is notoriously bad for CCD noise levels, burning overhead desert sun combining harsh contrast with flat subject-matter...

Alpha's challenge

In the morning we learned why. The new Sony Alpha 100 has an anti-dust process which adapts the CCD movement used for the former Konica Minolta Anti-Shake, vibrating the assembly at high frequency every time the camera is switched off. Unlike



cameras which use a similar process on switch-on, this does not increase start up delay.

The Alpha 100's 10.2 megapixel CCD – possibly similar to one used in the D200 by

Nikon, a company Sony admit they supply sensors to – also has a new anti-dust cover. The glass sheet covering the sensor itself serves as a UV/IR filter, an anti-aliasing filter, and now also

has an indium tin oxide coating which reduces static and allows dust particles to be shaken free.

The next day, driven back into the foothills of the High Atlas to visit a Berber agrotourism centre with crafts and activities, the Alpha 100 bodies available for trial use were constantly being passed from hand to hand and lenses changed in the field. I was unable to find a single spot of sensor dust on any of my shots, and it seems that all the journalists had much the same experience.

If there was any disappointment, it was that we only used the cameras in daylight in our particular activity centre. Some other countries' press groups visited the centre of Marrakesh and the souk, which affords plenty of low-light shooting. Thinking we might continue with evening shooting, I didn't seek out the interior of the Berber tents for high ISO tests.





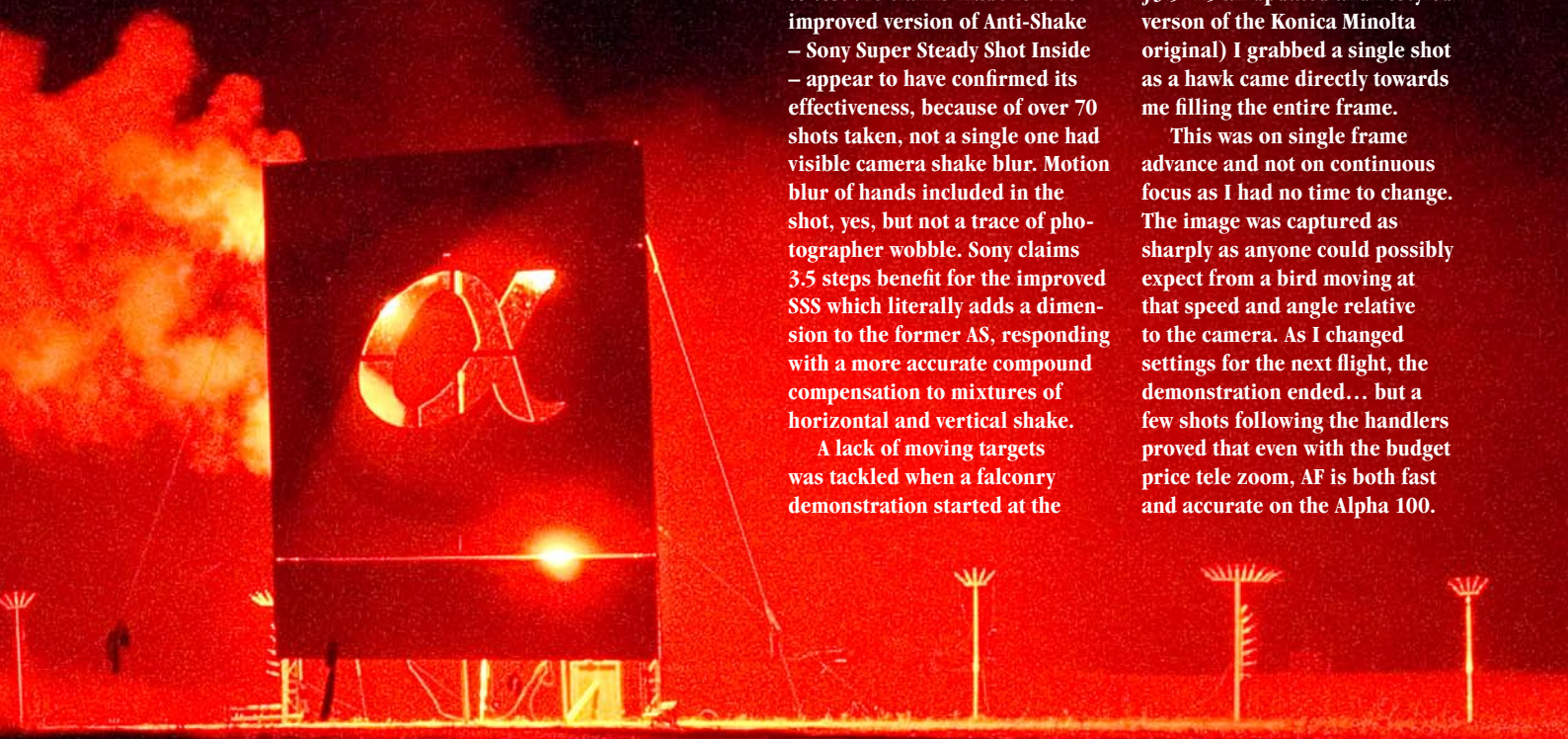
Main photo: a Berber rider lights the firework display revealing the Alpha logo against a trademark-coloured background. Above: Berber horsemanship, fireworks nearing finale, and tent camp.

However, there was plenty of shade and the sun had some cloud cover. Hand-held shots to test the claims made for the improved version of Anti-Shake – Sony Super Steady Shot Inside – appear to have confirmed its effectiveness, because of over 70 shots taken, not a single one had visible camera shake blur. Motion blur of hands included in the shot, yes, but not a trace of photographer wobble. Sony claims 3.5 steps benefit for the improved SSS which literally adds a dimension to the former AS, responding with a more accurate compound compensation to mixtures of horizontal and vertical shake.

A lack of moving targets was tackled when a falconry demonstration started at the

end of the afternoon. Fitting the new kit 75-300mm f4.5-5.6 zoom (like the kit 18-70mm f3.5-4.5 an updated and restyled version of the Konica Minolta original) I grabbed a single shot as a hawk came directly towards me filling the entire frame.

This was on single frame advance and not on continuous focus as I had no time to change. The image was captured as sharply as anyone could possibly expect from a bird moving at that speed and angle relative to the camera. As I changed settings for the next flight, the demonstration ended... but a few shots following the handlers proved that even with the budget price tele zoom, AF is both fast and accurate on the Alpha 100.



Focus and sharpness

As Dynax 7D/5D owners, our critical questions all about the AF speed and accuracy, metering consistency and above all the sharpness and image process quality of the Alpha 100. I had already tested the Nikon D200, known to have a similar 10.2 megapixel sensor, a few months earlier. My feelings were that I would not rush out to spend twice as much on that as our 5D, which offered a little less resolved detail from comparable optics but a bit more 'snap' to the colour and contrast.

But I was considering *comparable optics* not identical – and both moderately priced mid range zooms. Mounting top grade Minolta glass on my 7D and the A100, it was very clear that the A100 could extract finer detail effortlessly. Returning to base with the images, I had shot raw files (.ARW format) throughout, and Sony had the foresight to provide Adobe with advance information which meant I was able to process these using *Adobe Camera Raw* straight away.

The most careful shots, with the highest quality lenses, showed that the A100 has very accurately set-up focusing. Tiny errors are easily seen in a digital image of this size,

and I could spot where the camera was clearly preferring foreground objects to background. The most common AF error – shooting two people with a space between them and ending up with the distant view sharp and the people blurred – seemed to be programmed out of the A100's system. It picked the people, or person, every time.

The new exposure system has a staggering 40 metering zones instead of the familiar 14. Since this was a camera trial, I left the exposure to the camera to handle with a few adjustments to test what under or overexposed shots looked like. Again, exposure accuracy goes a step beyond the 7D and 5D – as you would expect, that's progress.

There is more still. The Alpha 100's new sensor and BIONZ processor (think 'beyond' – the French pronounced it best) combine to give a dynamic range compression well beyond any DSLR I've used. Even the Fuji FinePix Pro S3 with its additional set of sensors to capture highlight detail and the Kodak DCS Pro SLR with its ERI-JPEG format never did any better than this. It was possible to get highlight information in raw files to go beyond the safe range of unclipped full colour adjustment, but only in extreme circumstances.



Hawk caught by the AF using the 75-300mm kit lens. See story.

Judging subjectively, the Alpha 100 will show natural-looking detail in highlights at least one step brighter than the 7D or 5D while retaining full shadow information.

All such features have a trade-off, and in the Alpha 100, colour is a little more neutral than either the 7D or 5D. Technically it is more accurate, but if you are used to the saturation and warmth of the Konica Minolta 'look' you will find the Alpha 100 a little understated. When processing from raw, adjustments can make either type of colour look much as you want. JPEG shooters will probably be turning the colour to sRGB+ (vivid).

White balance is an issue I need to investigate, as the JPEGs all look great but *Adobe Camera Raw* reported some very low apparent Kelvin values for daylight shots. It is well known that ACR does not use the maker's original White Balance information, and I think this is an error in ACR not the file format. We shall be looking at Sony's own processing software, and other proprietary converters as they gain the ability to process .ARW files.

The bottom line is that the Alpha 100 produces pictures with accurate but fairly neutral colour, very high sharpness, considerable compression of subject contrast, and very



Alpha 100 colour



Dynax 7D colour



In the shade of a heavy woollen canopy, with bright sun outside, this Berber woman was making rag rugs. The exposure for her rug along (above) was 1/80th at f4 with the 28mm f2 lens at ISO 100. Outside the light demanded 1/1000th at f4. The shot of her at work, taken without flash on Program setting, was given 1/200th at f4 by the Alpha 100's 40-zone metering system. The outside detail though overexposed by two stops has not burned out; this is the original in-camera JPEG, unmodified.



low chromatic noise. At ISO 100 to 400, luminance noise increases gradually from invisible to just detectable; at ISO 800, there is some discernable chromatic noise added to the luminance pattern; at 1600 noise remains tight but definitely present, with more muted colours.

Compared to the 7D or 5D, I would say there is a more *regular* luminance noise (like well processed film grain) increasing in proportion to ISO; and a less prominent coloured noise, which only becomes strong at 1600. Random noise artefacts appear better controlled, but I'll need to try night and low light shooting to see whether there is a hidden gain. In theory the 10 megapixel sensor can

not be as noise-free as a 6 megapixel sensor. In practice I reckon both the in-camera processing, and typical raw conversion with image post-processing, will yield at least as good a 1600 ISO result from the Alpha. It does not offer 3200, but 3200 is a setting I disabled on my 7D after using it once accidentally for important shots. In emergencies just shoot at 1600 and underexpose by a stop... the end result is much the same!

DRO and DRO+

If this was the end of the story, the Alpha 100 would already be an 'add to my shopping basket' item for many 7D or 5D owners. But the Alpha



Detail capturing capacity of the Alpha 100: this shot taken during the launch in Morocco, using a Minolta 100mm f2.8 Soft Focus lens set to sharp focus and stopped down to f8, has been processed from the raw .ARW file using Adobe Photoshop, and its colour and contrast enhanced to resemble a slide film like Velvia. You can view the original image, together with an unadjusted export and an in-camera JPEG and dozens of other Alpha 100 examples, by visiting – http://www.pbase.com/davidkilpatrick/alpha_100





*The frame has been cropped at
the left hand end. This end is the
extreme right of the original.*

has something even more valuable in store, called **DRO** (marked D-R on the camera's function dial).

DRO 'Standard' uses the 40 metering cells to assess the contrast of the scene, and then selects from a range of 400,000 possible gamma curves to adjust shadows, highlights, midtones, black and white points. This process takes only 0.04 seconds and the camera is effectively as fast using DRO as without.

DRO+ is an entirely different process, provided by London software company **Apical Ltd**. I found it so interesting I visited Apical and talked to Dr Michael Tusch, their CEO.

Limited by non-disclosure agreements, we were able at least to confirm that DRO+ is unique to Sony though Apical Ltd has provided Nikon with a similar process called D-Lighting for certain consumer range compacts, and Olympus licences part of their raw conversion software from this R&D based imaging company.

The DRO+ software is resident in the Sony BIONZ processor, and Mike Tusch was full of praise for the power and speed of this processor. He said it was unlikely a similar function would appear in other DSLRs for some time, and that Sony had really achieved a feat by making it possible on a 10.2 megapixel image (the Apical information says the maximum limit would be a 16 megapixel image).

It takes half a second for the camera to analyse the captured image, comparing differences between pixels and their near and distant neighbours. From this, a map of areas of light and dark detail is created and the software applies local gamma curve changes without ever creating a hard boundary. It is as if the contrast and brightness are judged by a human eye, which automatically compensates and sees into shadows, without bright areas becoming glaring in the process.

DRO+ processes the raw data, not the image stored on the memory card, but it's been very hard to get a consistent answer as to whether this happens between the CCD and the buffer or between the buffer and the card. This is probably the secret element. From what I have learned about the .ARW raw file format, it is more likely that the processing happens early on. The .ARW format divides the image into neat blocks of R, G and B data which don't read out in a literal Bayer pattern order. This enables Sony to compress the data losslessly with maximum speed and effectiveness. The raw format is particularly fast to read for review on the large 2.5 inch rear screen which is as bright as the 5D and finer in



The top view of the Alpha 100 shows how the left hand Function Dial works much like the Dimage A1 or A2, an economical and fast design. The main mode dial and all other aspects will be familiar, but the overall interface is improved compared to the 5D.



Dr Michael Tusch of Apical Ltd, the British imaging science company which has provided Dynamic Range Optimisation Plus for the Alpha 100. His explanation of how DRO+ works left me more than impressed. See next issue for more!

detail than the 7D. The image appears almost instantly because of the way the blocks of data can be sampled.

The very powerful BIONZ processor is doing far more than many DSLR imaging engines. It will, for example, create High quality JPEGs from captures at a rate of 3 frames per second for an *unlimited* period – up to the capacity of the card (either CompactFlash, or the very affordable and fast **MemoryStick DUO PRO** used in a CompactFlash adaptor provided with the camera).

We will be looking in detail at Dynamic Range Optimisation and trying to find out more about the process. Sony state that it does not work on raw .ARW capture or RAW+JPEG, but in ignorance of this, I tested it in three modes (Off, Standard and Enhanced – Off, D-R and D-R+) without disabling raw shooting. Since there appeared to be significant shadow detail improvement in the

raw shots and JPEGs alike, I assumed it was active. Mike Tusch told me it could optimise a raw file, and did not have to be just a JPEG, but that was entirely up to Sony's implementation.

DRO+ promises some worthwhile enhancements to pictures which would be very poor without it. Excess contrast between lit and unlit areas, strong backlight and problems with white dresses and dark suits are all automatically tackled by DRO+.

The half-second process time does not slow the camera down, either; it just delays the overall start and end of writing a sequence of shots. The first shot won't hit the memory card until half a second late, but the next shot follows just as fast as if DRO+ had been turned off.

This may explain why the Alpha 100 appears to have a smaller buffer memory than the Dynax 7D, and will only guarantee a series of three consecutive RAW+JPEG frames at 3 fps

(slightly faster than the 7D's 2.8 fps). I suspect the buffer memory has been partitioned, a kind of dual buffer, to allow for the intensive image processing and sequence writing.

Lens compatibility

But, to conclude this first report on the Alpha system, it's important to cover all the questions which many internet correspondents have raised with me (and others).

First of all, the new Sony range of 'normal' lenses is nothing less than the original Minolta lens range – 16mm f2.8, 20mm f2.8, 28mm f2.8, 50mm f2.8 Macro, 100mm f2.8 Macro, 50mm f1.4, 500mm f8 reflex, 135mm f2.8 (T4.5) STF, 24-105mm, and 75-300mm all are full frame and fully compatible with M-AF (Alpha mount) SLRs back to 1985.

The top-drawer 35mm f1.4 G (D) is equally compatible, but the 70-200mm f2.8 SSM, 300mm f2.8 SSM and apo tele-converters are only compatible with those Minolta and Konica Minolta models which were SSM capable.

The 11-18mm, 18-70mm and 18-200mm lenses are digital APS format only but again fully backward compatible with the Dynax 7D and 5D.

We do not have full details of the compatibility of the new Carl Zeiss lenses for Alpha – a Minolta G replacing **85mm f1.4 Planar T* ZA**; a full frame **24-70mm f2.8 Vario-Sonnar T* ZA**; an unexpected **135mm f1.8 Sonnar T* ZA** full frame; and a digital-only **16-80mm f3.5-4.5 Vario-Sonnar DT ZA**. Their backwards compatibility will depend on the type of focusing mechanism used, yet to be revealed.

Based on brief use of the 18-70mm and 75-300mm in Morocco, I can confirm that both these lenses appear to have been improved and it's not mere cosmetics. The whole Alpha 100 focusing experience is faster and more positive and these lenses were already excellent designs optically. The barrels and zoom action have been firmed up a touch and the focusing resistance better matched to the camera.

As for future lens releases, we don't know what they are but the gaps in the launch range for 2006 may indicate what to expect in 2007.

Flash compatibility

Older genuine Minolta Alpha mount lenses back to 1985 should all be fully compatible with the Alpha 100; third party makes may not be.

The new flash **HVL-F56AM** and **HVL-F36AM** units are essentially the

5600 and 3600 with new branding, and the flash shoe remains unchanged. However, you should not assume total compatibility. We expect the new models will be set up to function perfectly with the Alpha digital bodies, while the older Minolta and Konica Minolta models were a compromise designed to work with film or digital, often needing a calibration adjustment for good results on the 7D and 5D. This should not be the case with the new Sony models; we will have to find out whether they are also, as a result, improved performers on the Dynax digital bodies.

Sony has opted to continue not only the wireless system compatibility but also the cable system with off-camera shoe, cables, triple connector and so on. Again, until we have tested new models together with 5600 and 3600 HS (D) guns, full wireless interoperation can't be confirmed but it looks as if cabled set-ups will be functional right back to the earliest similarly equipped flashguns. That, amazingly, goes back 25 years to include MD system items like the Auto Electroflash 360PX.

Sony's own contribution to the range, their **Ring Light HVL-RLAM**, is not a flashgun at all but an LED continuous source ringlight, and as such is compatible with all cameras.

Battery and grip

There is no suggestion that we can expect a battery grip for the Alpha, since it is based on a 5D size body and no grip was ever made for the 5D. The handgrip of the Alpha 100 is an improvement over the 5D, with a little more forward heft and better finger space. The positioning of the shutter release button aids vertical holding, which tends to push your trigger finger inwards a touch.

A second reason given for wanting a grip – the first is usually ergonomics plain and simple, if not a love of big impressive camera kit – is battery power. The Sony Stamina **NP-FM55H** 1600 mAh battery is something between 50 and 100 per cent higher in *shot capacity* than the earlier Konica Minolta NP400 used in the 7D, 5D, A1 and A2. It is pretty much as good as having two batteries, from the start, offering about 750 shots with flash and many more without.

The Alpha 100 is not charged in normal Sony fashion using a mains adaptor which plugs into the camera, but in Minolta fashion with a separate battery charger. An optional twin-battery charger and mains adaptor can provide constant power for studio shooting, connection to a computer, **PictBridge** printing or sensor



The heart of the Alpha system is the familiar M-AF mount, top. The back of the Alpha 100 will look familiar to any 5D owner, but the screen is better than 7D resolution. There is real hope that the Carl Zeiss Vario-Sonnar T 16-80mm f3.5-4.5 will be best in class.

cleaning should that ever be needed.

The external **AC-VQ900AM**, which charges two cells in sequence (not simultaneously) and also outputs AC to the camera, which the supplied single battery charger can not do. However, you had to add the cost of an AC mains adaptor with the 7D or 5D if you wanted to connect to printers or clean the sensor. I will probably fork out for an extra couple of cells and a twin charger, and for those who do not need such a massive shooting capacity, the battery life is such that no mains adaptor should be needed.

Memory Stick

There have been grumblings about **MemoryStick** storage cards – diehard CF users afraid Sony would make the camera MemoryStick and nowt else! Well, fear not, because it appears to be very fast CF card compatible and comes with an adaptor MemoryStick Duo, not the old big sticks. The Duo or Pro Duo card is precisely the same size as the 1988 Creative Expansion Card format used by Minolta so you can dig out your old CE Card wallets and strap holders... they fit MS Duo cards perfectly. It is about the same size as an SD/MM card.

I decided to buy a card before going to Morocco, in case the camera

did have only MemoryStick compatibility. To my surprise, a genuine Sony Pro Duo 2 gigabyte card cost me under £60 by mail order, £25 cheaper than the equivalent CF card, and when tested it proved to be about the same speed as an 80X CF card on our computer. However in the camera it appeared to be much faster – this also applied in a Sony DSC R-1 camera I was testing – leading me to think that Sony have optimised communications between camera and their own card format. High street prices can be higher, as I noticed at in the airport photo store. With Sony MemoryStick capacities, speeds and prices probably matching or beating the CF card format, getting the adaptor free is a welcome bonus. There is certainly no cause for grumbling, you can even use it in your 5D/7D.

To be continued

The Alpha 100 is an important camera for all Minolta system owners, because its success will determine the development of future lenses and accessories and their availability.

As 7D and 5D owners, we have the usual problem; we were happy with the quality from these cameras. Why upgrade? Answer – once you seen the quality from the Alpha 100, especially if you have over 70 shots taken with

it, a nagging dissatisfaction with the sharpness of 7D and 5D shots begins to set in. The 6 megapixel cameras produce a file 2000 x 3008 pixels yet this looks much less sharp at 100 per cent than a typical Alpha 100 shot 2595 x 3872 pixels at 100 per cent. It's not just better at getting the shot in pinpoint focus, and correctly exposed, it processes the image for a more detailed result and the file is substantially larger.

The overall effect is a bit like moving up from 35mm to 6 x 4.5cm in terms of perceived overall image quality, provided your lenses are up to it. I used my 28mm f2, 100mm f2.8 SF, 24-105mm (D), 100-300mm APO (D) and 11-18mm plus the Sony 18-70mm and 75-300mm kit lenses. Every single lens performed well and my view of the 11-18mm as not being especially sharp was demolished – it may not be that sharp on the 7D, with the ultra-fine image detail a wide-angle naturally produces, but it was stunning on the Alpha 100.

I ordered my own Alpha 100 body only from Calumet the moment they listed their price (£585 inc VAT at the time). As most of you will know, I prefer to own my cameras and not to try to borrow them permanently from the distributors, despite running a magazine or two. I won't turn down an official test camera and lenses, and hopefully will have two Alpha 100s to test simultaneously. This will help establish consistency.

So, this is to be revisited. By the time we publish our Autumn edition – post-photokina, which means in October – more news of Alpha system developments should be available. We will have had time to examine and assess the Alpha 100 properly in direct comparison with the 7D and 5D. Like all 7D users, I am fully aware that it comes nowhere near matching the professional user interface of the 7D but in the end it's image quality which counts for me. Moreover, I can not imagine a situation where Shirley and I are shooting and I'm using a camera which creates larger, sharper images than hers. What if she gets a shot which is definitely the best of a set? It happens now! If the Alpha 100 performs as I think it will, that's two bodies to buy.

It does not worry me in the slightest. The cost of two Alphas is less than I paid for one 7D and that in turn is half what it used to cost me for film each year. Today, it's your lens outfit which should be the permanent investment – new DSLR bodies, within reason, replace older ones as technology advances.

– David Kilpatrick



gallery

Going to press days before the launch of the Alpha 100, our gallery can not yet include your own images with the new camera.

The range of subjects and styles from our worldwide readership testifies to the abilities of the previous Alpha mount models – Dynax, Maxxum and Alpha SLRs and DSLRs depending on the region. The future is all Alpha, worldwide.

To enter your own pictures for future *Gallery* pages, just send digital files (full resolution – 6 megapixels from a 6 megapixel camera, and so on) in RGB JPEG high quality form by email to iconmags@btconnect.com, or by post to Photoworld Gallery,

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CDs or DVDs should be universal (Mac or PC) and always 'finished' never left open for another writing session. Please do not send memory cards.

You may enter as many images as you like at any time, including your name and address and all relevant caption details. *Gallery* entries will automatically be considered for cover or portfolio use and web editions.

Each image chosen receives a £25 credit* against Icon subscriptions or house offers (p28-29).

Above and below – by

Marcello Sokal of Brazil.

Surfer: 7D+VC7D 75-300mm,

1/640 at f8 (A) ISO 100. Cellphone:

Dimage 7i, ISO 100, f3.5 (P) at 200 mm,

manual macro focus, remote release, tungsten

*WB, Vivid color. Right – Lightning, by Justin Reed of Minneapolis, 7D, 28-75 f2.8(D) at 28mm, 30 seconds at f4.5, ISO 200. Tripod. Processed from raw. (*Double credit).*



"For at least a year, I knew that this old farmstead alongside the freeway would make a nice foreground for a weather photo, whether it would be a rainbow or a glorious sunset. The opportunity to use it finally arrived on April 23 when a line of thunderstorms swept through the area. Thankfully, this storm was only moving at 20kph and the lightning display was magnificent." – Justin Reed





Above: by Colin Brenchley of Worksop, Notts – Terracotta Warriors, Xian, China. 7D with 75-300mm f4.5-5.6 AF set at 210mm, 1/45s at f5.6, ISO 1600, no flash. Monopod used with anti-shake turned on. Below: by Peter Bartlett of Warrington, Cheshire – Moss. 7D with Tamron 90mm macro lens, ISO 100, 1/60th at full f2.8 aperture. Hand held with anti-shake, raw file processed using C1 Pro LE and Photoshop Elements 2. Top right: by Magnus Wedberg of Stockholm – Blue Spider. Velvia 50 in a Dynax 9. "The lens used was a Super Takumar 55mm f2, used on a Novoflex M42 bellows with M42 adapter. Wide open and 1/30. The spider sits on top of the water surface in a blue bucket -- no Photoshop", says Magnus. See www.magnuswedberg.com. Bottom right: by Tony Jones of Goring-by-Sea, West Sussex – Azaleas and Acer palmatum taken in a garden in Hampshire. Dimage A1, ISO 100, 1/40th at f4, lens set to 43.5mm.





Lenses: 20 years on, 16 million out there...

Over the last two decades, Minolta lens designs HAVE included some of the world's best, but I always 'cut my cloth' according to a sensible budget. I borrowed many lenses to tests and therefore knew what an 80-200mm f2.8 Apochromat would do, but I found the 75-300mm of the time better for travelling, so that instead became my tele zoom.

With the closure of Konica Minolta's photo division I realised I wanted to own some of classic lenses I had never bought because I had something to fill that optical gap. Of the new designs, I acquired a 17-35mm f2.8-4 (D) and 28-75mm f2.8 (D) – both secondhand – for their full-frame performance. The 28-75mm is, I think, the better of these two and a bit of a future classic.

Dixons, for reasons which remain a mystery, decided to sell a stock of remaining 24-105mm f3.5-4.5

David Kilpatrick considers the strengths of Minolta's optical legacy – and discovers new favourites

(D) lenses brand new for under £50 each. A month after these were thought to have gone, I spotted one sitting in the Metro Centre branch, Gateshead, and didn't hesitate! Once I started using this lens, it became my standard on the 7D rapidly. It is perhaps the sharpest of all the zoom options I have.

I also found a 100mm f2.8 Soft Focus. This was a lens I had not tested, merely taken a look through, though back in the 1980s I used an 85mm Varisoft which was its MD-mount ancestor. This 100mm SF came with me on a train journey, as sometimes it can pay to restrict your shooting to a single, unusual lens. From that experience I discovered

that the soft focus is unrivalled; you just can't copy it with a filter. I also found that with soft focus turned to 0, this lens is amongst the sharpest rare AF glassware. It's hard to find, not as sought after as it should be, and stunning when used on the digital format.

Amongst very recent lenses, the 11-18mm has become a regular standby. And just before we went to press, I found a perfect 500mm f8 AF Reflex (mirror) lens on eBay. Sony's optical line-up includes many of my favourites, like these two and the 24-105mm, and classics like the 16mm and 20mms. Will I replace all my Minolta glass with new, digitally optimised Sony versions? Oh dear. . .



*Pete Smith and John Buckley,
Taylor guitars official gurus
and pure genius! Dynax 7D
28-75mm, 1/100th at f5, 75mm,
window light*



*The 100mm soft focus
which provided the
double page repro on
pages 8 and 9 also
produced the
subtle soft focus
on this page*



*Above: the 11-18mm
used at 11mm, inside
the dovecote at Dirleton
Castle, East Lothian
Wide open, 1/20th at f4,5*



Photoshop techniques: masking a colour accent out of a mono print

Sometimes a scene shot in colour contains brightly coloured elements that distract the eye from the intended subject. Converting to monochrome can mitigate this, but often the main subject was of interest in the first place precisely because of the colour. This is where selective colouring can be used to good effect.

Here is an example taken with my Konica Minolta 5D and AF 200mm Apo Macro *f*4 lens, of a crowd of people where I wanted to guide the viewer's eye to the lady carrying the brightly coloured bag and red tomatoes.

The original photo had many other distractions including a yellow T shirt on another figure and a yellow car to the right.

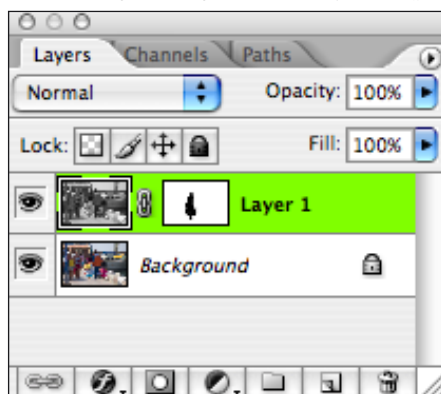
The procedure I used in *Photoshop CS2* was as follows:

Make a duplicate layer of the colour image (shortcut *Command J*) and convert that new layer to monochrome by **desaturating** it completely (shortcut *Shift Command U*).

Add a **Layer Mask** to the monochrome layer. The screenshot on the right shows the layers, including the Layer Mask in the



Above: the original image. Below: the Layer Mask process – see story.



right part of the upper Layer 1, with its painted black area that lets the colour through the mask.

To let the colour of the *Background* layer show through you need to paint the required area of Layer 1 with black using the brush tool. Don't worry if you make a mistake and go over the edge of the object you want to colour because you can easily switch to a white paint and paint over your mistakes. Pressing the X key toggles between black and white paint.

This whole process is very quick and easy and non-destructive.

— David Anderson



The biggest 'bridge' ever

Sony's DSC R1 is the Golden Gate of 'bridge' cameras – hybrids of SLR design with sealed, all-electronic optical and viewfinder systems

Now that the Konica Minolta Dimage 7/A line is no more, the choices available if you want a one-piece totally dust sealed electronic viewfinder SLR are narrowed. It is a type of camera which some say will die out, because DSLRs are now cheaper and pocketability matters for everyday snapshot models.

However, no DSLR offers a viewfinder which shows 100 per cent of the actual image pixels (represented) on its eyepiece and rear screen screens. No DSLR is fully sealed against dust reaching the sensor, and only a few DSLRs offer a kind of live image composition function.

EVF 'bridge' cameras provide all this along with the benefit of exposure and focus directly read from the actual shooting sensor. Like it or not, this makes them far more accurate in focus and exposure than even a \$5,000 professional DSLR. There is no calibration needed between meter cells, AF modules and the CMOS or CCD imaging sensor. That sensor does all the work, in real time, with the real image.

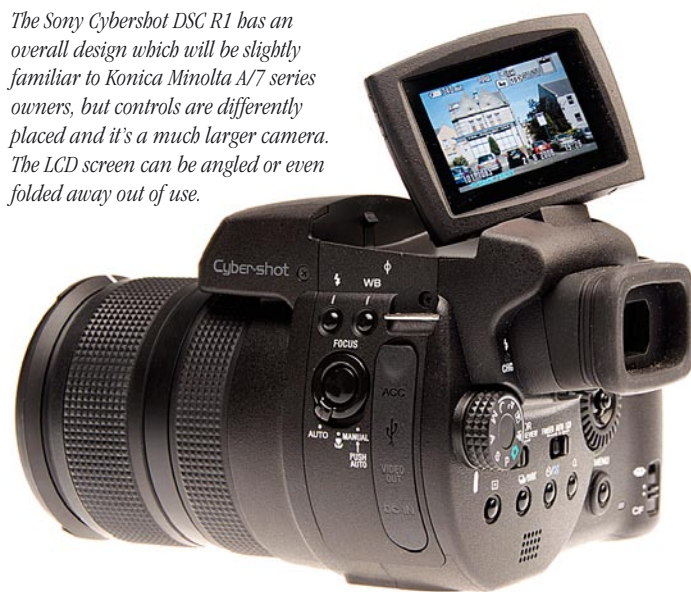
If this design works so well, why do we need DSLRs?

The EVF-SLR is limited to its built-in lens. On the **Sony Cybershot DSC R1**, this is a high quality 14.3-71.5mm Zeiss zoom covering the equivalent of 24-120mm f2.8-4.8. While adaptors can be fitted, these lack the convenience and quality or separate interchangeable lenses and also add far more bulk. Very long telephoto lenses are out of the question; a typical DSLR kit includes a 75-300mm lens which is equivalent to a maximum of 450mm.

The sensor must also be live all the time that you are using the camera, to provide the viewfinder image, focusing and metering. This is a big drain on battery power increased by the demands of the electronic finder(s) and requires a sensor which will not lose performance due to warming up.

Sony has managed to design a CMOS sensor for the R1 which is almost as large as a DSLR sensor – just a millimetre or so smaller all round, giving a 'factor' of 1.7X compared to the usual 1.5X. It can be used to create a live viewing, focusing and metering image yet remain noise-free for shooting.

The Sony Cybershot DSC R1 has an overall design which will be slightly familiar to Konica Minolta A/7 series owners, but controls are differently placed and it's a much larger camera. The LCD screen can be angled or even folded away out of use.



Seen next to a 5D with 24-105mm, the R1 is certainly no smaller



The electronic viewfinder and the LCD screen are switchable or – as with the Konica Minolta EVF models – auto switching using eye sensing. The screen can be rotated forward for self portraits or self-timer group shots.

The greatest difference between this sensor size and the 1/1.8 sensor of the Konica Minolta A200 (etc) which is about one quarter of its size must be the relationship between image noise and ISO speed. The base speed of the R1 is ISO 160, compared to around 50 for the smaller sensor models, and it gives excellent results to ISO 800 with more than acceptable ultra high speed 1600 and 3200 settings.

Once again, there is a price to

pay in more than one sense. The R1 costs as much as a DSLR with lenses, and it is as large and heavy. In fact, it's larger than the Konica Minolta Dynax 5D shown with it in our photo which is roughly the same size as the new Alpha 100.

The viewfinder is also nothing like an optical finder. It works, but it is an acquired taste and some photographers just can't get on with the video-camera style image. The benefits are big. You get a large external viewing

screen which swivels and rotates, and can be used as a waist-level finder, a rear finder, or even turned to face the subject for a self-timer compositions. You are not only composing 'live' you are seeing the entire sensor area.

An exactly composed shot on the R1 with its 10.2 megapixels is as good as a DSLR shot with a 12 megapixel camera composed to allow for the cropping and inaccuracy of a typical SLR screen and prism viewing system.

As for results, the R1 is capable of the sharpest 10.2 megapixel images you are likely to see. The Carl Zeiss T* zoom is well up to the standards of the very best SLR lenses, and focusing is spot-on. When there is a focus error, it's usually massive and a mistake. If you get confirmation, you can be sure the image detail will be exactly focused. The extra depth of field given by the slightly smaller format and dedicated lens does not rule out creative differential focus effects. Any A200 user will know that even the tiny 1/1.8 format with a 7.2-51.6mm lens can still yield a pleasant portrait background; the R1 is an even better overall compromise, as the aperture range goes down to f16 at all focal lengths with no diffraction issues.

It does not have Sony's Super Steady Shot, and various other aspects like the raw file sizes and write times place it behind the Alpha 100 in terms of shooting speed, suitability for action and so on. But there is the benefit of never having to worry about lens choice or quality – you live with the supplied zoom and the quality is as good as you could ever get for a 35mm SLR. And there's never any worry about having to clean a sensor, because the R1 is a sealed system.

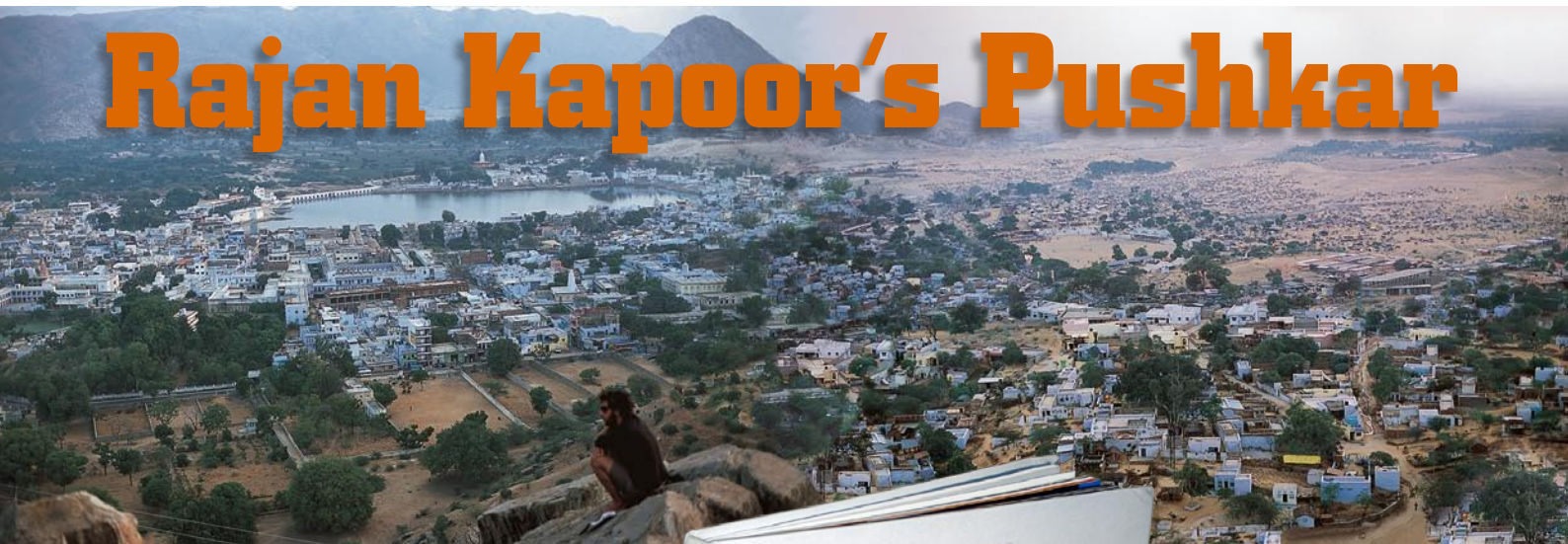
Our tests indicate that the R1 gives a comparable overall image quality to the Alpha 100 – having an identical pixel count – and it's up to professional standards of control for travel and general photography.

Finally, the build quality is a new experience. Whether you compare it with the 18-70mm DSLR kit lens or the 28-200mm of the 7/A series, the Zeiss lens has a wonderfully solid and smooth action and the whole camera matches it. And it uses CF or MemoryStick!

We shall continue to cover Sony non-Alpha models of interest.



Rajan Kapoor's Pushkar

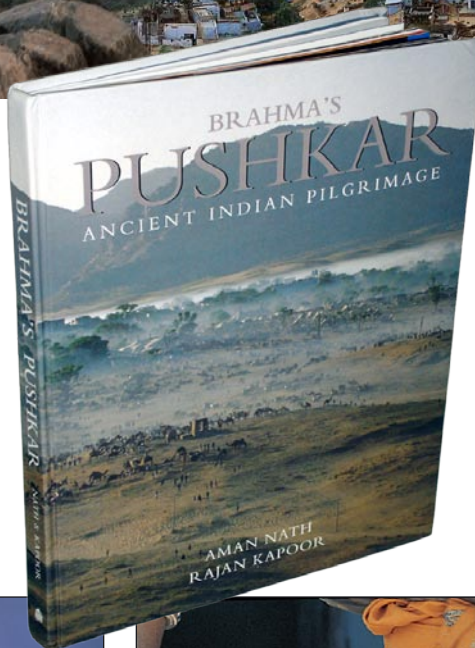


Rajan Kapoor, a regular reader and correspondent of *Photoworld* magazine, is one of India's best-known reportage and wildlife photographers. He has used the Minolta system since 1990.

Rajan works in both black and white and colour, and has had a solo exhibition at the National Centre for the Performing Arts in Mumbai. He won the Indian National Award for photography in 1991, Wildlife Photographer Award in 1994 and the Commonwealth Photographic Award in 1999 and 2000.

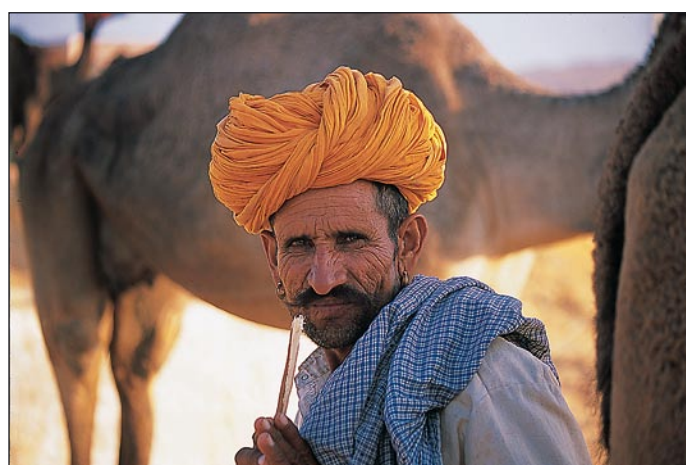
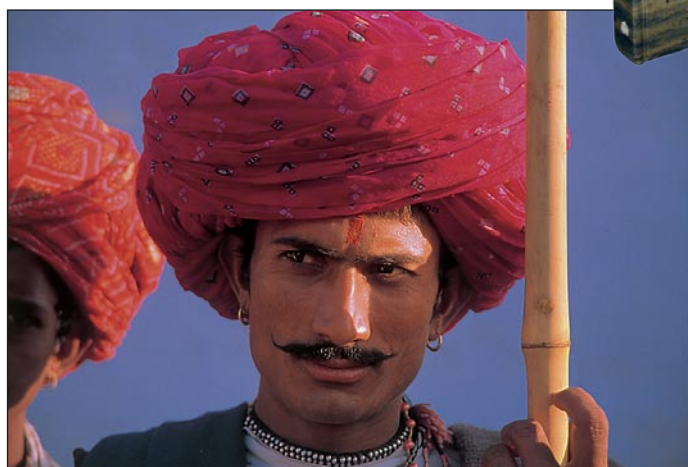
In 2005 he published a calendar

International photojournalist Rajan is a long term M-AF user. His latest collaborative book shows India's most colourful festival in depth



for the Corbett National Park, focusing on elephants, and told us he had already acquired a Dynax 7D. He has collaborated with author Aman Nath for *Brahma's Pushkar*, a book on Rajasthan's religious and cultural centre published in January 2006. The November full moon *Mela* fair – more festival and market than pilgrimage – provides the focus for almost 500 images.

Brahma's Pushkar is available from **english-heritage-books.org.uk** at £30 + p&p To order from bookshops, ask for ISBN 8175083719.



Rajan focuses on entertainers as well as the horse and camel dealers who gather for the *Mela* fair – but took to the air for some magnificent photo spreads, right. The book includes three gatefold panoramas as well (top of page).



Film and digital side by side

Graham Steane took Dynax 7 and Dynax 7D on a trip to Ecuador

A recent trip to South America gave me the first serious opportunity to try out my newly purchased Konica Minolta Dynax 7D alongside my tried and trusted Dynax 7 and Fuji Velvia film combination.

For this trip, and others planned, I decided that it was time to invest in a second body and the companion 7D which would take all my existing lens kit seemed a sensible option. I had entered the digital world a couple of years ago with the purchase of a Scan Dual IV and have enjoyed some success as a part time freelancer, scanning from transparency film. So, whilst not a complete stranger to the technology of digital images, I am a novice with a digital camera in hand.

The rest of my kit comprised a 17-35mm f2.8-4 (D) which came as a deal with the 7D, a 50mm macro, 1.4x converter and the 100-400mm zoom, hired from Adrian Paul at the Photoworld Club lens hire service. For the 7D I took two 1GB compact flash cards and a Jobo Giga One portable hard disk. This proved an excellent purchase. For a cost that is little more than that of a 1GB CF card I had 40GB of storage capacity – which proved to be well needed.

My picture taking strategy was to shoot Raw + best quality JPEG, do no in-camera editing, download everything except the obvious mistakes to the Jobo and leave all the culling and tweaking until I got back home. This allowed me to spend the maximum time to get used to the 7D – and not to forget to get 'old faithful' and a roll of film out from time to time!

Flying the flag

Our first stop was Ecuador, where we had a few days in the capital, Quito, followed by a journey down the central 'Valley of the Volcanoes' to the city of Cuenca. We travelled partly by road and partly by an extremely colourful single carriage train in the colours of the Ecuadorian flag – top right.

Quito is about 9,300ft above sea level, so the 15 minute uphill walk to the main square of the old town left me feeling as though I had done an hour in the gym. Peering through the 7D viewfinder for some street scene shots the first thing I notice is that I have got the full 5-bar shake warning!



Back home, on a still day with a firm stance, I normally raise one. If nothing else this was a good reminder to sit down, calm down and take stock of the scene before raising the camera.

I soon realised that a different kind of discipline is needed in the field when using the 'D' alongside the '7'. The tools available on the 'D' via the menus and the LCD mean that you can spend a lot more time staring at your camera than looking for pictures. I soon learned that a quick check on the screen for composition and the histogram for exposure was enough while 'on the hoof'. The rest can wait for a quiet hour in the bar in the evening or, better still, back home in the 'digital darkroom'.

The LCD screen on the 7D is a pleasure to get used to since it provides the opportunity for immediate evaluation – one of the most obvious and written about benefits of the digital camera. Whilst the 7D screen may be one of the biggest and brightest around, I personally found that in strong, or even variable light, exposure evaluation is difficult. I used the screen to assess composition (you get a bit more on the captured image than you get in the view finder) and eliminate the mistakes. The histogram is a more accurate way to assess exposure and, being black and white, is reasonably easy to see even outdoors on a sunny day. All that is really needed is to get the average of the distribution slightly left of centre and to avoid any peaks in the right hand side, which could lead to overexposure.

The central highlands of Ecuador have a most pleasant climate. The high altitude seems to counteract the equatorial sun to produce days that are not overbearingly hot and nights that are cool but never cold or frosty.

The countryside is astonishingly green and fertile, growing all manner of fruit and vegetables, seemingly all year round (bottom right). It is also, rather strangely, the home of the Panama hat. A tour round one of the hat-making factories gave my 7D the opportunity to get into some rather dark corners. Waiting until the main tour had finished and the crowds had gone to try on their favourite model, I retraced the tour and got my pictures. The lady doing the weaving needed only minor lightening to bring out the colour and detail. The



DIGITAL





DIGITAL

shot of the museum room with the drying hats looked almost a failure but I downloaded it thinking that it would give me an opportunity to practice my *Photoshop* skills and see just what was lurking in the shadows. I was surprised at just how much could be brought out with a few minutes work on lightening the shadows – and without any further bleaching of the highlights (*before and after examples, bottom*).

Compared with film

Overall, I can still see better, more faithful colour rendition in my film shots but the difference will probably narrow as my digital skills improve. The colour saturation is noticeably better in shots of the colonial architecture, street scenes and landscapes. The two shots of colonial architecture in Cuenca and the one of the main square in the old part of Quito were taken on Velvia 100F and scanned on my Scan Dual IV.

I did not set out to make a choice or comparison when using my twin 7s, or when writing about them. I will continue to carry and use both happy in the knowledge that it will extend the range of my photography. There are plenty of occasions where I will grab a shot with the 'D', check and re-shoot if necessary. There are also times when I will be able to take full advantage of having the finished article available within minutes of taking the shot. Equally, there will be occasions when time is not at a premium and I will be able to look forward to those bright colours, blue skies, fresh greens and that intoxicating smell of emulsion when I pick up a bundle of transparencies from my processor!

Oh, in case you were wondering, in the 19th century Ecuador exported its hats through the merchants and traders who passed through the Panama Canal and they became known throughout the world as Panama hats, and the name has stuck!



FILM



With each passing year digital camera technology advances. There was a time when having a point and shoot digital camera meant putting up with a severe number of limitations (in comparison to film counterparts) for the sake of having a pocketable camera that offered instant picture review. The **Sony DSC T9** is one of the new wave of 6 megapixel cameras turning the compact camera into a truly useful and creative tool.

The T9 is small, not unlike the Konica Minolta Dimage X series. In fact it is possible that some people may find the camera too small. However, the camera feels very solid in the hand and looks like it is designed to last. Like other T-series cameras a protective lens cover slides down to activate the camera. The camera sparks into life fairly quickly enabling the first shot to be taken about a second later. The T9 makes use of folded optics technology again similar to the Dimage X, to provide a Zeiss lens arrangement that zooms from 38-105mm equivalent without extending outside the body. The 2.5" LCD monitor seem to have become the standard size for most new digital cameras and the one employed on the T9 is comprised of 230,000 pixels to enable it to display very detailed and vibrant images. It takes images 2816 x 2112 pixels in size, with an optional 35mm shape 3:2 size of 2816 x 1872.

In use I found the camera performed very well. The T9 is no doubt mainly aimed at the general consumer as perhaps a family or travel camera. This is confirmed by the fact that only a limited set of features are easily accessed by the external control while the remainder buried in the menu system. Using the camera in anything other than its more automated modes makes it slow to operate (though this can be improved a little with experience and familiarity of the camera).

Evaluative, Centre Weighted and Spot metering are all selectable. The AF response was particularly swift for a camera of this type, using either the wide area five point sensors or the single central sensor. Spot focusing provided for a more select focusing (great for ensuring that the correct area of a subject was sharp). Despite the T9s fast focus I found its accuracy to be high. During use I rarely had any focusing issues, though like most cameras the focusing system was challenged in difficult lighting conditions. Manual focus came in handy in this kind of situation. The T9 has an AF illuminator which worked well within its range but I found in practice under normal indoor

The Sony DSC T9

Emmanuel Agbaraojo tests a pocketable 6 megapixel digital camera much in the same tradition as the Konica Minolta Dimage X series



Full image and detail of A3 print



allowing sharp photos to be taken at least two stops lower than normal. Having said that, the relative light weight of the camera and the fact that the camera must be held away from the body to view the screen can make for shaky photos if care is not taken. I found in practice sharp handheld shots could be taken at speeds down to at least 1/10 second.

The T9 tries to keep image noise at bay with its built in noise reduction processing. Noise reduction was applied for exposures longer than 1/5 second at ISO80 to ISO200 and from 1/25 second at ISO 400 to ISO640. The longest exposure time allowable was 2 seconds when used in the night scene mode. Under the standard programme mode the exposure is limited to a maximum of 1 second which means truly long exposures are not possible. However one second is ample exposure time to record most night street scenes.

Unlike some pocket cameras I have used in the past, the T9 offers a range of apertures rather than just having two. It's a shame that there was no aperture priority setting to allow for greater photographic expression.

I must admit to be very impressed with the camera as it has proved very capable. However it is not perfect. In sunny conditions I found it necessary to use -0.3 exposure compensation. Although images look great on the LCD monitor, I found it necessary to apply sharpening (USM) before printing due to a slight softness in the images. Sharpness can be increased in camera but the results are better using software. There is no auto rotation of portrait images though images can be rotated in camera. The built-in memory (58MB) and the slide show mode are rather nice touches.

All in all, the DSC-T9 is most definitely a very competent camera that is likely to find its way into many pockets and gadget bags. The camera has more features than I have room to discuss here such as video recording and scene modes but I see them as a welcome added bonus. If you liked the Dimage X series from Konica Minolta, you will probably like the Sony T series as they have much in common.

lighting the camera could focus on the whole well enough without it.

The built-in flash offers all the usual control modes but due to its size its power is relatively limited. The camera will adjust the ISO (if set to auto ISO) in order to extend the lens range. It seems to be quite typical of ultra compact cameras to have underpowered flash units.

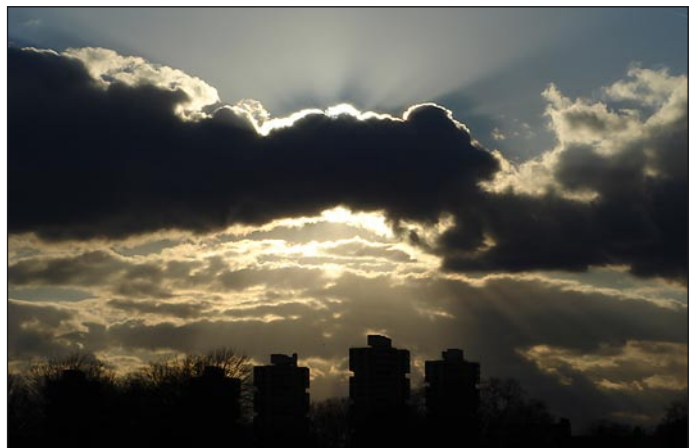
Colour accuracy seemed high with skin tones looking pleasing and bright colours not being overly enhanced. The auto white balance sometimes struggled and made scenes look a little cooler than I would of liked. Using the presets corrected this nicely but overall I was happy to use the auto white balance for everyday purposes.

The optical image stabiliser, Super Steady Shot, was on by default and seems to work rather well,

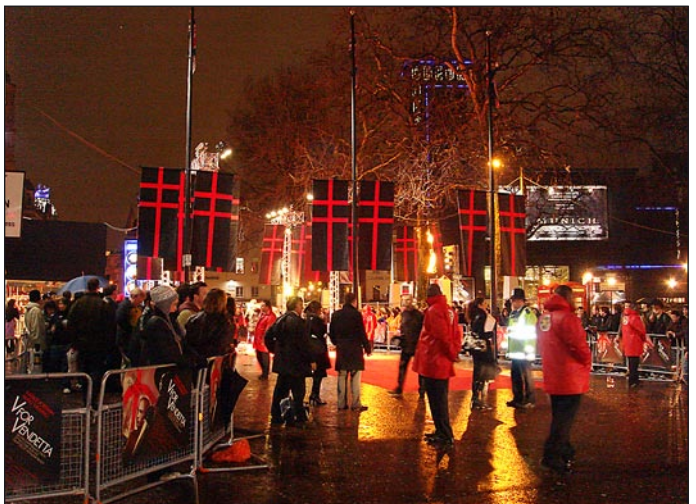




The T9 offers an amazing macro mode, above, with very crisp results. Below left, the 35mm shape aspect ratio 3:2, with fill in from the built-in flash.



The folded path zoom is free from flare, above. Night performance is noisy as you would expect from a small camera, but auto exposure has done well here.



The last chance store!

This is your opportunity to acquire Minolta and Konica Minolta products which Icon Publications Ltd rescued from the warehouse shelves before the photo division closed.

We had a list of items supposed to be remaining, with quantities, but very little idea of what those quantities looked like. Some we knew had to be saved for collectors, and those items – things like Plain Prism for the Minolta XK/XM, circa 1974 – were spoken for very quickly.

In the event, an artic truck with 28 double sized Europallets each piled 2 metres high arrived in Kelso. When we consider that our initial plan was to hire a Transit and collect the goods... the bulk and weight of the eventual delivery was something we never remotely imagined.

Some 25 pallets consisted of camera bags, which take up a huge amount of storage space. We have been offering the neat and well-made MB-1 shoulder bag as a free gift to new members subscribing to our magazine, adding only a £4 postage and packing charge to a discounted mandate subscription rate.

The bag has been selling for £14.95 + £5 post and packing (£19.95) but for existing subscribers we can offer it for just £9.95 plus post and packing, total £14.95.

We will also make the bag available free to all members subscribing to one of our other magazines, altering their subscription to an annually renewing mandate, or paying for two years' subscription.

Please note that new postal charges by volume and not weight will take effect on August 21st. The offered prices for the **MB-1** bag, **KMB-1** backpack and **LB-101** leather case on these pages are only valid up to Wednesday August 16th by mail order. After that date, revised prices will be shown on our website order pages.

Other items shown here – camera cases, filter and small accessories – do not have the same problems of large packaging and the offer prices shown here are valid for the rest of 2006.

Please visit our website, www.iconpublications.com, to see the latest situation and order directly using Paypal. We normally despatch very quickly but please allow 5 days for processing your order from this magazine.

– David Kilpatrick



MB-1 Bag £14.95

The MB-1 may have either a Minolta or Konica Minolta name logo. It will hold a 5D or 7D, three lenses and flash plus extras; we've had five lenses and a body in one but it's tight. The 7D sits the other on, across the dividers.



The KMB-1 Mini Backpack (above and right)

This very compact, airline friendly pack will actually fit a 7D with 24-105mm, 5600 HS (D), 100-300 APO, 11-18mm, and a Mac Powerbook 12 inch plus power supplies, cards, cables, filters and spare batteries. It costs £39.95 including postage and packing (UK).



< LB-101 Leather Case

The LB-101 will hold two large lenses (70-200mm SSM size) or a camera with a long lens and accessories.

It's very simple, deep with a single divider. Ideal for 2-lens kits, very stylish. Cost: £34.95 including p&p. Exclusive to magazine, **no** website orders.





X1/Xg/Xt/X31/X21/X20 leather pouch
– only £10 inc p&p



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



Highly versatile CS-DG1000 case - £15.
See page 31 for why this is a great buy.



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



The HS-1 Holding Strap for the Dynax 7 and 7D vertical grip – only £12 inc p&p



Set of six 62mm filters plus BONUS A12 (seven supplied in total) for only £90.
Many more in 40.5mm, 46mm, 49mm, 55mm and 72mm on our website.



CompactFlash wallet – £8 inc p&p



0.7 and 1.5X 39mm thread video/digi-
cam converters – £20 the set of two!



Vectis S-1 kit bag £15 with FREE BP-S1
AA battery grip base for S-1, S-100

**To order visit www.iconpublications.com or copy/clip
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<input type="checkbox"/> MB-1 Bag	£14.95	<input type="checkbox"/> DG8 Dimage 7/A soft case	£15
<input type="checkbox"/> KMB-1 Backpack	£39.95	<input type="checkbox"/> HS-1 Holding Strap	£12
<input type="checkbox"/> LB-101 Leather case*	£34.95	<input type="checkbox"/> 62mm filter set 7 filters	£90
<input type="checkbox"/> X1/Xt/Xg/X31/X21/X20 leather case	£10	<input type="checkbox"/> CF Wallet	£8
<input type="checkbox"/> X1 modern fabric-look case	£10	<input type="checkbox"/> Video Converters set 39mm 1.5/0.7X	£20
<input type="checkbox"/> G530/X60 leather case also fits iPod!	£10	<input type="checkbox"/> Vectis Holdall + BP-S1 Battery Grip*	£15
<input type="checkbox"/> G600 leather case (shorter, fatter)	£10	<input type="checkbox"/> BP-100 AA grip 505si/Super/HTxi/STxi*	£10
<input type="checkbox"/> CS-DG1000 versatile Z-case	£15		
<input type="checkbox"/> CG5 Dynax 5 soft case	£15		

TOTAL remittance cheque/card &

Please allow 5 working days from receipt of order for despatch. Our prices inc p&p apply WORLDWIDE except for MB-1, LB-101 – add £5 additional postage and KMB-1 – add £10 additional postage. Visit the website for updates. Postal charges will change after August 21st 2006. *Exclusive to subscribers.

Autumn field trips

ORKNEY

11th-18th SEPTEMBER 2006

The 70 islands that make up the Orkney archipelago are steeped in Norse and Viking history, as well as having some of the finest Neolithic sites in Europe – Skara Brae, the Ring of Brodgar, the Standing Stones of Stenness, the Brough of Gurness and The Tomb of Maeshowe are within easy reach of the Standing Stones Hotel where the course will be based. The Atlantic coast offers wild, dramatic scenery – geos, caves, sea stacks, arches, the cliffs at Marwick Head and Yesnaby. Freshwater lochs and a hilly terrain give added variety, while the towns of Stromness and Kirkwall have photographic appeal with narrow, flagstone paved streets. A highlight will be the visit to the Island of Hoy where Rackwick Bay is considered one of the most beautiful places in Orkney 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: £985 (£915 sharing). *Book directly with Light & Land.*

HARRIS & LEWIS

22nd – 29th SEPTEMBER 2006

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



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



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: £805 (sharing), £840 (single). *Book directly with Inversnaid.*

TORRIDON

21st-27th OCTOBER 2006

Autumn is one of the most spectacular times of year to photograph the wild, unspoiled Torridon area of Wester Ross – rugged mountains, wild colourful moorlands, lochs, golden birch trees, mature Caledonian pines and a fascinating coastline, will provide fantastic photographic opportunities. The area covered will include Gruinard Bay, Red Point, Loch Maree and Slioch, Glen Torridon, dominated by the magnificent Beinn Eighe and Liathach, both shores of Loch Torridon and as far South as the northern coast of Applecross.

Accommodation will be in the comfortable Gairloch Inn, which is renowned for its excellent food. 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: £717 (sharing), £833 (single). *Book directly with Inversnaid.*

AUTUMN WEEKEND IN HIGHLAND PERTHSHIRE

3rd-5th NOVEMBER 2006

Aberfeldy has proved to be an ideal base for Autumn landscape photography courses, due to its location at the heart of one of the best areas in Scotland for Autumn colours. The course starts with dinner on Friday 3rd at 7.00pm, concluding with afternoon tea at 4.00pm on Sunday. There is easy access to some of the finest mountains, glens, woodlands, lochs, rivers and waterfalls in the Central Highlands – Loch Tay, Kenmore, Falls of Acharn, Taymouth Castle, with emphasis on the areas around L.Tummel, L.Rannoch and L. Faskally, as well as the wooded Pass of Killiecrankie.

Glen Lyon, which some rate as one of the finest in Scotland, is less than 20 miles away and provides a tremendous variety of scenery. Within walking distance, is the wooded gorge known as the Birks of Aberfeldy, made famous by the writings of Robert Burns. The course will be based in the Moness Country Club, using 3 star cottages within the grounds,

rather than in the hotel itself. Travel will be in participants' cars, sharing where possible. Cost per person for 2 nights, dinner B&B, picnic lunches, Sunday afternoon tea, tuition: Photographer (sharing), £220.00 Non participating partner, £175.00 *Book directly with Duncan McEwan – a deposit of £50.00 is required, payable to Duncan McEwan. (Full payment will be required, 4 weeks in advance for this course)*

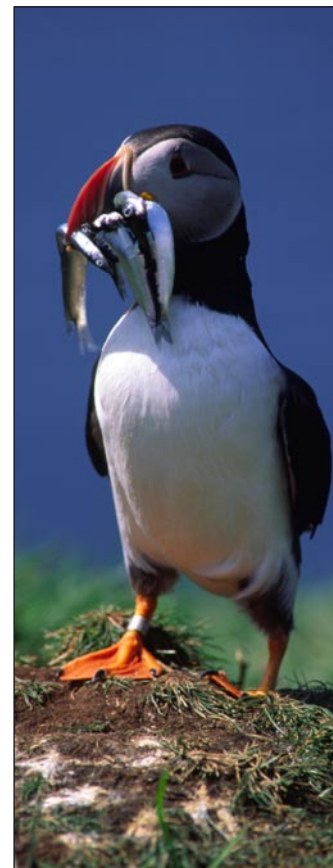
For details of courses:

Light and Land: for a 2006 brochure, telephone 01432-839111 or email contactus@lightandland.co.uk. Website is www.lightandland.co.uk
Inversnaid Photography Centre: for a 2006 brochure, telephone 01877-386254 or email info@inversnaidphoto.com. Website is www.inversnaidphoto.com

For general information visit www.dmcewanphotography.co.uk or contact:

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Renew your *Photoworld* subscription now at the full £19.95 four-issue rate – it does not matter when it's due to expire, next week or next year – and we will send you the extremely versatile **Konica Minolta CS DG1000** belt/shoulder pouch, normally £15 inc p&p, free of charge. You will find a form for this offer on the reverse of your address carrier sheet.

You may also opt to pay £4 postage and receive the MB-1 shoulder bag instead of the CS-DG1000 offer.

We will extend your existing subscription by four issues (one year) and send you a receipt together with your free gift.

The CS DG1000 – not just for the Z cameras!

Konica Minolta designed the DG1000, which is made of a hi-tech fabric with a soft digicam friendly lining and small pouch for battery or memory cards, for the Z-series (Dimage Z3, Z6 and so on). It has a belt loop, and a swivel clip fabric shoulder strap.

But we find the DG1000 is perfect for dozens of different lenses and flashguns as well. It is a perfect fit for the 3600 HS (D) flash, and even the 5600 HS (D) goes in snugly. The flash mounting foot stows in the fabric pouch, to the left of the compartment.

It's also great for the 17-35mm or 11-18mm lenses, with their huge petal lens hoods and 77mm filter size. These lenses are a perfect fit into the DG1000, and so of course are many others with a bit more room – the 24-105mm, 100mm macro, 28-75mm, 28-85mm, 35-105mm, 24-85mm, 85mm f1.4, 20mm f2.8 and countless independent optics.

This lightweight, flexible but properly padded pouch is now home to many of our own lenses which never had hard cases or their own pouches. Now we have to spoil it by labelling each one...



The DG1000 is a perfect fit for your 3600 HS (D) flashgun or earlier 3-series flash and will even take a 5-series. It's ideal for new 17-25 and 11-18mm lenses, and free with early renewal.



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FROM CONCEPTION TO COMPLETION

with John Blakemore

3 days, at Seaford

Tuesday 5 - Thursday

7 September 2006

One of the most effective ways of presenting photographs is by way of a personal photographic book. There is an immense amount of satisfaction to be gained by looking through a book of one's own pictures, sitting in a comfortable chair with a glass of malt whisky or wine! And of course personal books also make very special gifts for family and friends. The content of books can range from a selection of favourite pictures, to a themed approach, such as a documentary, a story of a trip, or a dedicated project, and over the years a library of these can make a wonderful collection of your work.

This workshop takes the process far beyond the previous single day book making workshops led by John. It was first run by Quest, under a different name, in 2004, when it was enthusiastically received by everyone present. It covers the complete production of the book, from the initial taking of photographs to include in it, making the book itself and then adding the pictures. This will be achieved by viewing and discussing John's work, and that of other contemporary workers.

This will be followed by field work under John's leadership, when everyone will take photographs in the locality (this can be town or countryside), which will later be processed locally (digital or film) ready for use in the book. If you wish to print digital pictures directly onto the pages, this too will be possible, but you will need to do this at home in the evening. Time will be spent looking at the many types of book John has made after which he will make a book to demonstrate the procedures. Everyone will then make a book of their own under his guidance.

The workshop will culminate with a review of the pictures taken, discussing content and sequencing and finally inserting the pictures in your book. This will be an exciting and intensive workshop, with something really worthwhile to take home at the end of it.

John Blakemore's fine art photography has entranced photographers everywhere and his hand made books have become a legend in themselves. This will be your chance to see his work and learn the skills of producing your own book, complete with pictures.

Price £195 (deposit £60). Includes film processing where needed.

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

TRADITIONAL OYSTER SMACKS AND WINKLE BRIGS

with Colin Westgate

and Chris Gamble

1 day, at West Mersea, nr Colchester,

Sunday 10 September 2006

Mersea native oysters are claimed to be amongst the best in the world and this event marks the opening of the season, when a multitude of traditional vessels dredge for them under sail. There is a contest for the biggest catches, and there is plenty of action! The traditional vessels, known as smacks, together with the smaller winkle brigs, are often well over 100 years old, and are truly picturesque subjects for the camera.

Quest will be chartering a small motor vessel in which we will be able to move amongst the smacks for the best views of the action as well as longer distance shots with the boats under sail. We will be on the water from about 9.30 a.m. and at 1 p.m., the contest ends. We will then be taken to a small island in the estuary for the weigh in and a delicious seafood lunch, including optional oysters if you like them. Here there will be further opportunities for photographs of the fishermen and onlookers. A fabulous and unusual day, with the feel of travelling back in time to a different way of life.

Price £75, includes seafood lunch. (deposit £25) 10 places

FUNGI IN THE NEW FOREST

with George McCarthy

2 days, with 1 day option at

Lyndhurst, Hampshire

Thursday/Friday 12/13

October 2006

It is three years since Quest held a workshop in the New Forest, and with the return of George McCarthy this year, there is a new opportunity to learn the techniques of this well known professional Natural History photographer and author. The location is in ancient woodland and is one of the prime areas for fungi in the U.K. These are fascinating

and interesting subjects, but are not nearly as easy to photograph as it might seem – often they are very tiny, and in awkward, dimly lit positions.

On the first day, George will show examples of his work, and explain the techniques required for the most effective photography. Participants will be shown how to choose the appropriate lens, make best use of available light and reflectors, use flash, select viewpoints, deal with backgrounds, and other 'tricks of the trade'. This will be followed by field work. The second day will be spent entirely in the field, in order to make most of the many photographic opportunities. Within a fairly small area, it should be possible to find plenty of excellent specimens, including rare and unusual varieties.

George McCarthy is the author of the best selling book *The Wild Mushroom*, and his work has appeared in various magazines and books, including the *Photography Year Book*.

Price £125 (deposit £40). 10 places. Those wishing to book either day singly may do so at a cost of £68 (deposit £20)

**SPECIAL OFFER - book any two or more George McCarthy workshops and take 10% discount on each.*

BIRDS OF PREY & OWLS

1 day, near Horsham, Sussex,

with George McCarthy

Tuesday 10 October 2006

A superb workshop which has been oversubscribed every year. It takes place at a Falconry Centre, which houses the largest collection of these magnificent birds in the South East and which is available for the exclusive use of Quest on the day. George will demonstrate his own individual and professional approach to photographing captive birds in such a way as to make it virtually impossible to distinguish them from those in the wild. The falconer will arrange for individual birds to be positioned to the best photographic

advantage, thereby guaranteeing stunning pictures. And one or two surprises may be in store too! Many of you will be familiar with George's famous owl posters and this is a great opportunity to learn how it is done!

Price £75 (deposit £20).

Includes refreshments. 10 places.

DEER IN RICHMOND PARK

with George McCarthy

1 day, Richmond Park

Monday 16 October 2006

The deer are rutting and in prime condition at this time of the year, and make majestic subjects for the camera. With the autumn conditions just setting in, there should also be some very pleasing backdrops, not only for photographing the deer, but also for conventional 'pictorial' photography. George will guide you in finding the best situations and techniques to use for pictures of these attractive animals. There should also be a few fungi around, for additional interest.

Price £65 (deposit £20). 10 spaces.

**SPECIAL OFFER - book any two or more George McCarthy workshops and take 10% discount on each.*

BIRD PHOTOGRAPHY

MASTER CLASS

with George McCarthy, at

Arundel, West Sussex

Tuesday 21 November 2006

This very comprehensive workshop will cover techniques for successful bird photography including use of cameras, lenses, and more specialised equipment, such as flash and hides, and will also look at aesthetic considerations, such as choice of background, viewpoint and lighting. George will show examples of his work, and discuss in detail the various methods he employs to take his outstanding pictures. There will, of course, be opportunities for practical photography, under George's supervision. At this time of the year, the birds will be displaying colourful winter plumage, and will make attractive subjects for the camera. George McCarthy is a nationally known bird photographer, and sells his work through picture libraries and fairs.

Price £68 (deposit £20).

Includes entrance fee to Wildfowl Trust). 10 places.

LANDSCAPE with JOE CORNISH

at Seaford, East Sussex

Monday/Tuesday 4/5

December 2006

A Quest 'first', we are delighted to have Joe Cornish with us to lead this workshop. Joe is arguably Britain's finest contemporary landscape photographer and his use of light and

composition, in conjunction with his total commitment, have resulted in a series of magnificent pictures of the British landscape and elsewhere. In this workshop, Joe will be showing and discussing his work and philosophy, and will also appraise pictures brought along by participants. There will be an early morning field trip and as this is a winter workshop, we will hope to catch the sunrise at one of the nearby beaches. Joe is the author of two superb landscape books and autographed copies will be available for sale.

*Price £225 (deposit £80)
10 places (strict limit).*

ISLE OF SKYE

with Colin Westgate

8 nights, including overnight stops each way. Free minibus travel to, from and at, destination)

**Saturday 30 September to
Sunday 8 October 2006**

Year after year, this is Quest's most popular Photoworkshop is not difficult to understand why, as the "Misty Isle" is one of the most beautiful parts of the United Kingdom, full of mood and mountains, rivers, bays and lochs. There is all that the landscape photographer could want - but Skye does not give it up that easily, as it is well known for the fickleness of its weather. The photography week will be based at The Skye Picture House, near Broadford, run by photographers Steve & Gill Terry. It is situated in a stunning location, at the edge of a loch, with superb views, especially for the morning sunrise. Otters and seals are often seen. Weather permitting, the week will include a visit to Loch Coruisk, set in the Cuillins and only accessible by boat or a very long walk. Because, this is weather dependable, the cost of this visit is not included in the workshop price, but will be subject to a supplement to cover the ferry fare of approx. £20. Evenings will be taken up by discussions and shows of work from participants. A talk by photographer Ken Bryan, now living on Skye, will be arranged if he is available. The minibus will leave Sussex early on Saturday, and will, if possible, pick you up en route. An overnight stop will be made near the Borders, and we will arrive on Skye in time for an evening meal on the following day. There will be opportunities for photography as we travel through Scotland. Departure will be early the following Saturday, returning to Sussex on Sunday evening.

*Price £695, (deposit £100)
(Single supplement £85). 8 places.
For those wishing to travel to Skye independently, the price is reduced by £80. Price includes*



South West Ireland is even better than the Venetian island of Burano when it comes to capturing dozens of saturated colours in a few yards' walk. You can download a full screen PDF slideshow with more 7D Irish colour studies by David Kilpatrick – just visit www.iconpublications.com and you will find the link



en route dinner and B&B each way,, and all meals and accommodation on Skye. Single rooms are limited (a supplement of £85 will be payable) and most accommodation is on a shared room basis. Where it is not possible, due to location, to collect participants from their home, pick up will be elsewhere by mutually acceptable arrangement. Minibus travel to, from and on, Skye is free.

SOUTH WEST IRELAND

with Colin Westgate

8 nights, including overnight stops each way. Guest House based. Price includes ferry cost, accommodation and all meals in Ireland. Free minibus travel to, from and at, destination.

**Saturday 21 October to
Sunday 29 October 2006**

A fabulous new destination for Quest, visiting some of Ireland's most beautiful areas. The week will be centred at Inch, on the Dingle peninsula, overlooking the wonderful Inch Strand, with more than 3 miles of sandy beach. From here, we will explore the peninsula itself, with allow more time in this unique landscape. As well as landscape, there will be many other subjects, such as colourful shops and houses, and local characters. The friendliness of the Irish is renowned and we can be sure of a warm welcome. Evening meals will be taken in a nearby pub; the price of these has not been included.

The bus will leave Sussex early Saturday morning, and will pick up from your home or nearby (where practicable) and travel to Fishguard, from where we will stay overnight before departing the following morning by ferry to Rosslare. We will then drive across Ireland to our destination on Dingle, arriving in time for an evening meal.

Price £680, (not including evening meals) (deposit £100) (Single supplement - 10 places. For those wishing to travel to Ireland independently, the price is reduced by £100. Price includes B&B each way, and all accommodation and packed lunches in Ireland, and the cost of the ferry. It does not include the cost of evening meals for the reason stated above. Accommodation is on a shared room basis, but twin rooms as singles are available, subject to a supplement of £85 . Pick ups will be at or near your home, but where this is not possible, due to location, pick up will be elsewhere by mutually acceptable arrangement. Minibus travel to, from and in, Ireland is free.*





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.

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

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

How it works...

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

Deposit

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

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
Dynax 700si
Dynax 600si

Dynax 500si
Dynax 500si Super
Dynax 300si
Dynax 505si/Super
Dynax 404si
Dynax 303si

Dynax 2xi
Dynax 3xi
Dynax Spxi } Send to Minolta UK for circuit modification (chargeable)

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

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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MINOLTA 8000i (special edition white) + base AB-800 + strap HS-7, Custom Function Card 7000i/8000i, 35-105mm and flash 5200i, both also in white. Instr./leaflets for all, Hove Foto Book & Minoltas brochure 8000i. All exc. £160 ono + p&p.

MINOLTA 9xi + base and strap HS-9xi, AF 28-105xi lens. Exc. w/ instr./leaflets for all. Hove Foto book & brochure 9xi. £150 ono + p&p.

MINOLTA 700si + VC-700 + HS-700, Type L (Grid) screen. Instr./leaflets for all, Hove book/Minolta brochure 700si. All exc. £110 ono + p&p.

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digital. Email martynbunn@aol.com or tel 01708 780568/07970 126242.

MINOLTA MIRRORS AND PHOTOWORLDS – Minolta Mirror from 1977 to 1993, 17 issues. Minolta Photoworld/Image from No 1 (Spring 1981) to Vol 4 No 37 (Winter 2004) 91 issues. Both sets in good to very good condition. Offers for either or both sets to be collected from Weston-super-Mare. Tel. 01934 413018.

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