

photoworld

A coastal landscape at sunset. The sky is filled with textured, orange and yellow clouds. The sun is low on the horizon, casting a bright glow over the ocean. In the foreground, a large, dark, jagged rock sits on a sandy beach, partially submerged in shallow water. The water reflects the colors of the sky and the sun. The overall mood is serene and dramatic.

2011/#2



Cover: by A A Los Banos

New Photoclubalpha member from Australia, A A Los Banos shot this superb sunset at Point Peron, Rockingham City using his Alpha 200 with the Sigma 10-20mm f4-5.6 lens set to 13mm focal length, exposure 1/8th of a second at f22 and ISO 100. A tripod and multiple neutral density graduated filters (balancing the sky brightness) completed the formula for a high detail contrast, enhanced clarity post-process from the raw file.

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27th March 2012

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Sopwell House
24th April 2012

Disaster response

Sony, while not as greatly affected as some others by the Japanese triple disaster of earthquake, tsunami and nuclear breakdown, moved fast to provide assistance and raise funds worldwide.

On March 13th Sony Corporation announced that, following the devastating earthquake and tsunami that struck the northern region of Japan on March 11, Sony and its group companies were to donate 300 million Japanese yen to help relief and recovery efforts in communities affected.

Following this, a disaster relief fund has been collecting donations across the Sony Group from employees worldwide. As Paul Genge confirmed from Sony (UK) confirmed, their contributions have been doubled by the company through a matching gifts programme – £1 added for every £1 raised by staff at the Weybridge headquarters of the UK and European operations.

The company immediately donated 30,000 Sony radios to assist the relief of earthquake victims, while the Sony Group has continued to make further product donations going forward, taking into account the local needs.

The Tohoku region is historically important for Sony, with a high concentration of manufacturing sites, and many employees and their families have also been affected by these devastating events.

"In times like these, we are reminded of how important and fragile we are and of the positive impact we can have – both as individuals and, collectively, as a Company – to assist those in need," said Howard Stringer, Chairman, CEO and President, Sony Corporation. "We will continue to make the utmost effort to help the swift recovery of the affected communities in the region."

Photoclubalpha immediately made a donation corporately to the Japanese Red Cross (through the British Red Cross) using a web link provided by Sony UK. This link has been added to the front page of the website, enabling any web reader to make a Paypal or credit card donation.

Closer to home – no doubt repeated across Britain – our own local community in the Scottish Borders raised thousands with events continuing long after the hot news had ceased to be broadcast.

Production disrupted

Operations at several Sony Corporation and Sony Group sites and facilities were and continue to be affected by the Pacific Coast of Tohoku Earthquake and tsunami, and Sony is monitoring the status of each of these sites on an on-going basis, while also considering the most effective recovery measures. Sony also has responded to widespread power outages by voluntarily suspending operations at several sites. No significant injuries have been reported to employees working at any of these sites when the earthquake or tsunami occurred.

As of March 14 (JST), manufacturing operations were suspended at the following affected production sites:

Sony Chemical & Information Device Corporation, Tagajyo Plant (Miyagi Prefecture)
Magnetic Tapes, Blu-ray Discs etc. Tome Plant, Nakada/Toyosato Sites (Miyagi Prefecture)

Optical devices, IC cards etc.

Sony Shiroishi Semiconductor Inc. (Miyagi Prefecture)

Semiconductor Lasers etc. Sony Energy Devices Corporation, Koriyama Plant (Fukushima Prefecture)

Lithium Ion Secondary Batteries etc. Sony Energy Devices Corporation, Motomiya Plant (Fukushima Prefecture) and Sony Manufacturing Systems Corporation, Kuki Plant (Saitama Prefecture)

Surface mounting equipment etc. Sony DADC Japan Inc., Ibaraki Facility (Ibaraki Prefecture) <CDs, DVDs etc.>

In addition to these manufacturing sites, Sony Corporation Sendai Technology Center (Tagajyo, Miyagi) suspended operation due to earthquake damage.

While certain production sites in Japan other than those listed above were moderately affected, there has been no report of employee injury or facility damage, and operations continue. Possible damage at other Sony Group companies in Japan is currently being reviewed. Additionally,

Sony Chemical & Information Devices Corporation, Kanuma Plant (Tochigi Prefecture), Sony Energy Devices Corporation, Tochigi Plant (Tochigi Prefecture) and Sony Corporation Atsugi Technology Center (Atsugi, Kanagawa) temporarily suspended operations on a voluntary basis, to assist with the alleviation of widespread power outages.

The industry

Carl Zeiss Japan re-opened their Sendai sales office on April 1st, after assigning an increasing number of staff to a special disaster relief support team. With offices in Tokyo and Osaka and their main lens factory in Tokyo, most effects on the company have been from blackouts, logistics and export disruption.

Nikon donated 100 million yen on March 14th, with further donations of equipment. Casio donated 50

million yen, Canon gave 300 million. For Canon and Nikon production has been seriously disrupted. Panasonic donated 300 million, ten thousand radios and flashlights, and half a million dry batteries. Sanyo gave 4000 solar LED lanterns. Fujifilm, like Panasonic, has factories close to Fukushima's nuclear plant and has been put out of production until safe to return. Epson also has two plants a mere 10 miles from the reactors. Sigma's Aizu, Bandai, plant is only 60 miles from the reactors but most effects on production have been caused by suppliers of parts being hit.

Konica Minolta donated 50 million yen, Kyocera Group 100 million, Ricoh 300 million, Olympus 100 million. Noritsu gave 10 million, Kodak \$100,000 and Walmart Stores Inc a massive \$5m.

To donate, visit:
www.redcross.org.uk/JapanTsunami



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HVL-F43AM

Rotating bounce in the same style as the big HVL-F58AM – a more affordable option launched by Sony to upgrade the '42' design. New camera bag, accessory bracket and lens hood join the line-up.



Sony has announced a new HVL-F43AM flashgun using the same type of rotating body design found in the top of the line HVL-F58AM, to replace the existing HVL-F42AM with its traditional bounce design. At the same time, some more Alpha system accessories have been rolled out.

With a claimed output of GN43 (105mm ISO100m), the compact yet versatile HVL-F43AM flash from Sony is optimised for correct results with all A-mount cameras (from which we assume it's well matched to older film cameras as well as the digital era).

As featured on the HVL-F58AM, the innovative Quick Shift Bounce system allows flash head position to be adjusted instantly

when switching between horizontal and vertical compositions. This maintains consistent shadow positions regardless of camera orientation, allowing easy creation of natural-looking 'bounce' effects.

Smart flash functions open up even broader creative lighting possibilities. Wireless Ratio Control makes it easy to select light emission ratios for up to three separate flash units, and this flash like the HVL-F58AM acts as a wireless commander/control on the 900/850/700 only.

This allows multi-head lighting effects without the need for studio flash.

Its dust and moisture resistant design makes the HVL-F43AM ideal for demanding assignments, indoors (yes, this really is what Sony says – have you dusted your room lately?) or outside.

Flash power levels are switchable in 22 increments, from 1/1 through to 1/128 level in 1/3 steps. High output power is complemented by a quick 2.9

second (approx.) full power recycling time. Despite the flash's extensive functions, operation is refreshingly clear and simple via the high-quality LCD screen and direction buttons.

Specification

Guide Number – 43, ISO100, metres given at 105mm zoom setting

Flash Coverage – 24-105mm (15mm focal length covered)



The new GN43 flashgun has the same basic design as the HVL-F58AM with wireless control function too



VCT-55LH bracket

The VCT-55LH is a versatile mounting bracket that offers space for mounting additional ISO cold shoe accessories. A useful add-on for all A-mount cameras by Sony, the bracket can also be used with E-mount cameras such as the NEX-5, NEX-3 and the Handycam NEX-VG10E HD camcorder. Other accessories – like a shotgun microphone – can be securely mounted while the camera's main shoe is occupied. The VCT-55LH is ideal for use with the CLM-V55 clip-on LCD monitor that offers a clear, high-resolution view of images during video and still shooting.



with built-in wide panel)

Flash Control – Pre-flash or ADI control, manual flash control selectable, direct through-the-lens (TTL) flash metering

Bounce Flash – Click positions: up (30°/45°/60°/75°/90°/120°/150°); down for close-ups (8°); right (30°/45°/60°/90°); left (30°/45°/60°/90°)

Recycling time (based on Sony measurement) – Approx. 2.9 seconds (with alkaline battery)

Battery performance (based on Sony measurement) – Approx. more than 200 flash cycles (with alkaline battery)

Power level switching – 22 levels: (1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128), 1/3 steps

Wireless Ratio Control – Available to control up to 3 groups when used with DSLR-A900/A850/A700

Other features

Auto WB Adjustment with Colour Temperature Info; Auto zoom control recognises image sensor size; High-Speed Synchro HSS; Modelling Lighting; Modelling Light; Multi-Flash Strobe. Supports camera's Red-eye reduction feature. Built-in wide panel and bounce sheet. High quality LCD screen. Auto-lock Accessory Shoe.

Included items – Mini-stand, Pouch Dimensions (Approx. WxHxD) 75 x 129 x 87 mm

Weight – Approx. 340g (without batteries)

Power source – Four AA-size cells of the same type, either alkaline or Ni-MH

Case LCS-AMB

The **Soft Carrying Case LCS-AMB** (left) protects your A-mount camera and attached standard zoom lens while you're travelling. A special suspended partition cradles the camera securely while allowing quick access. Finished in durable black polyester material, the case can be slung over a shoulder using the supplied strap, carried by the grab handle or attached to a belt. It also features handy pockets with space for up to two extra batteries, spare memory card and lens cap (not big enough for the A900/A850).

Lens Hood ALC-SH111

Compatible with DT 35mm f1.8 SAM and 85mm f2.8 SAM lenses, this round-profile hood shades from direct sunlight to prevent glare and lens flare.

See all accessories by Sony for the camera system here: www.sony.co.uk/bub/dslr/accessories



Hire service for NEX system & lenses

HIREACAMERA have announced the launch of a new hire range consisting of cameras, camcorders, lenses and accessories based on the Micro 4/3rds system and Sony's E mounts. Guy Thatcher, Managing Director said, "This was a natural decision for us. We have been inundated with requests from customers to stock compact system cameras and lenses, whether they are seeking to try out the new formats or hire lenses for their own cameras."

"A number of our regular D-SLR customers are interested to find out what the fuss is all about and try the equipment without having to commit financially to purchasing it. For those customers who have already purchased Micro 4/3rds and E-mount cameras, having a wide range of lenses gives them the chance to hire for the odd

occasion or try at a reasonable cost before considering purchase."

Thatcher added, "We are in the advantageous position of hiring both cameras and camcorders and this means that customers also have access to a wide range of manual lenses, adaptors and video accessories, should they wish to explore their cameras' movie capabilities."

"Whilst the range of Sony E-mount lenses is restricted at present, further lenses will be added as and when they are launched – and Sony's Alpha range can already be used with an adaptor."

"Sony are committed to the E-mount and will be launching another seven lenses over the next 18 months. The launch of the new Super 35mm NEX camcorder and NEX-7 later this year will ensure huge interest in the format. Having recently

disclosed the specifications of the E-mount to third party lens manufacturers, we are in a great position as Sigma's official UK hirer and naturally will be stocking their products as and when they become available."

"Indeed Sigma are also due to be releasing a Micro 4/3rds range which we will also be stocking from launch."

Adaptors are also available for both mounts allowing various lens types to be fitted including Leica M, PL and Nikon G, allowing Hirecamera's existing wide range of lenses to be hired with the cameras.

Hirecamera deliver nationwide in the UK with hire periods available from 1 day to 1 month. Optional insurance is available on all equipment.

Further information can be found on Hirecamera's website: www.hirecamera.com

Scubadive housing for NEX-5 – down to 90m



MOST underwater housings for compact cameras are basic items intended for use down to 10m or so. But the NEX-5, with its magnesium alloy body and compact 16mm f2.8 optic with fisheye conversion option*, can be turned into the modern-day equivalent of the Nikons.

The **Aquatica AN-5 Underwater Housing** for Sony NEX 5 Camera is a compact (14.2 x 8 x 15.4cm) housing machined from a solid block of aluminum designed for the Sony NEX-5 only. Its depth rating is 300'/90m. This lightweight (1 kg) housing has a baked-on powder coating and is fully anodized against the corrosive effects of sea water. It has replaceable sacrificial anodes, plus pad printed function labels that won't peel off or fade. It has built-in

dual optical flash sync connectors, and all controls are easily accessed, with the LCD screen at a comfortable 15° viewing angle. A variety of ports are available for the AN-5 housing.

The Montreal manufacturer was quoting is 4-6 weeks for delivery after a big rush following the product announcement. So if you want one of these for summer, get your order in right now, do not delay as all production is likely to be pre-ordered this year.

*Requires Lens port

The housing is compatible with the Sea & Sea Y110 slave-strobe underwater flash models. Optional L-grip and ports for 16mm, 16mm with fisheye, and 18-55mm are available.

See www.photoclubalpha.com for more details and stockist links.

Replacing your NEX LCD screen surface with hard glass



If your NEX rear screen looks like this after a few months of use, don't despair. The surface of the NEX screen is a very thick adhesive plastic film. With care (being sure not to flex the screen assembly) it can be peeled off as shown below.



Once removed, a toughened glass screen from GGS, Giotto or JYC simply pops into the frame securely glued round the edges only and makes the camera good as new. See www.photoclubalpha.com for full details of the procedure.



Adriatic subaqua

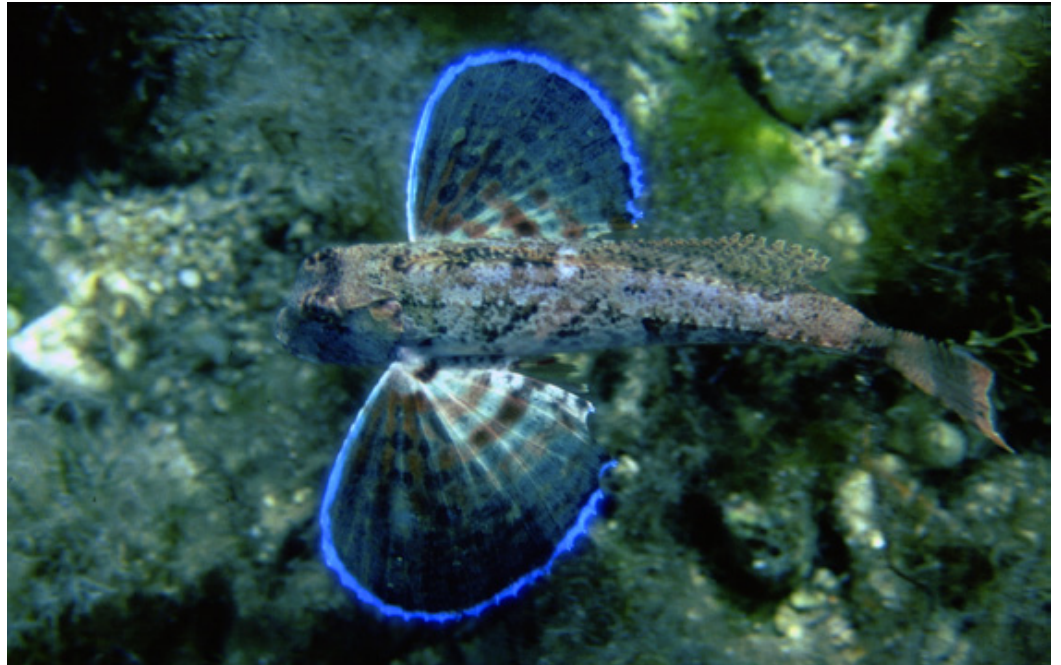
The crystal-clear waters of the Dalmatian coast are much closer to the UK and much of Europe than the Red Sea, Caribbean or Maldives – but as Marcell Nikolausz shows here the opportunities for photography are great.

Now living in Germany, Marcell Nikolausz is an experienced sub-aqua photographer.

One of his favourite places to visit is the Croatian coastline, with its limestone islands and expanses of shallow, bright waters.

The first picture shown here, right, is of the colourful fish *Trygla lyra*, and is the earliest – taken with a Minolta Dynax 7000i film camera and a Minolta AF 35-80mm f4-5.6 lens. “It’s without flash, that’s why the blue fluorescence is so pronounced and not killed by the artificial light. As I remember Fujichrome Sensia film was used”, Marcell told us.

The remaining pictures were taken with Sony Alpha 100 in an Ikelite underwater housing. For the wide angle pictures (of the divers for example) a Sigma AF 15mm f2.8









EX fisheye lens was used. For the macros either a minolta 100mm macro or a Sigma AF 50mm macro f2.8 was used. An Ikelite Ai external strobe flash in manual mode was used for most shots (upper right and bottom of page 7, top of page 7) and an Ikelite DS51 substrobe in TTL mode for others (the lower shot on the left, the upper left on page 7).

The subjects shown include *Corypella pedata*, the richly coloured nudibranch bottom of page 6: *Tripterygion delaisi*, the small fish top left page 7; *Blennius tenticularis*, top right page 7; *Trachinus draco*, bottom of page 7; *Spirographis* tube worm, opposite and shown growing on underwater cables.

All the digital pictures were taken in the Adriatic sea near Selce, Croatia, a fishing port in the Crikvenica district. For information about this area see:

<http://www.crikvenica-info.com>

Marcell's full photo stream can be viewed on Flickr:

<http://www.flickr.com/photos/21017948@N06/>



α gallery





Spring woodlands and bluebells made a superb study for **Robert Hume** of Preston, on May 22nd last year. He used his Alpha 900 at ISO 200, with Carl Zeiss 24-70mm f2.8 lens set to 60mm, exposing for 1/60th at f5.6.

Above: the 'supermoon' earlier this year was caught most dramatically as it rose over the white chalk cliffs of Sussex, near Seaford. **Cliff Carter** used his Alpha 350 and the 70-400mm SSM G. He set the lens to 400mm and stopped it down just one stop to f8, requiring a tripod exposure of 1/8th at ISO 100. "It was by far the most impressive moonrise that Virginia and myself have ever been lucky enough to view", Cliff said. It's also the best shot we received from this memorable night.

Right: another long lens – this time the classic Minolta AF APO G 600mm f4 – captured this unexpected flight of geese for **John David Cubitt**. John had been photographing snow geese, but they stayed feeding until after dark. He turned the lens on the Moon instead – and then they took off. The Alpha 900 C-AF locked on to the geese, and he obtained this classic image – 1/500th at full aperture, ISO 800.







Above: **Mark Sooley**, of Sony Centre Gloucester, often sends us shots of military events and pageantry in the town. For once, he used black and white for a vintage look to Town Crier Alan. Alpha 230, 18-55mm lens at 55mm, 1/125th at f11, ISO 200.

Top left: by **Scott Nicol** – A dark night at the Tower. “This shot taken on the north side of Tower Bridge, adjacent to the Tower of London, using a Sony NEX 3 and the Sony 35mm f1.8 SAM lens (via the official mount adaptor). This was a premeditated black and white photo – I waited for the couple to get into position as I wanted an almost silhouette effect, shot in in colour using RAW and then processed the picture using a fairly high contrast black and white film filter in DxO Optics 6.5. I was happy to open it up to f2.5 as this camera/lens/setting combo is capable of sharp images, 1/60th of a second shutter speed to avoid hand shake/freeze the scene but had to use a fairly high ISO (1600) to get that speed.”

Bottom left: the night time lights of Perth city, Australia, photographed by **A A Los Banos** who also provided our cover shot for this issue. Alpha 200, tripod, ISO 100m, 35mm lens at f20 for 30 seconds to give smooth Swan River reflections from the south bank.

Below: a classic dramatic seaside-scape shot by **Richard Brown** of Whitstable. 1/3,000th at f5.6 on the Carl Zeiss 24-70mm f2.8 lens, using the Alpha 900 and ISO 100. It won 20 out of 20 at the local camera club ‘battle’ – well deserved!

To enter your own pictures for future *Gallery* pages, just send digital files. Images should be no larger than 2000 x 3000 pixels or the equivalent data size for panoramas (6 megapixels). They should be saved as AdobeRGB or sRGB JPEG files, with embedded ICC profile and intact EXIF data, to level 8 quality (High) or better. Your details, caption, copyright information, website URL, email address etc should be written into the file EXIF or IPTC fields – use ‘File Information’ in *Photoshop* **File Menu** to view and edit these text fields.

You may also put caption, website, etc information in a separate text document attachment or in the body of your email.

The pictures must have been taken on Minolta, Konica Minolta, Sony or Sony Alpha equipment. Scans from slides, negatives or prints are accepted and full details must be provided of equipment used. EXIF data will be used to confirm the origin of digital entries.

Send by email to: **gallery@photoclubalpha.com**

You may also send by post on CD or DVD to :

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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 be considered for cover or portfolio use and web editions. Each contributor chosen receives a year’s subscription/renewal, or a prize of similar value which may be a photographic book or other item.



Sony World Open

The amateur, Open section of the Sony World Photography Awards attracted some great entries. These are the winners in the ten main categories. The images are on show at Somerset House, London, until May 22nd.



THE WINNERS selected from over 51,000 entries are:

Action: Chan Kwok Hung (Hong Kong). *After Dark:* Chumlong Nilkon (Thailand). *Architecture:* Marek Troszczynski (Poland). *Arts & Culture:* Hubert Januar (Indonesia). *Fashion:* Edina Csoboth (Hungary). *Nature & Wildlife:* Andiyan Lutfi (Indonesia). *Panoramic:* Wolfgang Weinhardt (Germany). *People:* Raghurajan Sarkar (India). *Smile:* Carlos Henrique Reinesch (Brazil). *Travel:* James Chong (Singapore)

Left: 'Ration' by Andiyan Lutfi. "Two ants were enjoying the food, they are doing their best to reach it – I am interested in their activities, I try to take a picture with a low angle for a good body shape illustrated. Taken with available light to give a more natural tone."

Copyright: © Andiyan Lutfi
courtesy of Sony World Photography Awards 2011

Top Right: 'A Blast Of Colours' by Carlos Henrique Reinesch. "An amputee man smiles while he was doing his job of selling wristbands. Behind him, you can see a church fence full of colourful wristbands, a local tradition in which people tie them up on the fence and make wishes."

Copyright: © Carlos Henrique Reinesch
courtesy of Sony World Photography Awards 2011

Bottom Left: 'Yee Peng' by Chumlong Nilkon.

"It's a floating lantern ceremony at Chiang Mai, Thailand. We believe that it's symbolic of problems and worries floating away."

Copyright: © Chumlong Nilkon
courtesy of Sony World Photography Awards 2011

Bottom Right: 'Buffalo Race' by Chan Kwok Hung.

"This photo was taken in Indonesia. Farmers will held the buffalo race before the farming season every year, they believe it will be good luck if their buffalo win the race."

Copyright: © Chan Kwok Hung
courtesy of Sony World Photography Awards 2011







Above: 'Punk City' by Edina Csoboth. No description provided. *Copyright: © Edina Csoboth courtesy of Sony World Photography Awards 2011*

Below: 'The Duel' by Hubert Januar. "Cockfighting or *ēTajenī* is a cultural tradition in the Tenganan villages of Bali. Men will train the birds to fight, exercising them each morning in front of their homes. Whilst cockfighting was originally a recreational sport, it has become increasingly rare since gambling was outlawed in Bali. It is now usually only practiced during large traditional religious ceremonies." *Copyright: © Hubert Januar courtesy of Sony World Photography Awards 2011*

Top right: 'Going To Work' by James Chong. No image description provided. *Copyright: © James Chong courtesy of Sony World Photography Awards 2011*

Bottom right: 'Natural History Museum' by Marek Troszczyński. "Taken in the Natural History Museum in London" is Marek's only comment in the awards, but elsewhere the vital information has emerged – you have to get into position before anyone comes in, to shoot this famous interior unhindered by crowds filling the architecture. *Copyright: © Marek Troszczyński courtesy of Sony World Photography Awards 2011*







Above: 'Friends Look' by Raghuranjan Sarkar. "Roadside children are looking at their friend and waiting for the next turn. This is a popular place for children to play. Smiling faces show the fun mood of the boys." Copyright: © Raghuranjan Sarkar courtesy of Sony World Photography Awards 2011
 Below: 'In the Countenance of Eternity' by Wolfgang Weinhardt. "A single soul stepped into history – Agra, India", says Wolfgang. Copyright: © Wolfgang Weinhardt courtesy of Sony World Photography Awards 2011



The Sony World Photography Awards Open competition is for anyone with an interest in photography and photographers are judged on a single image. The winners were chosen by Francis Hodgson, British photography critic and Chair of the Honorary Judging Committee; Andrew Saunders, Vice President, Creative Imagery, Getty Images; Joseph Jean Rolland Dubé, Vice President, Content Development, iStockphoto; Yann Salmon-Legagneur, Senior Marketing Manager, Sony Europe and Paul Genge, Technical Marketing, Sony UK. The shortlists for the Open categories were selected by iStockphoto, the website for low cost royalty-free stock images, media and design elements. "This year's open competition for amateur photographers demonstrates, beyond any doubt, that photographic talent knows no geographical or creative boundaries," said Joseph Jean Rolland Dubé, Vice President, Content Development, iStockphoto, "It's a joy to participate in recognizing all of this new talent."

Please note: despite Sony sponsorship, exhibition tickets cost £10 from www.worldphoto.org – see website for details

Sony World Awards

Held the same week as the Royal Wedding in London, these Sony Awards were ones we had to miss as far as accepting an invitation to the glittering ceremony went. There was more to them than just the Open images.

London's biggest ever festival of photography opened at Somerset House on April 26th. Following stops in San Francisco, Sao Paulo and Shanghai, the World Photography Festival came to London for the first time and ran until May 1st.

The Sony World Photography Awards Winners' Showcase and Bruce Davidson exhibitions will be on display until May 22nd.

The festival itself featured celebrated photographers such as Tom Stoddard, Carol Allen Storey and Bruce Davidson as well as Pulitzer prize winning photographer Liu Hueng Shing and industry leaders such as Elisabeth Biondi (Visuals Editor, *New Yorker*) and Mike Trow (Photo Editor, *British Vogue*).

At the heart of the festival was The Sony World Photography Awards 2011 which was also taking place in London for the first time. Formerly held in Cannes at the prestigious Palais des Festivals, the 2011 Awards winners were announced at Odeon Leicester Square, on April 27th, just two days before the wedding of Prince William and Catherine Middleton. Tickets were a little easier to get hold of for the photo event, however...

Sony ran hands-on photography and videography product workshop sessions at Somerset House hosted by professional photographers from the world of fashion, sport and nature. Highlights included:

In the Photographer's Studio – Five intimate conversations with some of the greatest living photographers including Tom Stoddard, Steve Pyke, Carol Allen Storey and Bruce Davidson

World Photography Seminar Series – Presentations, round table discussions and talks about all areas of the industry such as: Photojournalism, The London Photography Scene, The Future of Book Publishing, The Power of New Media, Marketing & Commercialising, The Business of Photography, Art Photography Now and Stock Photography

Four day London Portrait & Documentary Project, part of the World Photography Organisation's

The City Project which has recently taken place in Sao Paulo.

Coming to London for the first time, low-fee microstock agency **iStockphoto** presented a series of seminars and live photoshoots; these are always popular with 'iStockers' as the community of photo providers are known.

Digital book printing company **Blurb** presented insights into creating your own publications.

There were portfolio reviews, and **Student Focus – 101: The Crash Course** to provide students with a valuable insight into the industry

2011 World Market Spotlight: India with award winning Indian photojournalist and educator Pablo Bartholomew completed the education and social programme.

Exhibitions

Running until May 22nd at Somerset House there are the following exhibitions.

The Sony World Photography Awards 2011 Winners' Showcase
Bruce Davidson exhibition
The Student Focus Award Winners
Kraszna-Krausz Book Awards Exhibition
London Portrait & Documentary Project Exhibition

Somerset House

Somerset House is a spectacular neo-classical building in the heart of London, sitting between the Strand and the River Thames. Since opening to the public in 2000, Somerset House has produced a distinctive public programme that annually draws over 1.2 million visitors to the site, providing a stimulating environment for exploration and relaxation. The varied, year-round programme includes an open air film and concert season and ice rink, as well as temporary exhibitions focusing on contemporary fashion, architecture, art and design, family workshops and free guided tours. In September 2009, Somerset House became the new home of London Fashion Week.



Photograph © Bruce Davidson/Magnum Photos

BRUCE DAVIDSON was presented with the Outstanding Contribution to Photography Award at this year's Sony World Photography Awards. He was honoured at the annual gala award ceremony at the Odeon Leicester Square in London on Wednesday April 27th.

Scott Gray, managing director of the World Photography Organisation, comments: "We are proud to honour Bruce Davidson at the forthcoming Sony World Photography Awards for his truly outstanding contribution to photography. As a founding member of our World Photographic Academy, Bruce has been part of our family since we first launched the awards. We are thrilled to be awarding a friend and true master of photography."

In a career spanning more than half a century, Davidson is one of America's most distinguished photographers. He joined a circus in 1958, followed a gang in Brooklyn in 1959; chronicled the civil rights movement from 1961 to 1965; documented one neglected block of East Harlem from 1966 to 1968; discovered colour in the NYC Subway in 1980 and explored Central Park from 1992 to 1995.

Bruce Davidson was born in Oak Park, Illinois in 1933. He attended the Rochester Institute of Technology and Yale University. After completing his military service in 1957 he worked as a photographer for *Life Magazine* and in 1958, Henri Cartier-Bresson invited him to join Magnum Photos. He continues to be an active member.

His work has been exhibited at many major institutions including The Museum of Modern Art, The Smithsonian Museum of American Art, The International Center of Photography, The Museum of Photographic Arts in San Diego, Maison Européenne de la Photographie in Paris, The Aperture Foundation in New York, and The Foundation Cartier-Bresson in Paris and Tate Modern in London. He has received two grants from the National Endowment for the Arts, a Guggenheim Fellowship, The Lucie Award for Outstanding Achievement in Documentary Photography in 2004 and the Gold Medal Lifetime Achievement Award from the National Arts Club in 2007. His photographs have appeared in numerous publications and his prints have been acquired by major museums worldwide. He has also directed three films.

At the age of 77, Davidson continues to lecture, conduct workshops and produce astounding images. He lives in New York City with his wife, Emily.

A free entry exhibition of Bruce Davidson's work is now on display (until May 22nd) in the Terrace Rooms at Somerset House, including some of his most famous works from the *East 100th Street* and *Circus* collections. A large retrospective of work by Bruce Davidson will also be exhibited at Chris Beetles Fine Photographs, London, to coincide with the show at Somerset House, from May 4th to 28th.



Nissin Di866 MkII

Flash units today can cost as much as the cameras you use them on. Most independent guns are cheaper by half. Nissin's new Di866 for Sony Alpha is not. It's nearly the same price level as Sony's own. So it must be good?

The first test I did with the new **Nissin Di866 Mark II** flashgun was to see whether it has a wireless commander mode which somehow defeated Sony's disabling of 'master' functions on all models except the Alpha 900, 850 and 700.

It doesn't. The Nissin flashgun adheres perfectly to the Sony Alpha protocols – it will work as a commander to trigger remote wireless units with exactly the same group, channel and ratio functions as the Sony HVL-F58AM. This is the only Alpha flashgun able to be a remote commander apart from the tiny HVL-F20AM, and it only does so on the pro/semipro bodies.

Digital trigger

The Nissin gun does, however, go far beyond Sony's set of features. It includes a Slave Cell (optical trigger) with both Digital pre-flash and conventional single flash modes, and an external Auto sensor which can control exposure without using TTL. This is great if you are working entirely alone – no other flashguns or camera flashes being used in the same place. It will even synchronise perfectly with the NEX accessory flash, though making up a bracket to hold the gun is not so easy (requiring either an unusual standard to Alpha shoe adaptor, or the use of a flash foot screwed to the bracket). But you can not stop other flash users triggering the gun. That's the benefit of wireless control, as opposed to slave cells.

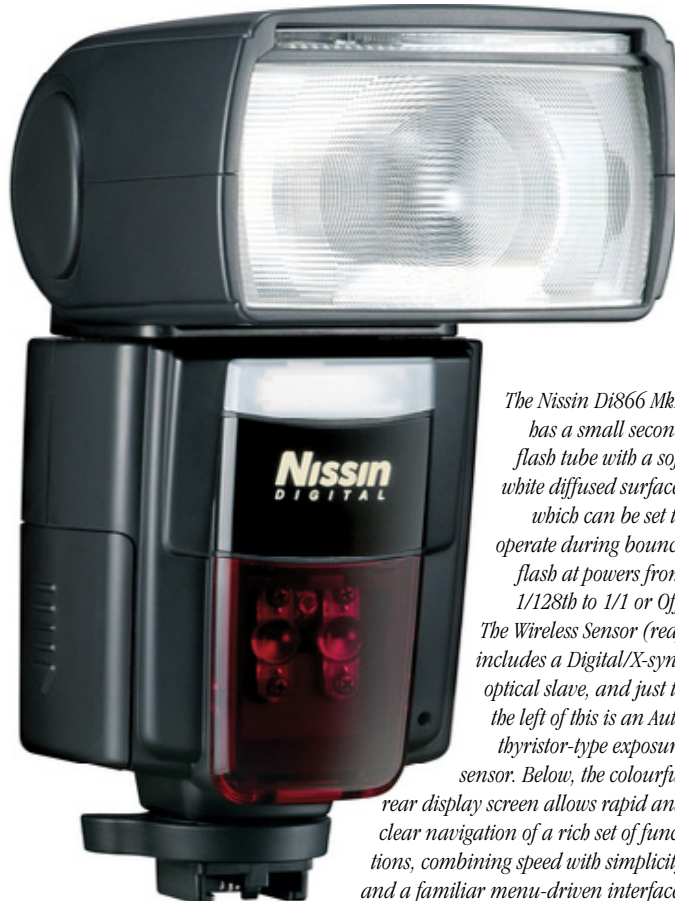
It also has a PC sync socket which allows it to be connected to any camera with an X-sync terminal, and a USB port to allow firmware updating for future cameras.

Add to this manual control down to 1/128th power, stroboscopic firing, High Speed HSS sync to 1/8000th, compatibility with Sony's external battery pack and Nissin's own version with 250% more capacity, 25 metre extended wireless range with 100° sensor angle – overall, this gun has got everything any Sony gun has plus a stack of extra features.

The price of the Nissin gun is officially £399 and the Alpha version comes some time after the introduction of Canon and Nikon. Actual prices for those models can be as low as £199, where the Sony flash rarely falls below £260. In practice there is a saving of between £50 and £100 if you buy the Nissin instead of the Sony at a similar type of outlet.

This sounds pretty good when the higher power of the Nissin is added to the equation. It is GN60/m at ISO 100 and 105mm zoom setting, where the Sony is GN58 (see test comments, though).

Where the Nissin really scores points is in its user interface. A full colour rear screen and single SET button surrounded by a four-way rocker pad give access to by the clearest and simplest navigation of



The Nissin Di866 MkII has a small second flash tube with a soft white diffused surface, which can be set to operate during bounce flash at powers from 1/128th to 1/1 or Off. The Wireless Sensor (red) includes a Digital/X-sync optical slave, and just to the left of this is an Auto thyristor-type exposure sensor. Below, the colourful rear display screen allows rapid and clear navigation of a rich set of functions, combining speed with simplicity and a familiar menu-driven interface.



modes and settings I've ever found on a flashgun. The Nissin also has a low-power forward facing 'catchlight' fill flash which can come into operation when bounce flash is used, adding just a tiny amount of light to the eyes of subjects. It is not a large second flash, like some older designs, and can be controlled in to eight different power levels (maximum GN12).

The Di866 also has a very robust type of battery compartment with the four AA cells held in a strong plastic carrier. It is not as quick to reload the gun with batteries unless you spend about £17 on a spare holder – or maybe get a couple if you use flash a lot. The holders come with a plastic case so you can keep the cells protected. Using these, battery changing is faster instead of slower.

There is an external high voltage battery pack, the PS300, which costs about the same as the flash itself. This belt-clipped pack allows extended use for assignments and speeds up recycling, which is already very fast. It plugs into a socket which also accepts the Sony/Minolta external packs.

Other features of the Di866 include the same 24-105mm zoom range (full frame) as the Sony original, proper recognition of full frame or APS-C camera bodies for zooming, and pull-out ultra wide angle diffuser and bounce card.

Shoe size

The hot shoe locking and release is unlike any Sony or Minolta in action, with a rotating lever. I found the actual fit of the Nissin to be slightly off specification, working perfectly on most bodies but difficult to push into locked position on my Alpha 55, and also difficult to release from this camera once locked. Tolerance for the shoe are tight and Nissin's moulding is right on the edge of being unacceptable with some bodies.

As the gun is lighter and smaller than the 58, comparing more with the HVL-F42AM in this respect, it handles well. But it lacks the rotation of the body for bounce – instead the rear screen senses camera orientation and the display rotates. The head



Above: HVL-F58AM, Nissin Di866 MkII, and HVL-F42AM in order of size. Below: mounted on a bracket, the Di866 MkII synchronises with NEX flash for bounce.



will only move to the vertical, or one of three other clickstopped angles between this and 45°. There is no clickstop between 45° and straight ahead, and there is no downward angle for close-up work (Sony units can tilt down 8° to allow this).

To bounce 'over your shoulder' the head is used at one of the forward angles, and rotated backwards. It does this clockwise with clickstops at 30°, 60°, 90°, 120° and 150°. These are also used for ceiling bounce with the camera held vertically.

Anticlockwise (turning towards the left) the movement is limited to 30°, 60° and 90° maximum clicks. There is no lock and therefore no need to unlock from normal position, but the action is always firm without tendencies to slip. Overall the Nissin seems to be solidly made, to a standard comparable to Sony's own guns.

However, it's when testing it that differences emerge.

True power

First of all, if you study the photograph above you will notice straight away that the flashtube module of the Nissin is more clearly visible through the front diffuser.

This is the only reason why it can claim GN60 and apparently beat the HVL-F58AM in power.

You might expect the Nissin to have a smaller illumination area, more fall-off, or an uneven quality of light because of this. In fact, it provides a very even illumination and shows less fall-off than the HVL-F58AM with wide-angle lenses, direct

flash. The tube reflector and diffuser design have been well handled.

When the guns are 'integrated' for testing output, a completely different story emerges. The idea of this is that each flash is fired at full power at the ceiling, and a flashmeter with standard diffuser receptor measures the light at desktop level. The reading indicates what kind of power would be given in bounce flash, lightshaper, umbrella and similar set-ups.

Where the HVL-F68AM gave f/4.02 with the wide-angle diffuser flipped over, and f/4.07 without, the Nissin gave f/2.82 with diffuser and f/2.88

without. The small numerals are tenths of a stop. This is almost exactly half the real light output of the HVL-F58AM, which can account for any apparent benefits in recycling times or flashes obtained per battery set.

To verify the comparison, I also tested the Sony HVL-F42AM under the same conditions. The gun gave f/2.86 with its diffuser in place, and f/4.04 without the diffuser, placing its output marginally higher than the Nissin despite being officially a much less 'powerful' strobe.

All readings were with a Minolta Flashmeter IV.

Operation and value

Where the Sony flashguns have hard switches for on/off, the Nissin has a soft switch. Sleep settings and camera wake-up are provided. It also detects low batteries and signals displeasure, sometimes just switching off after briefly displaying its menu screen. You can not expect to squeeze the last vital flash from nearly dead batteries with it, as you can by waiting patiently for the Sony guns to recycle their charge.

The operating noise was odd. The HVL-F58AM is almost silent; the HVL-F42AM makes the usual oscillator whine. The Nissin made a sound like a small hissing insect, clearly having something in common with the 58 but not as refined.

In terms of controlling remote wireless set-ups – from zero flash on camera to mixing with the remotes in ratio – the Di866 is hard to fault. It also behaved perfectly as a slave unit. It comes with a good tripod-bushed stand, and a lightweight pouch.

What this third-party flashgun is worth depends mostly on how little you can pay for it. At the same price as the HVL-F58AM it's not a bargain, but you might actually prefer its size and weight to fit your kit bag. At say £100 less than the Sony unit, it seems fairly priced, reflecting the design and true power output differences versus extra functions.

The Nissin Di866 Mark II is distributed by Kenro Ltd, and stocked by most major dealers.

– DK

See: www.kenro.co.uk



I'm converted!

When the NEX was launched, the prototype wide angle and fisheye converters for its 16mm pancake lens were off-limits, no testing allowed. Now they are available we discover they are very good indeed.

Sony's two converters for the unique five-element 16mm $f2.8$ lens of the NEX E-mount system were nine months in gestation, at least as far as the UK market was concerned. They hit the retailers in mid-March after failing to go on sale at the Focus on Imaging show a week or so earlier.

I was able to try both on the Sony stand, and on the basis of this brief test immediately placed my order for both, not loan review samples but as a purchase. Since they were only available though Amazon at first, that's where I ordered, and was amazed to receive one completely empty product box alongside one full one. Amazon's supplier partner did make a rapid refund, and Warehouse Express got my replacement order.

First of all, you need to understand just how remarkable the 16mm $f2.8$ is in itself. It has only five elements, but it is a slightly retrofocus design covering the 88° angle associated with a 24mm lens on full frame. Were it not retrofocus, the optical path would be at too shallow an angle to the sensor surface towards the outer edges and corners. This is the case with Leica-type rangefinder lenses such as the Voigtlander 15mm $f5.6$, and the result is strong vignetting with a colour cast in these areas.

The Sony SEL 16mm $f2.8$ is not a perfect lens – it has slightly low contrast due to the use of hybrid aspherical elements, and the focus field curves away in the extreme corners beyond infinity. The only way to get a sharp corner to corner frame is to stop down, ideally to around $f11$, but even at full $f2.8$ aperture the central region is extremely sharp.

No 24mm for full frame has ever been made with only five elements and an $f2.8$ aperture, and such a relatively compact retrofocus design. This lens is also low in distortion. It has been criticised by some reviewers, even pointed out as a weak choice. I would say that the critics don't really know their lens lore.

With the converters, the story gets better. It becomes clear that the 16mm was designed with these in



mind, and that the minimal design in terms of size, weight and glass complexity is carried through. Each converter has a bayonet with quick release, and can be fitted only in two positions – label up or label down – both of which put the lens shade in the correct location. This makes it much faster to attach and remove than a three-flange bayonet with just one correct position.

The diameter at 66mm matches the barrel of the 16mm lens, and the converters add a little over 47mm extra length. They share the same front lens cap, rear cap and zip clamshell case (supplied). They have a metal skin and are finished to match the NEX system perfectly.

Afocal converters (front of lens) do not alter the working maximum aperture. If you set the lens to $f2.8$, you still get $f2.8$ – any small light

Top: the NEX-5 with one converter fitted, one resting in its rear lens cap. Above: the camera with 16mm showing its bayonet fit, and converter removed showing release catch and design. Below: both converters come with identical clamshell zip cases. No lanyard or strap is supplied and there is no belt loop, just a D-ring. Use a coloured dot on each case... easily confused!



loss would be caused by the extra three or four glass elements, and is most likely around a tenth of a stop.

Afocal converters do change the focusing distance. This is why they have never been practical to use with rangefinder cameras or manual focusing. The rangefinder or distance scale would be wrong. They have been made for SLRs, where the scale can be ignored and focus set by eye, and also for TLRs (the famous Rollei Mutar lenses). More recently, they have been made for autofocus digital cameras. Minolta produced the excellent ACT-100 and ACW-100 tele and wide afocal converters for the Dimage 7/A series.

They also change the closest focus. Wide or fisheye converters of this type always enable you to focus closer. You don't get a bigger scale of subject, but you can get right into the world of small subjects like flowers.

The Sony converters are called the VCL-ECU1 (0.75X wide angle) and VCL-ECF1 (0.62X fisheye). In case you wonder which you need, I have to say you really need both. The wide converter turns the 16mm into a 12mm, equivalent to 18mm full frame a very respectable 99° angle of view. The fisheye converts it to just under 10mm, with a true 180° diagonal view and full frame coverage.

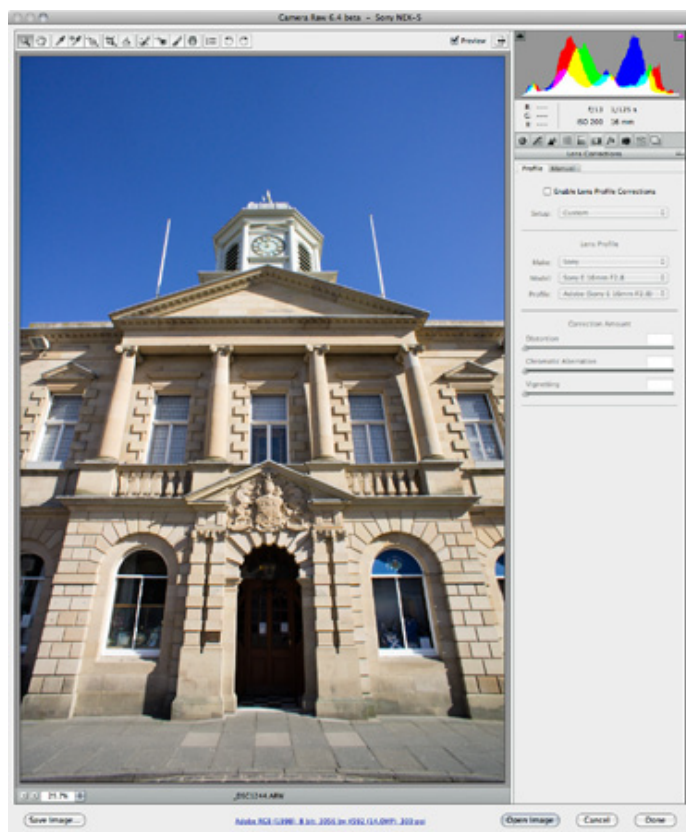
With the fisheye, the effect of the close focus limit change is dramatic – you can't get the width of your hand between the lens and



Contrasting creative results using the two lens converters. Above, the crocuses are a normal small variety semi-wild in the kirkyard. Composed at minimum focus with the fisheye adaptor, placing the foreground flower about 6cm from the front of the lens. The rear screen of the camera was angled to act as a waist-level type finder for this. Below, the 16mm with ECU-1 becomes an "18mm on full frame" equivalent – a classic look, reminiscent of lenses first made popular in the late 1960s and heyday of high contrast black and white. This conversion recalls exactly the way I processed this type of shot back then. I've added vignetting to the f9 shot deliberately.







the subject. Although both lenses can be used wide open with acceptable results – concentrating the eye on the centre of the frame with a slightly softer darker periphery – some of the most dramatic effects used maximum depth of field. I've stopped down to as small as $f/20$ and regularly work around $f/13$ or $f/16$ without noticeable diffraction softening.

As luck will have it, the profile available for *Adobe Lightroom/Camera Raw* for the 16mm $f/2.8$ turns out to correct the ECU-1 perfectly by the simple process of changing the strength of correction from 100 to 200. This profile on Adobe's site was created by Photoclubalpha and has proved useful and accurate. The fisheye lens doesn't need any correction unless chromatic fringes appear (not all that common) and these are best tackled by manual settings.

What is pretty outstanding is the accuracy of geometry correction achieved using the 16mm profile with the ultrawide adaptor, as you can see here on the left. I have enlarged an uncropped frame to full page width, and the bottom of the picture is the bottom of the shot (the frame is only cropped off at the top). The straightness of the pavement kerb line is as good as you would expect from a top grade professional wide angle, after using the ACR Lens Profile correction set to 200%. The extreme corners of the image are sharp enough as well and there is no vignetting. The lens was used at $f/13$ but, in fairness, that's exactly how a professional architectural photographer would

handle a wide-angle lens anyway.

In addition to other good qualities, the converters don't seem to add any unwanted lens flare or reflections. You can shoot right into the sun, include light sources in the image, and use in backlight with confidence.

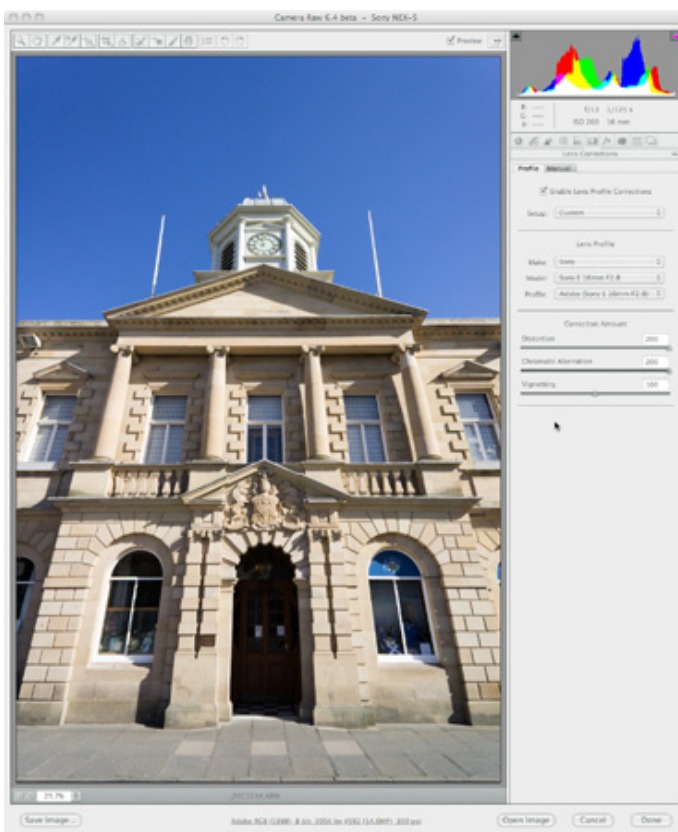
Both conventional and 3D panoramas can be shot with either converter, but you will need to experiment to get the best results.

It is possible to use the converters with the 18-55mm zoom set to 18mm. The results are nothing like as good, showing just how closely these optics are matched to one particular lens.

At around £100 (UW) and £120 (fisheye) the pair is affordable, but even better than this, it's pocketable and packable. The NEX-5 is already usurping all other cameras for sheer convenience when travelling in today's régime of cabin baggage weight and size restrictions, extra charges and jobsworth staff objecting to 'professional' DSLRs.

All that's missing from the E-mount system right now is the awaited 55-200mm SEL zoom. A total of seven new lenses will be launched in 2011 and 2012, according to Sony. We are also expecting a 16.2 megapixel higher end NEX codenamed the NEX-7, and a similar 16.2 megapixel upgrade to a restyled entry level model, called the NEX-C3. The 16mm 'pancake' looks set to remain the standard pocketable lens choice and these converters are great companions for it.

– David Kilpatrick



Facing page: the image referred to in the text, showing the almost perfectly straight line of the kerb at the extreme of the frame. Above: before and after views in Adobe Camera Raw. On the left, the image window without Lens Correction (the Enable tick box has been deselected to turn it off). Note the pincushion effect. On the right, the same with Lens Correction enabled and Distortion and CA controls at 200%.

Call the Photostore



Adrian Paul at the Photostore can obtain almost any accessory you need for your Alpha system camera. Lost a flash shoe cover? Or just want to get one for your new camera which came without? Call Adrian – the same goes for lens caps, body caps, flash 'feet', AC adaptors, battery packs, lens hoods, cases, straps, LCD protectors, eyepiece magnifiers, LCD hoods, hand grips... If it's a Sony accessory Adrian can obtain it for you. He also has stocks of Minolta and Konica Minolta items. Photostore has its own web forum with former Minolta expert Bernard Petticrew as resident guru.

01132 448664
www.photostore-uk.com

Thames Barge Race, Pin Mill, nr Ipswich
*Friday 24 June (evening)
to Sunday 26 June 2011*

One of the most popular events in the Quest programme, this is a wonderful opportunity to sail in a genuine Thames barge! Seeing these beautiful vessels at close quarters, under full sail, is a never to be forgotten sight. Quest has chartered 'Reminder', built in 1929, for our exclusive use. She will be taking part in the Barge Race from Pin Mill and will sail early Saturday, returning on Sunday afternoon. There could be as many as fifteen barges in the race and we will be sailing and racing with them for the whole of Saturday. On Sunday, the barge will cruise in the sea around the Orwell estuary. The barge offers a very special viewpoint with the possibility of some stunning photography of these magnificent barges in full sail, as well as activities on deck, the barge skippers and crew, and local boats at anchor and under sail.

We will embark on Friday evening, when we will enjoy a superb seafood platter and wine, courtesy of Quest (an alternative will be provided for anyone not able to eat seafood). We will sleep on the barge Friday and Saturday nights, returning late afternoon on Sunday. All meals are catered on board, so you will not have to do anything on the barge except relax, enjoy the experience of a lifetime and, of course, take some photographs - although you will be welcome to help with crewing if you so desire. A wonderful way to get away from it all! All meals included.

*Price £365 (deposit £100).
10 places (strict limit)*

Price is based on double or sharing a twin or triple berth. No singles are available due to the nature of the accommodation. In the event of severe weather conditions it may be necessary to change or curtail the planned itinerary - this will be the decision of the skipper. In the extremely unlikely event that it is unsafe to sail, no refund can, regretfully, be given, but the barge, her crew and all food will remain at the disposal of the group.

Traditional Oyster Smacks and Winkle Brigs

*1 day, at West Mersea, nr Colchester
Sunday 4 or 11 September 2011*
(date to be confirmed - please check before booking)*

Due to a date change, we were unable to run this popular event last year, so we are delighted to be able to include it for 2011. Mersea native oysters are

claimed to be amongst the finest 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 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. until 1 p.m., when 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. You can expect to be back on the mainland by about 4 p.m. A fabulous and unusual day, with the feel of travelling back in time to a different way of life.

Price £85, includes seafood lunch. (deposit £25) 10 places

East Anglia

*Tuesday 20/23 September 2011
(Tuesday to Friday). 4 days*

East Anglia is full of historical and picturesque villages and the landscape has a special character of its own, with 'big skies', tidal creeks, estuaries, and beaches. We will explore these at a leisurely pace over the four days, visiting such places as Dedham and Flatford ('Constable Country'). Southwold, Aldeburgh, Lavenham, and others. We will be based at West Mersea, with its fascinating frontage on the Blackwater estuary, where houseboats and occasional wrecks are subjects for the camera. Daily travel included.

Accommodation and meals are not included in the week, but Quest will be pleased to advise on B&B locally where this is required. There will be the option to take communal evening meals locally in the evenings. Seafood and oysters are specialties!

*Price £225. (deposit
£75). 6 places.*

Wester Ross and Durness

(two centre trip)

Can be combined with Isle of Skye for discount £50 - see below

*Sunday 2 October to Sunday
9 October 2011. 7 nights.*

This trip takes us to some of the most remote landscape in the U.K. Our first centre is Dundonnell, at the end of Little Loch Broom, in Wester Ross. We will spend three nights there before travelling to one of the most northern parts of Scotland for another four nights. Here the beaches in the Durness area make outstanding subjects for the camera, with rocky outcrops in dramatic settings. The surging surf can be spectacular, with translucent green rollers crashing onto the golden sands. Travel will be by air to Inverness, and thence by minibus.

*Price £895 (deposit £150)
Single supplement £95. (8 places)*

Price includes, dinner B&B and packed lunches at Dundonnell, and dinner B&B at our second location plus minibus travel. It does not include cost of flights. The price is based on shared en suite twin rooms. A supplement is payable for single occupancy. Flights are to Inverness, and onward travel by minibus.

Isle of Skye and the Applecross Peninsula

*Sunday 9 October to Tuesday
18 October. 9 nights Guest
House/Hotel based.*

Skye has been in every Quest programme since our foundation in 1993 and remains one of our most popular destinations. The 'Misty Isle' is surely 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. But the weather makes the mood, and magic moments are never far away - if only the photographer is in the right place at the right time! This year, the trip has been extended to include the dramatic Applecross peninsula.

We will, as usual, be based at The Skye Picture House, near Broadford. This is now under new ownership, but we are promised the same level of service as has been provided by Steve & Gill Terry over the past 17 years. The guest house is situated in a stunning location, at the edge of a loch, with superb views, especially for the morning sunrise. Otters and seals can sometimes be seen. A talk by photographer Ken Bryan, who lives on Skye, will be arranged if he is available.

We will fly to Inverness (EasyJet from Gatwick or Luton and other airports). You will be met at the airport for the minibus transfer to Skye.

*Price £985 (deposit £200)
Single supplement £90. 8 places.*

Cost includes full board accommodation, with packed lunch. The price is based on a shared twin room and. a supplement is payable for single occupation. It also includes minibus travel from Inverness airport and on Skye, but not the cost of flights.

Turn this holiday into a fantastic 16 nights trip by combining it with the Wester Ross/Durness trip - see above - for a total price of £1780. Deposit £400, single supplement £185.

Autumn Impressions with Colin Westgate

*1 day, at Sheffield Park, Sussex,
Friday 4 November 2011*

Learn how to produce beautiful impressionistic images of the superb autumn colour in the lovely Sheffield Park gardens, well known for the variety of its exotic trees and spectacular autumn colours. These are at their best at this time of the year and by the use of various diffusion methods, you are guaranteed to get some lovely pictures. This has often been described as 'painterly' - they are certainly distinctive. After an initial discussion and demonstration of the techniques, the day will be spent photographing in the Park.

*Price £58 (deposit £20).
10 places. Park entrance fees
(where applicable) and refreshments on arrival included*



Quest Workshops 2011

Colin Westgate's QUEST workshops, sponsored by Photoworld, are based in Essex. Telephone 01206 384315 or email questphoto@btinternet.com.

See all the trips and workshops for the year at www.questphoto.co.uk which has been redesigned with loads of extra info and images

DUNCAN McEWAN's travel

Scottish Region organiser Duncan's workshop breaks

2011 LANDSCAPE PHOTOGRAPHY COURSES and HOLIDAYS

with Duncan McEwan

ORKNEY

May 14th-21st 2011

Orkney is steeped in Norse and Viking history and has some of the finest Neolithic sites in Europe - Skara Brae, the Ring of Brodgar, and the Standing Stones of Stenness are all 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 and high cliffs. Lochs, green fertile farmland and a hilly terrain give added variety while Kirkwall and Stromness still have narrow, flagstone paved streets. St Magnus Cathedral, folk museums and the Italian Chapel offer indoor opportunities. Visits will be made to the Churchill Barriers and the southern islands of Lamb Holm, Burray and S. Ronaldsay while crossing Scapa Flow gives access to the Island of Hoy where Rackwick Bay is renowned for its amazing boulders. Cost: £1260.

Book directly with Light and Land: 01432-839111;
www.lightandland.co.uk

SKYE, LOCHALSH & KINTAIL

Co-led with Lee Frost

September 6th-12th 2011

This trip is based in the Lochalsh Hotel in the mainland village of Kyle of Lochalsh, right at the end of the Skye Bridge and giving ready access to one of Scotland's most photogenic islands. We will be able to visit many of Skye's renowned locations such as Elgol, the Cuillin mountains, Glen Brittle, Sligachan, The Storr, The Quiraing, Neist Point - mountain, moorland, shore, lochs, rivers, waterfalls subjects aplenty. The surrounding mainland offers stunning scenery with Glen Shiel, The Five Sisters of Kintail, Mam Ratagan Pass, Glenelg and wild Loch Hourn while close at hand is Eilean Donan Castle, a great subject at any time, but particularly so at dusk, when it is floodlit. The beautiful village of Plockton on Loch Carron makes a great location for early morning shooting without having to travel far. Given good weather, there may be time to reach Kishorn and part of the remote Applecross Peninsula. There are just so many great locations on offer we will be spoilt for choice.

Cost: £995 (no single supplement) - covers accommodation, all meals, packed lunches, transport

during the trip, tuition. Maximum number of photographers is 12.

Book directly with
www.photoadventures.co.uk

PERTSHIRE IN AUTUMN

October 22nd-27th 2011

This is an opportunity to experience and capture the delights of Autumn in an area of the Highlands that undoubtedly ranks as one of the top locations in the whole of Scotland for autumnal colour. Accommodation will be in the Balnearn Guest House in Aberfeldy, which is about 30 miles North of Perth and 14 miles West of Pitlochry. There is easy access to some of the finest mountains, glens, woodlands, lochs, rivers and waterfalls in the Central Highlands. To the West lie Loch Tay, Kenmore village, Falls of Acharn, Taymouth Castle, Killin and the Falls of Dochart, although the most spectacular colour is often to be found around L. Tummel, L. Rannoch, L. Faskally, the wooded Pass of Killiecrankie and in Glen Lyon, which some rate as one of the finest in Scotland. The Queen's View is one of Scotland's most photographed scenes - a viewpoint that looks westwards along Loch Tummel, with the near perfect conical peak of Schiehallion as a focal point. Both Loch Tummel and Loch Rannoch have roads on north and south shores, allowing for good circular tours and giving the best opportunities at different times of day. The eastern edge of Rannoch Moor provides a more wilderness location where the colour lies in the moorland grasses rather than in the trees. Within walking distance of the guest house, is the beautiful wooded gorge known as the Birks of Aberfeldy, made famous by the writings of Robert Burns and a favourite haunt of photographers at this time of year.

Apart from wonderful colour, dramatic and varied moods are often experienced at this time of year - morning mist, stormy skies, rainbows and frost are highly likely and even the first snowfall of winter on the mountains is not uncommon. Travel during the trip will be by hired minibus.

Cost: £810 (covers accommodation, all meals, packed lunches, transport during the trip, tuition).

Book directly with Light and Land: 01432-839111;
www.lightandland.co.uk

For future courses watch

www.dmcewanphotography.co.uk



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 discussion **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.

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 Photostore, 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 above)*. 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

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