

photoWORLD

Vol 1 No 5
Summer 2005



KONICA MINOLTA

Photo by Barbara Nash

10% off repairs and servicing for Photoworld club members

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

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Club Checks

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Club Check tests include shutter speed accuracy, aperture accuracy, metering accuracy, and focusing accuracy. They also include checks for correct electronic operation,

film transport, AF operation, self timer, flash synchronisation and all other key operational aspects of the camera. External cleaning of camera and lens is undertaken, along with loose dust removal.

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

Direct Repairs

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

You can also send items directly to the service department for repair estimates outside this scheme. Konica Minolta Photo Imaging (UK) Limited will accept equipment directly from readers and provide estimates, it is not necessary to go through a dealer. If the estimate is not accepted then a charge of £8.22 is payable for return.

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

Information on this page is printed in each issue for your benefit – please use it.
Call 0870 242 1222 Option 3 for service!

Extended Warranty

The **Minolta Extended Warranty Scheme** is available on new equipment. However, you may be able to take out a warranty on a camera which has just been repaired, or overhauled. The warranty is an optional extension of the usual six-month repair guarantee to a full two years. This offer is administered and underwritten by Domestic &

General Insurance Company. Some parts for older models are now no longer available, and Konica Minolta have to restrict these warranties to the list below. If your equipment is more recent, but now out of warranty, call the Service Dept for advice on 0870 242 1222 Option 3. If you wish to find out more about the warranty terms, ring Domestic & General's Helpline on 0181 944 4944.

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

Please enquire to the Service Dept about earlier Konica products. We shall be publishing details for Konica owners in future *Photoworld* editions.



KONICA MINOLTA EXTENDED WARRANTY SCHEME

SLR BODY

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Zoom 115
Zoom 125
Zoom 150
Zoom Pico
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F-25, F-35BF
F 35ST Super

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3600HS
5400HS
1200AF Macro

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MS 100-300/5.6-6.7
MD 35-70
MD 70-210
MD 50/1.7
also 220X flash

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GX-2, GX-3, GX-4. Vectis
S1, S-100, V lenses
400RF, 22-80, 50 macro,
28-56, 25-150, 56-170,
80-240, SF-1 flash

DIGITAL

Dimage 7, 5
Dimage S304
Dimage E203
Dimage E201

Dimage RD-3000

Dimage RD-175

Dimage 2330

Dimage 2300

Dimage V

Dimage 1500EX

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Scan Elite, II

Scan Speed

Scan Dual, II

Quick Scan, Plus

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Spotmeter F
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Autometer III, IIIN
Autometer III Flash

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12x50W, 7-15x35,
8-20x50, 8-22x27,
10-30x27, Pocket
8x25WP, Pocket
10x12WP, 8x25FM,





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photowORLD

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Who's Who @ Konica Minolta Photo Imaging UK and the Photoworld Club

The headquarters of Konica Minolta Photo Imaging (UK) Ltd are the former Konica offices at Feltham, Middlesex, close to Heathrow Airport, the M25 and London. In the most recent changes, warehousing has been moved from Milton Keynes to Feltham. From 1980 on, Minolta (UK) Limited was based in Milton Keynes and the **Service Department** remains there.

For Club members, your two most important contacts remain at Milton Keynes on a new 0870 telephone number:

Bernard Petticrew is Technical Support Manager, and has a database of information on Minolta products going back to the SR system and beyond. Bernard's personal knowledge of the earlier systems is unrivalled. He is also now able to supply replacement instruction manuals. His phone line is 0870 242 1222 Option 4.

John Baker is Service Centre Manager. You should contact John

with any queries about repairs or service in progress (it is not necessary to telephone before sending equipment in for a Club Service Check). He is on 0870 242 1222 Option 3 – alternatively, email service.help@ph.konicaminolta.co.uk.

The Konica Minolta Photoworld Club continues to be free to subscribers to *Konica Minolta Photoworld* (formerly *Minolta Image*). For membership queries or advice on photo technique and camera use, call **David Kilpatrick** on 01573 226032 or email iconmags3@btconnect.com.

Paul Genge, who has dealt with digital technical help in the past and will be known to many readers, is now Product Manager of Konica Minolta UK, and digital help lines are 0870 0104107 for the UK, 1850 946478 for Eire. Feltham is now HQ for both the UK and Southern Ireland.

The address for Konica Minolta Photo Imaging (UK) Ltd is:

**Plane Tree Crescent
Feltham**

Middlesex TW13 7HD
and the main switchboard number is 0208 751 6121.

We shall keep you updated on services for owners, contact names and telephone numbers. Please use the Konica Minolta web site, if possible, to look for solutions before calling directly.

The Photoworld Club

The Minolta Club of Great Britain was founded in the mid-1960s by Japanese Cameras Limited, and published its magazine *Photoworld* until shortly after the formation of Minolta (UK) Ltd, when the title was changed to *Minolta Image*.

With the merger of Konica and Minolta the magazine has been returned to its original name and the club is now the **Konica Minolta Photoworld Club UK**.

Organisers **David and Shirley Kilpatrick** are independent of Konica Minolta Photo Imaging (UK) Ltd and are directors of Icon Publications Ltd, based in the Scottish Border town of Kelso.

You can email David via iconmags@btconnect.com, or telephone 01573 226032 during office hours, for subscription help and general photo advice.

Web sites and email

There are Konica Minolta web sites operated in the UK, Europe, the USA and Japan. The correct web address to use is: <http://www.konicaminolta.co.uk/> but since the merger the sites continue to develop, and separate areas still exist for Minolta and Konica. At the time of going to press you can also access www.minolta.co.uk and www.minoltaeurope.com directly.

Technical support, software and firmware downloads, product news and information are all available on-line.

You can download digital camera samples taken by David Kilpatrick by visiting <http://www.pbase.com/davidkilpatrick>. You may need a password to access the galleries – this is **hypo1** or **hypo**.

There are Portable Document Format versions of articles of interest

to members available free on the Icon Publications Ltd direct web site – www.iconpublications.com. The password for printing any locked PDF files is normally **hypo** or **hypo1**.

There is also a European owner club site called **Konica Minolta Photo World** which requires registration (a simple process of filling in an on-screen form) to use. This is at: www.konicaminoltaphotoworld.com and is available in English, French and German. There are monthly competitions which can be entered on-line, together with all the latest product information, a range of technical background articles and some profiles of Konica Minolta users.

You can join a Minolta discussion group at www.yahooogroups.com; fill in Yahoo membership, which is free, and you will find this group founded in 1998 now has nearly 5,000 members.

There is another Web Minolta mailing list called the Minoltians, available at www.theminoltians.com, with on-line galleries.

Copies of manuals

Bernard Petticrew is once again in charge of the archive of instruction manuals which can be supplied to replace missing ones. While some older camera manuals may be available, others are not and it is essential to telephone first.

Compacts – £3.50

SLRS – £5

Digitals – £10

Call him on 0870 242 1222 option 4 if you need a replacement manual.

Technical Help

Digital – UK 0870 0104107
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Camera Manuals

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A summer of good news – and a bright future for the Dynax SLR system



Welcome to the Summer 2005 edition of *Konica Minolta Photoworld* magazine! As ever, while looming deadlines face your editor and club director, the town outside the office door is partying in the usual manner of Scottish Border civic weeks. We would be able to gather valuable fertilizer for the garden if the council didn't send a wash-and-wipe vehicle down the lane the moment the horses have passed. At times like this, sitting in front of a computer screen is really not right. We should be out there photographing the riders and flag-waving, pipe bands and torchlight processions.

Using the Dynax 7 Digital for a few months has changed our shooting habits. Now, the camera is picked up the moment anything strikes for a shot – no need to think about whether the right type of film is loaded, or indeed about the cost of the film or processing. Along with the Dimage A2, it goes everywhere.

In June we had a true dilemma. Work demanded that we tested a certain make of 11-18mm lens for digital SLRs, which wasn't available for loan in Minolta-AF fit. Since Konica Minolta will shortly have a lens with an identical focal length range, I was keen to try it. But we had to use it on a different make of DSLR.

Visiting Prague for a few days, the final solution was the A2 and our 'other' DSLR with the test lens. What a difference! The colour from the Konica Minolta camera is just so much more natural. The Dynax 7D, which was left behind on this occasion with much regret, is even better than the A2 for colour – especially when shooting JPEGs or using *Dimage Master* for raw file conversion. It was depressing to process the raw files from the other make of camera and think what they would have been like if shot on the Dynax 7D instead. One big difference was the sky colour, another difference was grass or foliage colour, and a third difference was skin colour. Konica Minolta CXProcess III just seems to have all these nailed, and I can honestly say I would rather use a 6 megapixel Dynax 7D than an 8 megapixel alternative any day. Colour, tone, light and shade and the 'feel' of the picture are too important, and the D7D has spoiled me when it comes to judging other DSLRs.

As for Prague, what can be said? For decades a place which few people travelled to, it is now very easy to reach inexpensively and standards all round are far better than guide books written in 2002 indicate. It is a colourful, relaxed, friendly city on a human scale and joins Venice and New Orleans in our list of 'best places to visit with a camera'. An official permit sticker to take photographs in almost any building – museum, church, castle – costs a minimal fee and then you and your camera are welcome!

A bright future

Seeing the economic expansion so obvious in Prague revived our optimism. It may be absent in Britain much of the time, but there's a big world out there and a great future. On our return, the news of the Dynax 5 Digital came through and it was immediately clear that Konica Minolta now has a lower price DSLR with unique features. Since it shares the same CCD and processing system as the 7D, there is no risk in buying it as far as results go; handling will be very different with a lighter, smaller body and reduced scale of viewfinder and controls. Picture quality should be identical.

Then we received the news (right) about the joint DSLR development agreement between Konica Minolta and Sony. Higher end, or even lower end? 12 megapixel sensors? DSLRs at Dynax 3 prices? We can't tell but whatever the objectives are, it will be exciting and expand the market.

Your Minolta-AF lenses just became more valuable, of course. Used M-AF optics have been rising in price all year!

– David Kilpatrick

Konica Minolta and Sony to join forces on DSLR development

The following news reached us as this edition was going to press. With a press conference on Monday July 11th cancelled because of the London transport bombs, the news about the new **Dynax 5D** was delivered on the 12th by post, embargoed until the 15th. Most of you will probably have read about the camera but in this edition we give you the full run-down.

The later news – barely a week later – was that **Konica Minolta Photo Imaging, Inc.** and **Sony Corporation** have reached an agreement to jointly develop digital Single Lens Reflex (SLR) cameras.

"Taking full advantages of their respective imaging technologies and key devices, the two companies will develop and commercialize new digital SLR cameras based on and compatible to the Dynax lens mount", the statement declared.

"Konica Minolta has superb autofocus auto-exposure technologies nourished through development of the Dynax series from the age of film cameras, mechanical electronics technologies indispensable for SLR cameras, and sixteen million units of lens shipped worldwide.

"In addition, Konica Minolta has enthusiastically innovated cutting edge features, such as, for the first time, incorporating a CCD shift-type body-integral Anti-Shake technology.

"Sony has numerous technologies and devices essential for digital imaging equipment, such as CCD and CMOS imaging sensors, image processing technologies and lithium ion batteries. Moreover, Sony's strength in product planning, total design and high-density mounting have created a series of breakthrough compact and light digital imaging products. With products such as **Handycam** video cameras, and **Cyber-shot** digital still cameras, Sony has greatly contributed to expanding the digital imaging market.

"Both companies, utilizing respective unique technologies, will

begin joint development of advanced and feature-rich digital SLR cameras."

According to recent CIPA (Camera & Imaging Products Association) data, the digital SLR camera market reached 2.5 million units in 2004, and is expected to further expand to 3.6 million units in 2005. Konica Minolta and Sony see great opportunities and will aggressively promote their businesses in this growing market.

"Sony has powerful devices and technologies essential for digital cameras," said Tsuyoshi Miyachi, President and Chief Executive Officer of Konica Minolta Photo Imaging, Inc. "I am extremely excited to work with Sony. Together with Sony, we will endeavor to create new value in the field of imaging through increasing attractiveness of digital SLR cameras where we are strongly focused."

"We are excited to co-develop new products with Konica Minolta's advanced camera technologies represented by its Dynax series and our digital audio visual technologies," said Yutaka Nakagawa, Sony's Executive Vice President and Personal Audio Visual Network Company NC President. "Sony will further strengthen its digital imaging business through creating new market opportunities within the digital SLR camera field."

At the time of the release Paul Genge of Konica Minolta Photo Imaging (UK) Ltd was not able to make any further comment.

It is, however, clear that the statement mentions digital SLRs specifically and refers repeated to the lens mount and the existing user-base of 16 million AF lenses sold since the system was launched in 1985. It doesn't imply any crossover at consumer point and shoot or EVF camera level, and only points to the joint development of future DSLRs using the Minolta-AF mount and Sony sensors.

Anything else is pure speculation and we must wait to see what *Focus*, PMA and *photokina* 2006 reveal.



Dynax 5D: full spec in a light, compact body

Priced at only £649.99 retail with a brand new 18-70mm AF DT zoom, the 5D almost matches the 7D feature for feature – with some user-friendly extras the 7D doesn't have

In September, Minolta AF film system owners will have a new decision make about upgrading to digital, and Dynax 7D owners an even more difficult choice if they are considering a second body.

The new **Dynax 5D** is substantially lower in cost and reaches the market at roughly half the original new price of the 7D, £599 for a body only. Yet for this the buyer acquires exactly the same 6.1 megapixel CCD, the same award-winning Anti-Shake system, a similar range of file save options, shooting speeds and printing functions. The 5D even incorporates the High and Low Key shooting modes, ISO 100-3200 filmspeed range, and same shutter speed range as the 7D.

With a body 22% less in volume and feeling 'half the weight' with its glass reinforced plastic shell, the 5D nevertheless has a metal lens mount and strong darkchamber assembly, essential to ensure good alignment of CCD, mirrors, AF sensors, focusing screen and lens throat.

The controls have been simplified so that only a single fingerwheel is now fitted (at the front, near the shutter release) but a dedicated button switches this from Program Shift to Exposure Compensation, the two most widely used functions. It has a dedicated white balance button neatly set on the left hand control knob with comprehensive functions including Kelvins and Custom measured.

What's missing

It's easy to spot the savings in the 5D which might persuade a 7D owner to buy an additional 7D body at the new reduced price of £799, rather than a 5D at £599. The viewfinder is the single biggest difference, using a mirror-prism arrangement instead of the much brighter solid glass pentaprism of the 7D, and with a lower magnification. It does however show 95% of the frame, which is a good figure for this class of camera.

The internal buffer is clearly smaller, allowing just 3 frames at full resolution in RAW+JPEG shooting



It's 22% smaller by volume than the 7D, very light thanks to its GRP shell, and costs £200 less – the 18-70mm lens only adds £50 to the price when bought as a kit. The 5D has a familiar control layout, manual lift flash, and big rear viewing screen.



mode at 3 frames per second. This is a little faster in drive speed than the 7D which achieves about 2.8fps but for twice the number of frames. The USB 2.0 connection from camera to computer is rated at 'Full Speed' only; this is a deceptive term, because it refers to the original USB 1.1 maximum of 12Mbps (megabits per second – divide by eight to get a rough idea of transfer speed in megabytes). The maximum speed of USB 2.0 is called 'High Speed' and is 480Mbps. The 7D comfortably exceeds 'Full Speed' because it uses High Speed, limited by the CF card controller and the computer host.

There are other minor limitations; exposure compensation and flash compensation are in 0.3 EV steps, and auto bracketing in 0.3 or 0.7 EV for three frames only. The similar sized 2.5 inch rear screen is about two-thirds of the resolution of the 7D screen, with 118,00 pixels, and the maximum magnification when playing back an image is 5X compared to the 4.7X of the 7D. However, this relates to the screen dimensions, not the pixel pitch, so it's actually about the same as 3.5X relative to the 7D function.

The flash system claims wireless remote operation but we don't yet have any idea whether this is a fuller implementation than the 7D, which is fairly restricted in flash functions (in common with most DSLRs). There is some hope the flash system may actually be improved, and better than the 7D. The synch speed is the same 1/125 with AS enabled or 1/160 with no AS, and the shutter is the same 30 seconds to 1/4000th low-momentum type. Konica Minolta engineers told me at photokina 2004 that a fairly light, slow-moving shutter was required to avoid incorrect triggering of AS responses.

The 5D uses exactly the same lithium battery as the A2 and 7D, the NP-400 type, which is good news. It also manages to squeeze almost double the number of frames from each charge, with Konica Minolta estimating an even more generous

possibility of getting 700 RAW shots from a single NP-400. It is not apparently possible to fit a high capacity battery grip, or vertical grip; no such accessory has been announced.

There is no PC flash sync socket, and no on-body AF illuminator – unlike the 7D you must fit a flash unit to get AF in the dark. There is no indication that the rear screen auto rotates information, but it can auto-rotate image files, and its displays include the same histogram/clipping information that is found so useful on the 7D. The 'hard control' main and flash exposure compensation found on the 7D's left hand top control knob is entirely absent, replaced by on-screen control of a much simpler type.

The 5D makes no mention of a mirror lock-up mode but does have 2 second and 10 second self timer options as well as the usual continuous and single frame drive.

There is a little less information visible in the viewfinder, in a simplified form, but it provides all you need to know. The Anti Shake display is placed below the screen where it may be more easily seen. The viewfinder screen does not appear to be interchangeable, and no mention is made of this in the specifications.

Overall, the functions and features trimmed to make the 5D are those which are most likely to confuse or cause errors. It has been made more foolproof. In experienced hands, some of the extra features described below may make it more versatile than the 7D – especially the sRGB colour modes and the new Colour Filter function.

What's extra

The main difference between the 7D and 5D lies in the mode control dial and memories. While the 7D has three memories which can be customised to suit different photo tasks, and a shortcut button as well, the 5D omits these and replaces them with a set of pictogram-coded Subject Modes.

Auto Recording (the green P setting) is the same deadly trap which over-rides your preferences such as Extra Fine JPEG or RAW shooting and produces standard JPEGs with sharpening and sRGB space. On the Dimag A2 there is no lock to prevent this setting being nudged into place accidentally; on the 7D, there is a central push-unlock button which fixes the mode dial firmly at each click. There is no visible lock on the 5D.

The 5D rear screen not only rotates information for vertical viewing, it also rotates images automatically.



The rear of the 5D shows a simple On/Off switch identical to the 7D, and the same array of four buttons to the left of the large screen. The right hand side is very different with one Function button, one \pm button, AE Lock doubling as Slow Sync when flash is used, and no rear control wheel. The rockerpad is also simplified in operation. Left: a big hand for the 5D – we think Konica Minolta found a very handy chap as a model for this shot...

P, A, S and M need no introduction and the Pictogram modes are also very familiar – **Sports Action**, **Portrait**, **Landscape**, **Sunset** and **Night Portrait**. It is good to see both button-press Slow Speed Sync and dial set Night Portrait provided on the camera, which combined with a decent power (GN12/m at ISO 100) built in flash allow plenty of adjustment for fill-in and low light effects.

Customisation is possible, though without the instant recall of memory settings, and the camera has Zone Matching for High and Low Key like the 7D. This must be implemented more easily, we hope, for the benefit of beginners. Depth of field preview is retained.

Along with the **Digital Subject Programs** (Pictogram modes) comes a set of dedicated sRGB space colour renderings. These are not 'profiles' – the camera only shoots JPEGs with two types of colour profile, sRGB or AdobeRGB. AdobeRGB is a wide colour space fairly close to the maximum the CCD can record. sRGB is a smaller colour space which makes common colours appear more vibrant. A kid's box of six poster paint primaries is a 'small colour space' while a shade card of 1600 sewing threads is a 'large' colour space. It is a mistake to think that AdobeRGB images will look more colourful than sRGB, in fact it works the other way round; AdobeRGB is better able to record extremely saturated colours when they are there

Colour Filter Effects are controlled by the White Balance knob, with 19 steps of Magenta/Green colour compensation – far more intuitive as an adjustment than the 'Hue' setting of the 7D, accessed via screen menus. If this is the case then the White Balance of the 5D is an improvement over the 7D. However it is possible this CC correction is menu set. It still looks like a small improvement but one which a firmware upgrade could easily add to the 7D.

File qualities

All these sRGB variants produce different results when the camera saves JPEG files, but the raw .MRW file is not affected directly and the choice of colour treatment can be altered later using raw conversion software. The filetype extension saved in sRGB mode is .JPG, and this is recognised by third party devices such as iPod Photo and PictBridge printers. When **AdobeRGB** is selected as the colour profile, JPEGs are saved as .JPE extension files. There is no difference except the colour profile, but PictBridge printers and many devices will not see or use .JPE files. This is because they are sRGB devices and would display or print them incorrectly.

Like the 7D, the 5D has long exposure noise reduction which will make a dark-field exposure first to identify pixel level noise, and then subtract this from a final subject exposure, for times longer than 1 second.

The 5D does include a new LSI circuit and the CCD is obviously the latest of its kind, though essentially the same type as the 7D. In the case of another major make using the same Sony CCD type lab tests have shown that the balance of detail, moiré

Like the 7D, the 5D requires HS-D type flash units. These add AF Illumination which is absent from the body itself.



to be recorded, but sRGB makes less saturated colours look stronger.

The 5D has a stack of sRGB profiled colour modes:

Natural is normal sRGB

Natural Plus is sRGB, with colours boosted to resemble a certain popular slide film

Portrait is sRGB with colours adjusted to resemble professional colour negative film

Landscape is sRGB with the conversion making fuller use of green to blue colour space

Sunset is the same, but emphasising red and yellow values

Black and White is sRGB with full desaturation, and will be interesting to test, in comparison with desaturation during raw file conversion and various **Photoshop** methods – of course, only the JPEG file is converted to mono, and the raw file still contains data to recover a full colour image

Night View is an sRGB mode which doesn't appear to have a matching Digital Subject Program, and we look forward to seeing exactly what this does

Night Portrait presumably combined Night View with enhanced skin tones

The White Balance control knob of the 5D does not offer anything radically new – it has four positions, and a central adjustment button, just like the small control of the 7D but improved ergonomically. There is an implication in the specs that



suppression, noise reduction, and sharpening changed from one generation to the next with progressively lower cost bodies using the same basic sensor but showing improvements. It is fair to say that within the Minolta range during the development of the Dynax models, much the same often happened – a newer, more basic level model might have superior AF to an earlier pro model.

Until detailed tests appear from the leading digital labs such as Anders Uschold, we won't know if much has changed with the 5D – whether for example Konica Minolta has adjusted the *CxProcess III* parameters to provide more basic sharpening but allow moiré artefacts through. We don't know if the Anti Alias filter is similar in strength. However, we do know that the raw .MRW format produced by the 5D creates an image 8.8mb in size and a standard JPEG about 1.8mb, and these figures are identical to the 7D. The new .MRW files are not identical though, and require a software update to *Dimage Master* (to version 1.1, downloadable in August 2005) or the use of the new *Dimage Master Lite* provided with the camera to convert.

It remains to be seen whether this is just a matter of having all the right special sRGB profiles in place, leaving programs like *Adobe Photoshop Elements 3.0* and *Photoshop CS* still able to read the 5D raw files just as they can the 7D.

Full specifications

We have printed for those with good eyesight the full spec of the Dynax 5D. Until the camera is actually in our hands more comment can't be made – and a cancelled press conference in the wake of the London tube and bus bombs prevented a hands-on first look.

Read the photo press, who will

be enthusiastic about the 5D because it incorporates unmodified, full Anti Shake and loses none of the key functions of the 7D. The one thing I hope they will pick up on, but will probably fail to see, is the very superior colour rendering given by the Dynax Digital cameras compared to others which have used the same 'engine', the 6.1 megapixel CCD. Tests of resolution, shooting speed and noise levels seem to be all that most reviewers can handle; tonality, colour, skin tones, the dimensional quality of the images and the impact of the final print are often ignored.

One thing the Dynax 7 Digital excels at is direct card-to-print from in-camera JPEGs, and PictBridge results by the same process. We can expect the Dynax 5D to match it and more with the Digital Subject Programs using their special variations of the CxProcess III and sRGB renderings.

The RAW+JPEG function enables you to capture shots in raw .MRW form with the ability to fine tune contrast, colour rendering, exposure and sharpness later on yet also have a customised JPEG file in your chosen colour space with entirely different settings if you like. Many users actually use the JPEG as a reference when doing their raw conversion, especially if using *Photoshop Camera Raw*. If you are able to use the Digital Subject Programs when shooting RAW+JPEG, the 5D will be an amazingly versatile camera. We shall see!

The 5D body will be available in September at £599.99 inc VAT SRP, and a kit with the 18-70mm f3.5-5.6 Konica Minolta AF DT Zoom (D) will cost £649.99. This lens alone will be priced at £110, so the saving is substantial. See the next page for the three new lenses due in September. – *David Kilpatrick*



DYNAX 5D

CAMERA TYPE	Digital SLR with built-in flash and interchangeable lenses
LENS MOUNT	Minolta A-type bayonet mount
IMAGE CAPTURE	
Image sensor	Interline primary colour CCD (23.5 mm x 15.7 mm) with interlace scan
No. of pixels (approx.)	Total: 6.3 million, Effective: 6.1 million
Sensitivity	Auto, ISO 100 / 200 / 400 / 800 / 1600 / 3200 equivalent
White balance control	Automatic, Preset (Daylight, Shade, Cloudy, Tungsten, Fluorescent, Flash), Custom, Colour temperature (2500 – 9900 k with 19-step Magenta / Green compensation)
RECORDING	
Recording media	Type I and Type II CompactFlash Cards, Microdrive, SD Memory Card*, Multimedia Card* * with optional SD-CF1
File format	JPEG, RAW (DCF 2.0 compliant, DPOF supported by printing functions in ver.1.1, Exif 2.21)
No. of recorded pixels	L: 3008 x 2000, M: 2256 x 1496, S: 1504 x 1000
Storage capacity (approx.)	L: 3008 x 2000 / M: 2256 x 1496 / S: 1504 x 1000 (with 512MB CF card in L / M / S size) STD: 277 / 470 / 926; FINE: 163 / 282 / 584; EXTRA-FINE: 82 / 145 / 314; RAW+JPEG: 39 / 44 / 48; RAW: 53
Colour modes	Natural, Natural Plus, Portrait, Landscape, Sunset, Night View, Night Portrait, Black & White, Adobe RGB, Embedded Adobe RGB. Except for Adobe RGB and Embedded Adobe RGB, all other colour modes use the sRGB colour space.
Image Quality modes	Standard, Fine, Extra-Fine, RAW, RAW+JPEG
Image Effect controls	Contrast / Saturation / Sharpness in 5 steps: +2, -1, -+0, +1, +2
Noise reduction	Available at shutter speeds longer than 1 s
Delete function	Single, multiple, or all frames in a folder / memory card can be deleted. Folders can be deleted in the File Browser.
PLAYBACK	
LCD monitor	2.5-inch TFT colour, Total pixels: 115,000
Playback mode	Single-frame (Image only, Image and information), Histogram with luminance limit display, Index (4, 9, or 16 frames), Enlarged playback (up to approx. 5x), File Browser, Slideshow, manual and auto rotation
AF SYSTEM	
Type	TTL phase-detection system Sensor CCD line sensors (9 points, 8 lines with centre cross-hair sensor)
Sensitivity range	-1 EV ~ 18 EV (at ISO 100 equivalent)
Main functions	Wide AF area, spot AF area, and 9 local AF areas with Focus Area Selection. AF-A / AF-S / AF-C / DMF. Predictive Focus Control (with moving subjects in AF-A and AF-C), auto-tracking focus-point display AF illuminator Available with built-in flash. Range: 1 m ~ 5 m
AE SYSTEM	
Metering type	TTL metering; multi-segment metering, Centre-weighted metering, Spot metering
Metering cell	14-segment honeycomb-pattern SPC
Metering range	+1 EV ~ +20 EV (+4 EV to +20 EV with Spot metering), (at ISO 100 with f/1.4 lens)
Exposure modes	Auto recording / P (with program shift), A, S, M, and Portrait, Sports Action, Landscape, Sunset, and Night Portrait Digital Subject Programs ±2 EV in 1/3 EV increments
Exposure compensation	Automatically activated with AF lock, available via AEL button
BUILT-IN FLASH	
Flash metering system	ADI / Pre-flash TTL flash metering
Flash compensation	±2 EV in 1/3 EV increments
Guide No.	GN 12 (in meters at ISO 100)
Recycling time	Approx. 3 s
Control	Manual (raise the flash to activate)
Flash modes	Fill Flash, Red-eye reduction (via pre-flash), Rear Sync flash, Wireless / Remote off-camera flash, High-speed sync available with Program Flash 5600HS(D) / 3600HS(D), Slow sync activated via AE lock button
SHUTTER	
Type	Electronically-controlled, vertical-traverse, focal-plane
Speed range	1/4000 s ~ 30 s, bulb
Flash sync speed	1/160 s (with Anti-Shake off), 1/125 s (with Anti-Shake on)
VIEWFINDER	
Type	Fixed eye-level system with roof mirror type pentaprism
Focusing screen	Spherical Acute Matte
Field of view	95 %
Magnification	0.83 x with 50mm lens at infinity, -1 m-1
Eye relief	Approx. 20 mm from the eyepiece, 16 mm from the eyepiece frame at -1 Dioptre (-1m-1)
Dioptre control	-2.5 ~ +1.0 m-1
DRIVE	
Drive mode	Single-frame advance, Continuous advance, 10 s and 2 s Self-timer, Single-frame advance bracketing, Continuous-advance bracketing
Continuous-advance rate	3 frames per second (approx.), Max. 5 frames (RAW), max. 3 frames (RAW+JPEG)
Exposure bracketing	0.3 EV / 0.7 EV increments, 3 frames
ANTI-SHAKE	
System	CCD-Shift mechanism
Anti-Shake display	Anti-Shake scale in viewfinder
Anti-Shake compensation	Approx. 2 EV ~ 3 EV decrease in shutter speed (Varies according to shooting conditions and lens used)
OTHER	
Other functions	Instant playback, Customisation, Zone Matching, Depth-of-field preview
PC interface	USB: Full-Speed 12Mbps data transfer with a USB2.0 compatible computer
Video output	PAL / NTSC (selected on the camera)
Operating temperature	0 ~ 40 °C / 32 ~ 104 °F
Printing output control	Exif Print, PRINT Image Matching III, PictBridge
Battery	Lithium-ion battery NP-400 Battery
No. of frames recorded	approx. 550 (CIPA measurement), approx. 700 (Konica Minolta measurement)
External power source	6 V DC (with AC adapter AC-11)
Dimensions (WxHxD)	Approx. 130.5 mm x 92.5 mm x 66.5 mm
Weight	Approx. 590 g** without batteries, memory card and body accessories.

Fast 35mm to be first new G (D) digital optic

The least expected focal length and aperture of all is to be the first in a newly designed range of Konica Minolta lenses.

In 2006, the AF 35mm f1.4G (D) will make a debut, the first fixed focal length top quality professional glass to be designed since the merger of Konica and Minolta.

It will cover full frame 35mm, replacing the former 35mm f1.4 G which was not a D (ADI, distance information) chipped design. It is also optimised for the extra high resolution needed in digital photography, and the demands of DSLRs for a more parallel light path and reduced internal flare.

The circular-aperture lens with very accurate DSLR flash exposure and excellent defocused image look (bokeh) is the type of optic normally only purchased by the top end of professional and advanced users.

On a camera like the 7D or 5D, it is more or less the same as the once-traditional standard 50mm f1.4 for film cameras. Experts think that Konica Minolta's decision to develop this particular lens first may be a hint that there is a high specification 'Dynax 9D' on the way. This was confirmed in early July at the Japanese press conference to launch the 5D and this lens, where for the first time a positive confirmation of a high-end pro DSLR research and development programme was given.

This new lens would make an ideal partner for such a camera, no matter whether the sensor was an APS-C size or slightly larger. The Anti Shake system makes it unlikely that Konica Minolta will introduce a full frame DSLR.

The news one week later that Sony and Konica Minolta are to collaborate on a DSLR programme only adds to speculation as to how such a high specification lens would fit in. One thing is certain – combined with the ultra-low noise levels of Dynax digital files at 1600 ISO, and the effectiveness of Anti Shake, a 35mm f1.4 lens optimised for digital use will extend photography into light levels where hand held cameras without flash were once out of the question. Do they have a special order from the intelligence services?



The new Konica Minolta AF 35mm f1.4G (D) lens is expected to go on sale in the Spring of 2006, cost to be announced. It accepts 55mm filters and specifications have not been issued for size and weight; there appears to be an M/AF of Focus Hold button on the side. It replaces the current 35mm f1.4 G.

Announced in our last edition, the new AF DT lenses made only for the Dynax digital bodies – *not* usable on full frame film – will be arriving in shops this autumn.

It is no secret that the 18-200mm f3.5-6.3 (D) and 11-18mm f4.5-5.6 (D) have cousins of a similar range from an independent lens maker. I have managed to test both, on two different other DSLR systems. Experience this year with a couple of other 'similar' Konica Minolta lenses (including taking the trouble to test the Konica Minolta models alongside the alien species) shows that Konica Minolta equivalents are far from identical and incorporate custom enhancements – totally different mounts, differences in internal baffles and mounting, differences in coating, and possibly different ADI chipping.

My advice would be 'wait for the real thing'. I expect the real thing to be very good. The 11-18mm should have perfect geometry at 11mm, not a waver or bend in sight on straight lines. Illumination will also be amazingly even.

The new low-cost 18-70mm I have no predictions for, but assuming it's not unlike the 28-100mm it will be far better than the money it costs. I've paid as much for a lens cap as the 18-70mm costs on a 5D! – DK



No performance predictions for the 18-70mm but at £50 with the 5D body, you can't go wrong. Go for the kit option if you can.

Expect the 11-18mm to be near perfect at its widest setting – which is what you will buy it for after all... order one in advance!

We predict that the 18-200mm will be praised for the lack of pincushion effect at longer settings, and a clean contrasty saturated image.

Zoom in as Makoto Tamada zooms past



**The Konica Minolta DiMAGE Z5.
With 12x Optical Zoom and
Anti-Shake technology.**

- 35-420mm* Optical Mega Zoom high quality GT APO lens
- CCD-Shift Anti-Shake system for clear, crisp shots without a tripod
- 5.0 Million effective pixel resolution
- 2.0-inch LCD monitor
- Rapid AF with Predictive Focus Control
- High-resolution, shake-free movies for playback on TV
- Compact body, with fast response

*35mm equivalent zoom lens range



DiMAGE Z5

www.konicaminolta.com/dimage

The essentials of imaging

8 megapixels in a slim X body – with totally new Anti-Shake system

The highest resolution camera of its kind, the new slim Konica Minolta Dimage X1 is the tenth X model to be produced and uses a true 8 megapixel 1/1.8 inch CCD, for native uninterpolated files up to 3264 x 2448 pixels in size.

It also uses a new Anti-Shake system which takes advantage of the extremely light folded path 3X zoom lens assembly to move the entire lens. This leaves the CCD firmly mounted, but has the same performance as the piezo-actuated AS systems of the Dimage A2 and A200. Unlike cameras which move a single lens element or a lens group to counteract shake, this system retains the full optical performance of the 7.7-23.1mm f3.5-3.8 lens (37 to 111mm equivalent).

A new Super Macro mode allows close-ups to 5cm which cover the same field as a 35mm camera used at 1:1. A very large 2.5 inch 118,000 pixel screen is used for composition and playback, and a recharging multi-function cradle has computer and TV connections. The screen has an Extra Bright mode for sunny conditions, and is protected by an acrylic panel. The entire metallic body is the slimmest ever at under 20mm, and the storage card format is the familiar SD/MM.

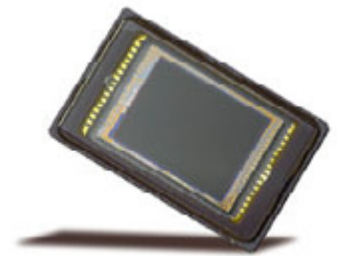
The X1 comes with Dimage Master Lite, but also has Kodak EasyShare software which is ideal for the less technical user. Direct printing is compatible with EXIF Print, PIM III and PictBridge. The image processing internal to JPEG is handled by CXProcess III, as used in the Dynax 7D, which yields good skin tones and natural colours in a film-like look. File size can be set to 2560 x 1920, 2048 x 1536, 1600 x 1200 or 640 x 480 for economy and speed if required.

Normal shooting is about one frame every two seconds at full 8 megapixel resolution, with a buffer maximum of three shots in sequence.

ISO speeds are from 50 to 200 manual or auto set up to 160, and the shutter speeds are 1-1/1250th. It has auto white balance plus Daylight, Cloudy, Tungsten and Fluorescent and the built-in flash has pre-flash TTL exposure control. AF can be five-point or spot, and metering either 300-point integrated or spot.

The X1 will not record raw or TIFF files, only Fine/Standard/Economy JPEGs in Color, BW or Sepia with

DiMAGE X1



The CCD stays still for Anti-Shake – the lens assembly moves instead.



Top: the X1 is understated in the extreme from the front, in black version. Above: silver version on docking and charging cradle. Below: underwater housing!



three levels of contrast and sharpness. Its movie capabilities are good, shooting 640 x 480 video at 20fps with mono sound for an unlimited time (until the card is full) and allowing use of the optical zoom during shooting. Anti-Shake will operate during filming, and a Night Movie mode is featured. Movies are recorded in the JPEG-based .MOV format which can be played back using QuickTime.

The NP-1 lithium-ion battery is expected to last about 150 shots normally. USB connection via the cradle is 2.0 compatible but only supports 12Mbps transfer, not High Speed.

The X1 is a particularly good looking camera with large, well designed controls and a brand new improved optical system to match the extremely high resolution of the sensor.

For users, the main restrictions are on speed of operation (at full resolution) and ISO sensitivity. For the lowest noise results it will certainly be desirable to set the X1 to ISO 50. There is no optical viewfinder, and composition is always done using the rear screen. It will suit some users well, depending on eyesight; long-sighted users will need reading glasses. We can't tell whether it has a tripod bush or of the Anti-Shake (claimed to work well to 1/6th of a second at wide angle setting) can be turned off. At a price of just £299.99 in stock from September, the X1 is destined to be a very popular seasonal gift. The X60 remains the only other current X model, priced at £229.99.



photoWORLD gallery

Earn Konica Minolta film, inkjet paper & CD-R media with your pictures



Water and reflections form the theme of our opening spread for this Gallery. No matter what the weather is like, you can always find good shots near water!

You may now enter pictures taken on Konica equipment as well as Minolta, and this is retrospective – vintage Minolta pictures were always eligible, and the same goes for vintage Konica.

You may also enter pictures from other camera brands made on Konica films and (if colour negative rather than slide) processed and printed by a Konica photofinisher, normally a High Street mini-lab using Konica paper and chemicals. See the new entry rules on page 12.

Each picture used will receive a prize of Konica Minolta supplies – £6 35mm slide film, 35mm colour negative film, inkjet paper or CD-R media. Film entry winners will be sent films, and digital winners will be sent paper or CD-Rs (or both). The prize packs are at the discretion of Konica Minolta Photo Imaging (UK) Ltd.

As always, all entries remain your own property and we require only single rights use in the context of the *Photoworld Gallery* pages. Slides are returned (you must send return p&p); prints and digital entries are only returned if you ask for them to be, and enclose return p&p.

Left: Chris Mole submitted three really excellent Venice shots, all themes on reflections and contrasts. We have only selected one for use with some regret! Dimage A1, 1/200 at f4.5, 50mm focal length equivalent, ISO 100. Right: Barbara Henry's shot of a mute swan in Scalloway Harbour, Shetland. Dimage A200, 200mm equivalent, ISO 50, 1/400th at f4.5.





Above: David Jenkins of Ebbw Vale took this lovely environmental portrait of his neighbour Billy Goode tending prize dahlias. The original is on 100 speed slide film shot with an X-700. We would like to see more pictures of people and fewer landscapes or travel shots; there are too few everyday images of people published at the moment, and the future will look back on little but celebs and news images in the papers. Photo magazines are full of long exposures of one beach in Cornwall and sunrises at Bamburgh, studio shots and set-ups. Real pictures are rare. Right: Peter Karry documented Thai kick boxing using flash and ambient combined, again on slide film with a manual focus Minolta.

Gallery Rules

You may enter a maximum of three slides, three prints and three digital images every quarter. Slides must be in non-glass mounts, clearly labelled with your return address on each slide, and protected in a plastic sleeve or wallet. Prints must be no larger than 12 x 8"/A4, on glossy photographic paper NOT inkjet paper, unmounted, with name and address and caption details on the reverse. Digital images should be on a Mac/PC readable CD-R, in RGB JPEG or TIFF form, file resolution set to 300dpi and should be a minimum of 1600x 1200 pixels in size. A printed contact sheet, or reference prints, must accompany your CD.

Slides must be accompanied by return post and packing; prints and

digital entries should be accompanied by return post and packing only if you require their return. Otherwise, they may be filed or destroyed as seen fit. Konica Minolta Photo Imaging (UK) Ltd and Icon Publications Ltd accept no financial responsibility for the receipt, safety or return of entries.

We suggest entries are sent in within two months after receiving your magazine at the latest, but it's best to enter shortly after getting your edition. You may send digital entries consisting of high quality JPEGs from digital camera or scanner to iconmags@btconnect.com stating 'Photoworld Gallery Entry' in your email subject header, and including your postal address and all caption details in your email.



Try black and white – we'd like to see more

In Icon's two pro/semipro magazines, *Master Photo Digital* and *f2*, we have recently been able to print complete sections in black and white. Mono is extremely popular professionally and with the buying public for portraits, with agencies for ad shots, and of course for fine art prints.

The standard of black and white single ink reproduction from our printers is now quite amazing compared to the way it looked years ago. New methods make it look every bit as clean as 'four colour mono' which has been popular with publishers trying to beat the flat grey look which was once associated with plain black ink.

By using Konica Minolta VX400 film, you can send to labs like Lab 35 of Milton Keynes, and get black and white which actually processed and printed on the same machines as normal colour film. There is no extra cost and the results are stunning. These two pictures are not Gallery entries – they are here to encourage you to try b/w!



Ailsa Kilpatrick used chromogenic black and white 400 speed film for both these shots taken on the island of Iona, using a Minolta Dynax 7xi with 35-200mm AFxi lens. This lens is one of our favourites and has subsequently proved itself well suited to the digital Dynax 7D as well as to film. The films were processed by Lab 35, and 'professional' resolution scans (17 megabytes, RGB) ordered on CD along with the prints. To reproduce these well, we have converted the monochromatic RGB image to Greyscale. The new Dynax 5D has a black and white mode which allows you to shoot a direct mono JPEG, but you can also save a raw .MRW file in case you want a colour version as well. We welcome black and white print portfolios or single entries.



Stitching up life – a 70-shot

Magnar Fjørtoft used his Dynax 7D and 400mm f4.5 Apo G lens to create a 120 megabyte composite

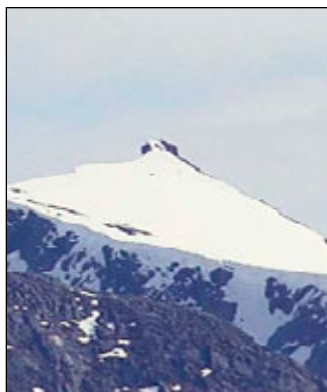


The enormous interest in the new 5D reflects that we trust Konica Minolta and the great cameras and lenses they make. But did you know that the new 5D is capable of making 120mb pictures – yes, you are right, 120 MEGabyte. I did this with my 7D, which shares a similar (maybe the same) 6.1 Mp CCD-sensor as the 7D. The 5D should be fully capable of making pictures like this too.

As you already have figured out, the secret is putting together lots of single pictures. For years I have wanted to make a really detailed picture showing the view from my garden. The goal was a 2 x 1 meter panorama showing details at the

level of 150dpi. But with a Minolta Dimage 7, and later the A1, this was out of question. The distance to my scene is more than one kilometer. When I got my 7D, the situation changed. Actually, the full size picture shows detail at 200dpi at 100 percent print size – good enough for an inkjet print which can be viewed from a few inches away.

I mounted my Minolta Apo 400 mm lens on a sturdy tripod, put my 7D behind the glass, and shot about 70 different pictures – all in portrait format. The camera was manually operated to avoid tonal differences and colour shift: manual shutter time, aperture, white balance etc. The raw



The size of the original KonicaMinolta 7D photograph is about 120mb. This mountain is more than 15 kilometers away. Nobody skiing today!



This van is more than one kilometer away. Everybody recognizes it as a VW with camper roof.

ot digital mega panorama



No problem to read this traffic sign 1.2 km away. These blow-ups are the same size as on the final 1 x 2m inkjet print.



William is painting his house today. He lives "just" 2 km away! Seems like he is doing a decent job. Note his new aluminium ladder.

About the photographer and the view

"The picture shows the view from my garden in Tingvoll, a community with about one thousand inhabitants in the northwestern part of Norway, not so far from the small cities Molde and Kristiansund", Magnar tells us. "Tingvoll surrounds a small bay along the Tingvollfjorden. The picture shows the view across this bay, named Tingvollvågen; the snow covered mountains in the background reach about 1800m above sea level, close to the western part of the national park Trollheimen. The mountains lie in southern direction, on the southern side of the Tingvollfjorden. During midwinter the sun just crawls a few solar diameters above the highest peaks. I love this view."

Magnar describes himself as a family man with wife and two girls, running a small book publishing house, writing books, teaching media and communication and a 'curious all round photographer who uses Konica Minolta gear'. His web galleries can be seen at www.abraforlag.no and www.astroweb.no – but are in Norwegian



Editor Shirley Kilpatrick was lucky enough to win tickets to the Edinburgh Live8 concert through their phone lottery system – 20 years after being at Wembley for the original Live Aid. David shot the panorama using the 'acceptable' Konica Minolta Dimage A2 – see story.

Making a panorama on the fly: Live8 Edinburgh

continued from p16

files were converted to 8 bit TIFF files with *Dimage Master* software, which I find very useful for this kind of work.

The finished picture consists of three overlapping rows of single pictures. Each row is put together from approximately 20 single pictures, but not using the entire shot. The overlaps are complex like a jigsaw. The pictures were put together manually with *Adobe Photoshop*. This process took about two hours, and I tried to merge the pictures along dark areas with weak details. It is impossible to tell where the pictures merge, even when viewing the 2 x 1 meter print from as close as the focus of my eyes allows me to go.

Well, you can study the picture, with four 100% crops from the original file, just to inspire all 7D owners around who wants more pixels. I think the new 5D will be as capable.

I think I have to make a new picture to get it all right. Why? Of course I have to wait for more exciting light. But the main blunder is that I did not align the tripod 100 percent with the horizon. This causes the houses to tilt in different directions on the left and right side of the image. I am learning by doing (it wrong). The next time I also will convert the raw files to 16 bit TIFF files before putting it all together with *Photoshop*. – *Magnar Fjærtøft*



The conditions at a stadium concert late in the evening are not ideal for shooting a panorama, and this shot was unplanned. For a brief period, the light was adequate and the stadium was relatively full, without too many people getting up and standing.

I was using the A2 at ISO 200, shooting at f3.5 and 1/50th, with the lens at its widest 28mm setting. Though I had fixed the exposure on manual, I omitted to set manual focusing and for a couple of the images, the focus is not perfect. The stitching was done by an auto stitch

utility on our Mac G5 – either *Stitcher* or *PhotoVista* will do much the same job. It is better to use software such as *Panotools* which allows corrections for specific lenses and includes the A2 in a database of models.

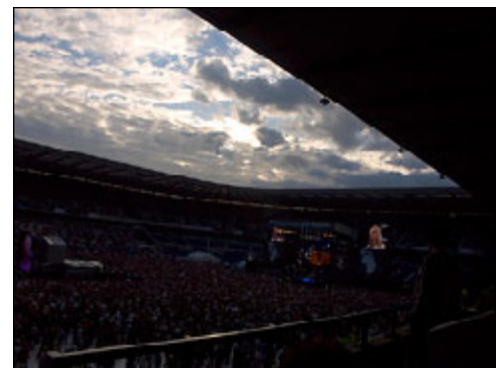
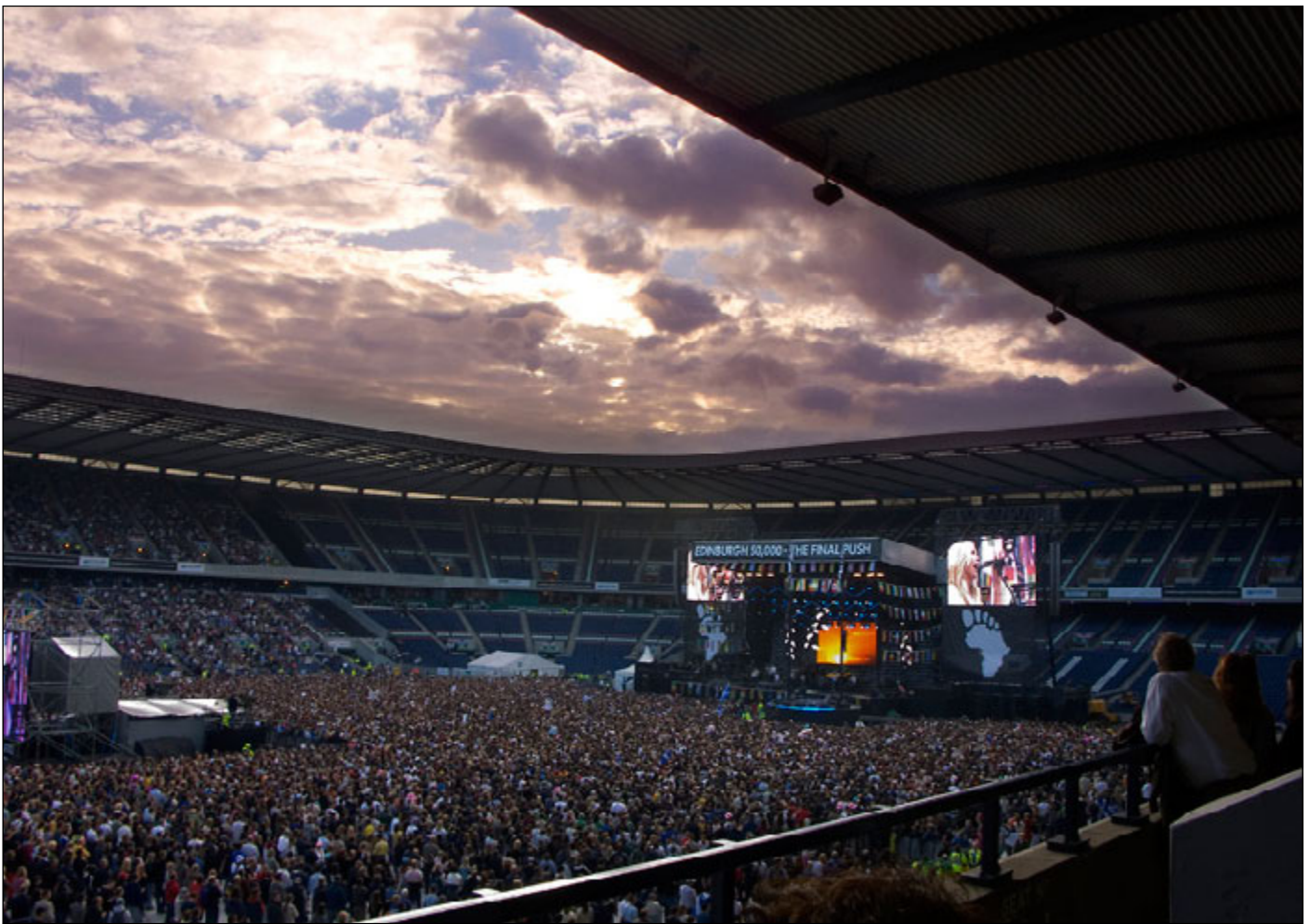
I took eight shots, overlapping, moving in one direction and then back in the other; the density differences are due to later processing.

One photographer with a DSLR standing right next to us was asked to leave, or buy a permit from the organisers' office. His SLR was no more capable than our A2 (it had a very similar lens range fitted and

was an 8 megapixel model). The security staff saw it differently and while the A2 drew no attention, the SLR was seen as 'professional'.

On the facing page are two different shots from the concert. One is another kind of composite – I shot two exposures, one for the sunset sky and one for the crowd, keeping the camera as still as possible though still hand held. They were combined using *Photoshop*. The crowd image 200mm is just an example of a photo opportunity which might not be obvious at first! – *DK*





Putting two exposures together: the sunset sky needed 1/400th at f8, and the 'shadow detail' image needed 1/30th at f5.6 – a difference of 5.5 stops or 24X. The final image has been rotated and cropped, as the original hand-held A2 shots are not well levelled. The sky colour has been adjusted as so has the contrast and saturation of the main scene. Left: a 200mm crowd shot. The original is very detailed and presents an amusing range of expressions and small incidents within the crowd.

The colours of La Palma

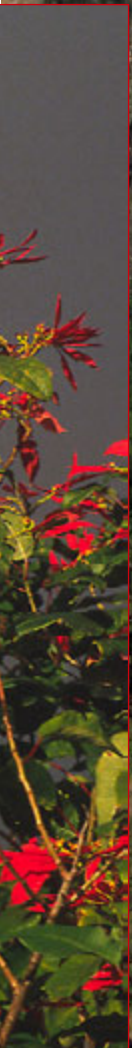
Lawrence Englesberg finds the intense western light and dramatic climate of Canary island La Palma the ideal subjects for slide film

The Canary island of La Palma has only recently become a destination for the British, though well loved by the Germans and Dutch for some time. It is claimed to be the most mountainous island in the world for its size, and pictures of the stars are often seen on TV, taken from observatories on its highest point, Roque de los Muchachos.

This overlooks the immense Caldera de Taburiente (*right, seen from La Cumbrecita; facing page, Los Brecitos*) once thought to be volcanic in origin but probably caused by a huge landslide. This valley is superb walking country and most photogenic with its jagged pinnacles and ever-changing cloud formations.

La Palma is the greenest of the Canaries because it receives most rain. I stayed in the colourful town of Los Llanos de Aridane (*top, page 23*) on the west side, but sheltered from







bad weather in contrast to the capital Santa Cruz. Two days running I was able to photograph rainbows which lasted for hours, without getting wet.

A particular favourite at sunset – which produced many of the dramatic colours here – was the village of El Paso (*bottom*) 2000 feet up, where clouds and the surrounding hills made for powerful lighting.

I took my familiar vintage XD-7 bodies with 28-70 and 80-200mm lenses. I used Sensia 100 slide film and Ektachrome EBX, and a polarising filter, with minimum exposure. I have a Dynax

Dramatic lighting and sunsets make La Palma a great destination in winter. Below and right, at Puerto de Tazacorte, 1000 feet below Los Llanos (left) where Lawrence stayed.





5 kit as well as perhaps the lighter weight may persuade me to climb the Ruta de los Volcanes, which traverses a string of volcanic peaks, or even make it to the observatories

for that 'above the clouds' feeling. Whatever the case it will take a long to exhaust the possibilities of this lesser known Canary island.



Could a digital camera match these slide film colours? If you can, please show us! Below, sunset over El Time. All scans from slides made on the Dimage Scan Elite 5400.



Getting that saturated slide look

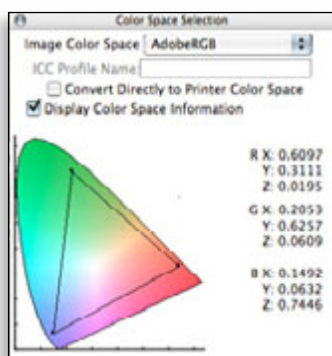
Dimage Master software uses camera colour profiles to convert Dimage and Dynax D raw files, and can save the result using further colour profiles. The two selectable in the camera are **sRGB** and **AdobeRGB**. If you opt to change this in *Master*, you can tick 'Display Color Space Information' and you will see the two triangles (right) superimposed on a simplified colour space.

The cameras themselves will normally capture about the same information as AdobeRGB, and as you can see, there is hardly any difference in the red, magenta, orange, yellow, light green and violet regions between the two spaces. There is a substantial difference in the blue and more saturated green regions, which affects sky and landscape colours most.

We conducted some simple 'subtraction' tests on files shot on a Dimage A2 and exported to sRGB, AdobeRGB and also to **Wide Gamut RGB** which occupies almost the entire colour space. The conclusion is that very little normal colour in a scene falls beyond the sRGB gamut, and absolutely no colours could be found which Wide Gamut retained and AdobeRGB lost.

While sRGB as a smaller space offers more scope for producing strong saturation, AdobeRGB is

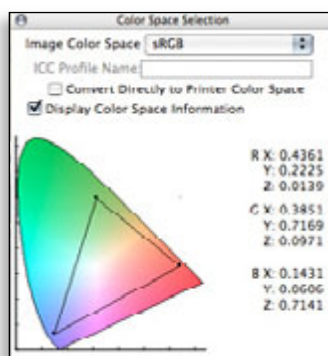
Dimage Master software can help ensure film-like results from digital



just as good if your printing set up is right. However, if you print an AdobeRGB image on a sRGB device without colour management, it will look dull and flat.

Dimage Master has a **Saturation** control with -100 to +100 scope (top right). A typical colourful scene, bottom of the page, is shown at the left in completely unadjusted AdobeRGB form from the camera. It is much flatter than a typical slide, or a modern colour negative print but the midtones are neutral.

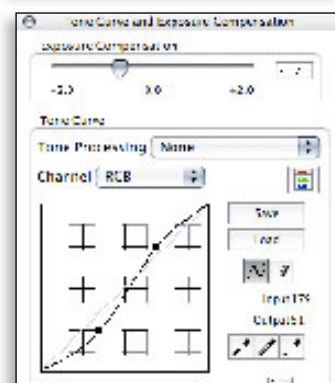
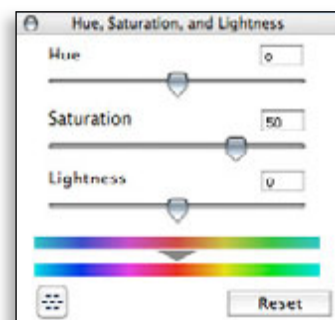
Using 100 per cent saturation improves the sky greatly – this is a weak point of both sRGB and AdobeRGB – and the green on the umbrella retains some detail.



However, the red is 'maxed out' and all texture and detail is lost. It becomes a solid maximum red.

The most saturation which could be applied to this image before the red did this was +50. The result is however rather 'luminous' (third picture along). A better way to imitate slide film is to use a **Tone Curve** (right, typical S-curve) plus careful exposure adjustment (here to -0.7) and in this case just +25 Saturation.

Saturation alone, or a tone curve alone, won't make a digital shot more like a colour transparency. Both must be used combined. You can copy adjustments in *Master* from one image and apply them to the next, and you can save a Tone



Curve setting to reload any time.

Tone Curves are not easy to draw but there are **Tone Processing** presets – 'Increase Contrast' is an S-curve.

A polarising filter can help boost sky colours, as with film, and of course wide-angles naturally include deeper blue sky than standard or tele lenses.

Unadjusted Dimage A2 shot



Set to 100+ Saturation in Master





Saturation, exposure and tone adjustments can be augmented by using a polarising filter where it is appropriate. The left-hand shot is a straight Dimage A2 view, while the right hand version uses the Minolta Circular Polariser II and has been fine-tuned in Dimage Master.



AdobeRGB image printed using colour management with its profile set correctly

AdobeRGB image saved as .JPG and printed on a PictBridge printer needing sRGB – a common error

Set to 50+ Saturation in Master



Tone Curve plus 25+ Saturation in Master



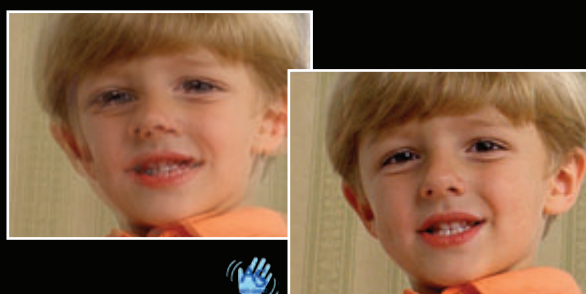
The difference a black camera makes.



The difference a 12x optical zoom makes.



The difference Anti-Shake technology makes.



The difference a Jessops Exclusive makes.

Free
Specially designed
carrying case.



Free
128MB Lexar SD
memory card.

5 Megapixels. 2 inch LCD screen.
The black DiMAGE Z5 kit available exclusively at Jessops.

Club 'Walks & Talks' 2005

HARRIS AND LEWIS – "INVERNAID AWAY"

21st-28th SEPTEMBER 2005

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 some of the most stunning stretches of sandy beaches to be found anywhere.

Lewis offers fantastic variety in its coastal scenery – beaches, sand dunes, machair, sea cliffs, sea stacks and boulder shores. Inland are extensive, bleak peat moorlands broken up with numerous lochs and lochans.

Step back in time by visiting the famous standing stones at Callanish, the Pictish broch at Carloway as well as the many derelict and abandoned croft houses that dot the landscape. Good pictures will not be hard to come by.

E-6 processing will be carried out on-site by Inversnaid staff. Travel during the course will be by minibus.

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

AUTUMN IN THE SCOTTISH BORDERS

7th-9th OCTOBER 2005

PHILIPBURN COUNTRY HOUSE HOTEL, SELKIRK

INSTEAD of the usual Springtime weekend, this will give the opportunity to enjoy the glory of Autumn in the lovely Scottish Borders.

Enjoy the luxurious comfort and superb cuisine of this privately owned country house hotel, located on the outskirts of the Border town of Selkirk. All bedrooms are en suite. An excellent conference room will be used for lectures and talks, although the emphasis will be on practical instruction out of doors.

The course starts with dinner on Friday 7th October at 7.00pm, concluding with afternoon tea at 4.00pm on Sunday.

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

Price: to be confirmed
A booking deposit of £50.00 is required, payable to Duncan McEwan.

LIGHT AND LAND – HIGHLAND AUTUMN

**MONESS HOUSE HOTEL,
ABERFELDY**

21st-25th OCTOBER 2005

THIS is an opportunity to experience and capture autumn in an area of the Highlands that undoubtedly ranks as one of the top locations in the whole of Scotland for autumnal colour. Particularly impressive are the golden birch trees around Loch Tummel and Loch Rannoch, the mature beechwoods in Glen Lyon and at Killiecrankie while the eastern edge of Rannoch Moor provides a more wilderness location.

Apart from wonderful colour, dramatic and varied moods can be experienced at this time of year – morning mist, stormy skies, rainbows and frost can be reasonably expected and even the first snowfall of winter on the mountains is not uncommon. Travel during the course will be by minibus.

Full details are in the 2005 Light and Land brochure. For a copy, telephone 01432-839111 or email contactus@lightandland.co.uk Website is www.lightandland.co.uk

Details of all courses and meetings can be obtained from:

Duncan McEwan

Dunarden

Horsewood Road

BRIDGE OF WEIR

Renfrewshire, PA11 3AT

Tel/Fax: 01505-612673

E-mail: [mcewan@dunarden.](mailto:mcewan@dunarden.fsnet.co.uk)

fsnet.co.uk

Peter Karry's shows

PETER KARRY is one of Konica Minolta's most dedicated slide show speakers visiting camera clubs.

**CHANGED DATE – not
November 21st as previously
listed:**

Monday, October 31st

2005: 'Creative Colour' at Mid Sussex Camera Club, 7.45pm for 8pm, Wivelsfield Hall, Wivelsfield Green, West Sussex. Programme Secretary Jim Robertson.

April 11th 2006: West Wickham Photographic Society, St Francis Church Hall, Ravenswood Ave, West Wickham, Kent, 8pm. Programme Secretary Brian Chaplin.

Duncan's shows

DUNCAN MCEWAN has a good programme lined up into 2006 – put a date in your diary now.

8th Sept: Paisley Colour Photographic Club – Scotland: Around the Edges

5th Oct: International Caravanning Association (Gartocharn)

– Scotland: Land of Landscapes

6th Oct: Falkirk Camera Club

– Scotland: Around the Edges

7th Nov: Bakewell Photographic Circle (Derbyshire) – Landscape Commandments

8th Nov: Sheffield Photographic Society – Landscape Commandments

11th Nov: Workington Camera Club (Cumbria) – City Lights

18th Nov: Joint Fylde Photographic Societies (Poulton-le-Fylde) –

Scotland: Around the Edges

19th Nov: Eryri Photo Group (Llandudno) – Scotland: Around the Edges

9th Dec: Wickham Photographic Club (Newcastle) – Scotland: Around the Edges

11th Jan 2006: Edinburgh Photographic Society – Scotland: Around the Edges

5th March 2006: East Anglian Federation of Photographic Societies (Harlow, Essex) – Scotland: Land of Landscapes

6th March 2006: Shillington & District Camera Club (Hertfordshire) – City Lights

Konica Minolta *Photoworld* subscribers are admitted to our sponsored lectures at camera clubs on the same terms as the club members. The clubs welcome new members if you are local to them!

Digital show and new Southern Group

STEYNING DIGITAL SHOW
**The Steyning Centre, Fletchers
Croft, Steyning, West Sussex.**
Saturday, 29th October, 2005

Doors to open to the public at 10.00am, show closes at 4.00pm. This will be the first show to cover all aspects of digital photography, projection and printing in this part of the South Coast. The organisers will be inviting members of camera clubs, digital image groups and businesses.

"The response has been very encouraging", said organiser, Photoworld club member and magazine contributor **Cliff Carter**, "and all available space has already been allocated to the exhibitors who have already expressed an interest in attending the event."

"As well as the trade stands we will be presenting a series of digital tutorials, software and system demonstra-

tions in the smaller committee rooms using a digital projector. These will be in approximately 30 minute slots throughout the course of the show.

"We are aiming to cover as many sides of this wonderful new technology as possible, in the well equipped and comfortable Steyning Centre, which is situated between the towns of Brighton, Horsham and Worthing in the picturesque Sussex Downs.

The main camera shop represented at the Show will be Fotosound from Worthing. Bhavesh Chouhan, from Konica Minolta UK, has confirmed that they will be attending the show with a display.

Also confirmed are: the Online Paper Co., Marrutt Digital, Image Tune with Tony Riley, Hove Books, Allphotos, Ken Scott, and Solutions Inc with Apple Computers.

Extensis have supplied a complete *pxl SmartScale* program for the raffle and many of the other companies have also offered prizes

Cliff Carter now has a website www.cliffccd.com with some tutorials and demonstrations of interest.

He is willing to organise a regular **Southern group for Konica Minolta Photoworld Club** "run on a similar basis to our local Adur Digital Image Group", he says – 10 monthly meetings based in Steyning, mainly self funding with tutorials, visiting technical speakers, demonstrators or makers promotions, workshops and self help.

Anyone interested in seeing this go ahead – or learning more about the Steyning Digital Show – should contact Cliff through his website or on 01903 812579.

British Professional Photography Awards 2005

**Sunday October 16th and
Monday October 17th 2005.**
**Hilton National Hotel, Coventry
(at M69/M6 junction).**

Admission is free to view the 2005 Awards exhibition and additional panels of prints, along with a range of trade stands, at this event organised by the Master Photographers Association and British Institute of Professional Photography. For entry to all **seminars**, a ticket costs £25; call MPA on 01325 356555.



Perfect prints from the pack: Inkjet Paper QP

New Konica Minolta Inkjet Paper QP samples arrived at the same time as a set of colour calibration software and sample scanner for setting up inkjet printers. For perhaps the tenth time in a decade, I was going to see whether I could improve on the quality of out-of-the-box results.

The printer in question is a low cost, but very good quality, **Epson Photo Stylus R300**. The R300 is well matched to Konica Minolta digital files, since Epson is part of the consortium which has agreed the standards for Print Image Management (PIM) and PictBridge. These protocols allow you to slot a CompactFlash or other memory card directly into the printer, or connect your camera to it using a USB cable, and make prints without needing a computer.

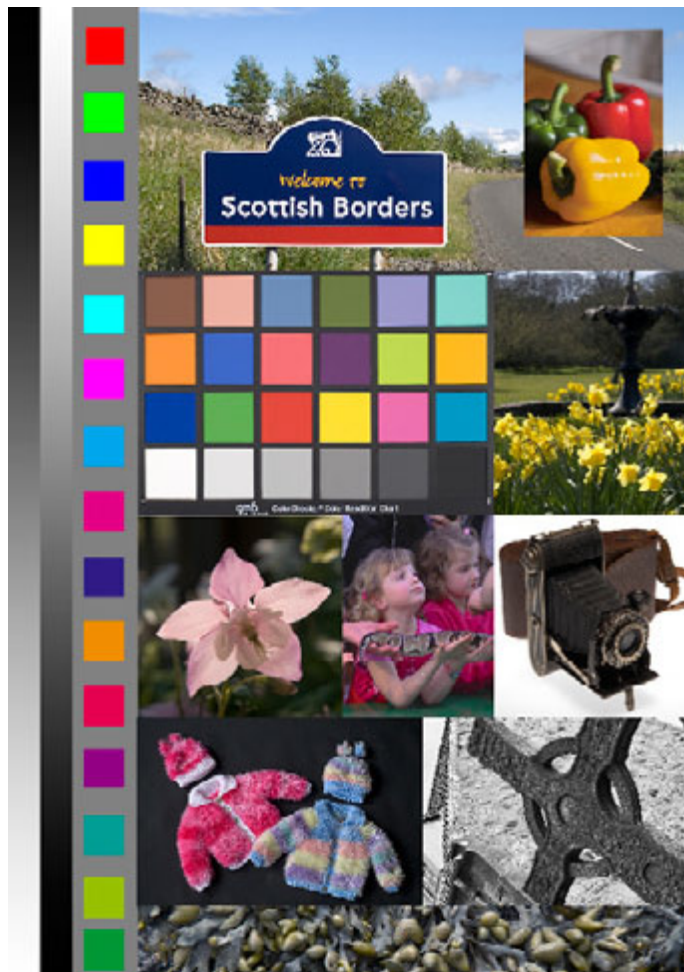
The R300 offers both, along with a colour preview screen which shows the layout of your selected images on the paper, and can of course print normally from a Mac or PC via its rear USB connector. It also acts as a card reader.

The Konica Minolta inkjet paper is not a rebranded material like so many. Konica prior to the merger was a major manufacturer of photographic paper, with factories in Europe as well as Asia. Their photo paper is a world leader along with minilabs and chemistry. Konica Minolta has the facilities to manufacture inkjet paper, so what you are buying is a genuine original product.

Colour management and control is a great strength of the new corporation, which combined Minolta's position as the principal colorimetry equipment maker and Konica's photo material expertise. Your car, your clothes and your wallpaper are all probably colour-controlled during manufacture by Minolta equipment, and if you want to find out more, just visit www.konicaminolta.com and have a look at the info on colour measurement.

The new QP papers use a microporous silica top coating which has no additional layer. Many inkjet papers use ink-absorbing layers which require a gloss coat, so the ink sits 'down in the paper' and can look fairly dull. All the ink on a QP print is held right on the

Konica Minolta's new papers prove well matched to the most popular budget Epson printer



Here is the AdobeRGB test image we made up to check the papers. You can download this image from: <http://www.iconpublications.com/printertarget.jpg>

surface in what they call a 'nano-level' microporous coating that is as smooth as a glazed gelatin emulsion.

With a UV brightened reflective underlayer and polyethylene coated paper base, the QP paper gets about as close to a conventional resin-coated photo paper in feel as you can get. There are two Premium quality photo papers of special interest – Premium Photo Paper Glossy 260gsm, and Premium Photo Paper Silky 260gsm. This weight is about the same in feel as a photo print on standard paper. There is also a Professional Photo Paper Glossy 300gsm, which is similar to heavy weight photo papers.

– this is usually the same as the space you save or shoot your images, either sRGB or AdobeRGB. Do not select the second radio button which selects a CMYK print colour space; this is not needed for inkjet printers.

The lower item determines the colour profile used for the printer, and for Konica Minolta QP papers with the Epson R300, the correct setting is 'Premium Glossy Photo Paper' (as listed in the instructions with the paper). The profile for this is 'SPR300 R310 Premium Glossy'. The second item determines appearance of the print, and you should use 'Perceptual' with Black Point Compensation *not* ticked.

Now click 'Print'.

This brings up a new set of printer control options starting with 'Copies and Pages' which is displayed in the third or three menu boxes. Click this, and a set of alternatives will pop up. Ignore all these apart from two, 'Printer Settings' and 'Color Management'.

For Printer Settings, set Premium Glossy Photo Paper, click 'Advanced' and set Color, Best Photo, and turn off High Speed. For Color Management, select 'No Color Management' – this is important, as using Color Controls or ColorSync will result in double corrections being applied, from this and the earlier stage.

With all the surfaces and weights of QP inkjet paper supplied for test (glossy and silky only) the result from these settings was about as near-perfect in greyscale, densities and match to the image on screen as you can get.

Default settings

To get the best print from *Photoshop* and the Epson R300, the 'Print with Preview' option should be used. Some experimentation with settings is needed, and we can save you a little wasted paper by going straight to the settings which worked best:

In 'Print with Preview' select the 'Show More Options' box and tick this. This will bring up two additional choices – 'Output' and 'Colour Management'. Select 'Colour Management'.

The top item defines the source colour space, which should be your working colour space in *Photoshop*

Finished prints

Assessing the prints, the colour consistency across the weights and surfaces was exceptional. Ticking 'Black Compensation' tended to emphasise a slight cyan cast in darker midtones, also present to a degree in images printed direct from files on cards. This was only visible by daylight, and disappeared under either tungsten or fluorescent viewing conditions.

There was absolutely no trace at all of bronzing or ink 'lay' on the surface of the print, even with the Silky surface. This texture closely resembles lustre photo prints as used in wedding albums, and it

was genuinely impossible to tell a finished print from a photo print.

For the first few hours the surface does remain fragile, and handling marks can occur. Heavy handling at any time may produce slight marks visible by tilting the paper, less so on the gloss than the silky.

Overall, the rich maximum density and saturated colours given by the Konica Minolta QP papers on the Epson R300 contributed to some of the most 'non-digital' looking results you will see.

Calibration

At the beginning of this article, I mentioned that we received a calibration system to test. All attempts to create custom profiles for the R300 and Konica Minolta QP paper resulted in final prints which were *much* worse than those made using the standard profile above. Saturated ink colour patches – RGBCMY – were transformed totally to match printing press inks and not the screen colours of an RGB file. Yellows and oranges were improved in saturation, but the greyscale was rendered far too warm and many subtle hues and textures were destroyed. Calibration is only desirable for graphics proofing.

When results are as accurate as the 'factory settings' proved able to

The papers come in 10, 20 and 30 sheet packs and the 300gsm glossy is also made in a double sided version (right). A card support is included for loading the printer (far right). The recommended settings work perfectly.

produce on this inexpensive printer, a paper is clearly very well matched to the inkset. Further tests with Epson pigment inks, third party inks and Durabrite inks showed that the paper works very well and produces no unwanted posterization, tone shifts or colour casts.

You can check your own printing set-up using our test image (facing page) which can be downloaded from the web as shown.



Gloss was better than silky in this respect, and not all pictures suffered.

Direct camera shots, taken in sRGB space and printed using PictBridge or the card slot with PIM image adjustment, were identical to prints from the same shots copied on to cards after opening in *Photoshop* and storing on the computer.

Overall, the compatibility of the new Konica Minolta Inkjet Paper QP proves as good as any make we have tested.

– D & SK

Printing from cards

The final proof of compatibility was to convert some test files to sRGB, put them on CompactFlash card, and use the printer's direct printing feature. There was a very small difference in final print, compared to *Photoshop* printing. Contrast was a little higher, saturation the same, and the slight cyan cast to transitional shadows in some shots was a touch stronger.

D-Res Designed For Digital

Five Star Rating

"Lowepro's D-Res scores a maximum 5 star rating... a superb piece of kit for the price"

Digital Camera Shopper, July 2003



AW cover protects from rain, sun and sand.*



Out-turned zip and large opening avoid scratches.



Brushed Tricot™ lining is soft and kind to delicate screens and silver camera finishes.



SlipLock attachment - easy fastening to your belt or other Lowepro SlipLock compatibles.

* Not all models

For more than 30 years Lowepro have risen to the challenge of protecting your camera gear. With every new generation of cameras comes a fresh set of challenges, and so a brand new Lowepro series is created.

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available at
www.lowepro.co.uk



the QUEST for perfection

Photoworld sponsors Colin Westgate's Quest workshops which welcome Konica Minolta users of all abilities

NORTHUMBERLAND AND THE BORDERS with Colin Westgate including an evening lecture and a landscape day with either David Lane or Les Mclean (Hotel based, 7 nights. Free minibus travel to & from destination)

Sat 24 September to Sat

1 October 2005

During this week we will explore the superb coastline and inland landscape of unspoilt Northumberland. The beaches on the north east coast are some of the loveliest in the U.K., but as well as these, there are the Cheviot Hills, Roughing Lynn waterfall and several castles. The week will include a visit across the causeway to Lindisfarne (Holy Island) and either Les Mclean, or David Lane (depending on the week) will lead a landscape workshop on one of the days, as well as giving an evening talk. There will be plenty of subject matter to photograph, and the evening social activity will, as with all Quest trips, include showing and sharing our own work.

The minibus will leave Sussex early Saturday (or Sunday) morning, and will, collect passengers en route where this is practicable. This may be at your home or nearby, but if you live far off the route, special arrangements will be made.

Price £575, single supp. £50. (deposit £100), 8 places. Price includes full board accommodation, with packed lunch. It does not include cost of meals and/or refreshments en route. Price is based on sharing a twin room. Single room accommodation is limited and a supplement of £50 is payable. If you require a single, you must make this clear when booking. Minibus travel is free from pick up, put down, and for travel during the week.

EXHIBITION PRINTING IN MONOCHROME

with Colin Westgate (2 days, at West Mersea, nr. Colchester)

Tuesday/Wednesday 4/5 October 2005

Quest's 'top of the range' printing workshop, designed to enable you to get the maximum from your negatives and to make prints up to 16" x 12" (40 x 30 cm.) in size, suitable for use in exhibitions or for sale. Fibre based papers will be used for the

To book any of these workshops and receive information on the 2005 programme, write to: Quest Photography, Colin Westgate, 2 Marine Parade, Seaford. East Sussex BN25 2PL – or telephone 01323 897812 mentioning that you have seen this in Konica Minolta Photoworld.

highest quality, and prints will be archivally processed and optionally selenium toned for maximum depth. Advanced techniques, such as split grading, pre and post flashing will be employed as necessary. The number of prints produced will depend on the difficulty or otherwise of printing any particular negative. As this workshop is time and materials intensive, it is restricted to TWO PEOPLE ONLY, and this is reflected in a higher than normal price.

Price £158 (deposit £50), includes sandwich lunch and all materials. 2 places only.

ISLE OF SKYE with Colin Westgate (8 nights, including overnight stops each way. Free minibus travel to, from and at, destination)

Sat 8 October to Sun

16 October 2005

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. 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, and is ready! The photography week will be based at The Skye Picture House, near Broadford, which is 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, and will be subject to a supplement to cover the ferry fare - probably £15. 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 Jedburg, in the Scottish borders, and we will arrive on Skye in time for an evening meal on the following day. There will be opportunities for photography en route through Scotland. The minibus will be used for daily excursions to photographic locations throughout the Island. This is a photographers trip for photographers, so frequent stops will be made according to demand. Departure will be early the following Saturday, with another en route overnight stop, returning to Sussex on Sunday evening.

Price £585, single supp. £75, (deposit £100). 8 places. (For those wishing to travel to Skye independently, the price is reduced by £60). Price includes en route overnight accommodation each way, and all meals and accommodation on Skye. It does not include cost of meals and/or refreshments on journey to and from Skye, or cost of visit to Loch Coruisk. Single rooms are limited (a supplement of £75 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.

AUTUMN IMPRESSIONS

with Colin Westgate 1 day, Sheffield Park, near Uckfield, E. Sussex

Thursday 3 November 2005

This workshop has featured in every Quest programme since inception and continues to be very popular. Colin has an established reputation for his beautiful, impressionistic images, and you will learn how to produce these yourself, using various diffusion techniques - you are virtually guaranteed to get some lovely pictures.

After showing pictures and discussing methods, the day will be spent photographing in the Park, well known for the variety of its exotic trees and spectacular autumn colours. Fast slide film is preferred, as the technique works particularly well when these are 'pushed' as the grain qualities are enhanced. However, standard colour films, slide or negative are fine too as are digital cameras.

Price £55 (deposit £20). 10 places. Park entrance fees (where applicable) and refreshments on arrival included.

SEALS with Colin Westgate (2 nights, hotel based, free Minibus travel)

Friday-Sunday 4-6

November 2005

The seals are found on an area of the Lincolnshire coast where they gather on the sands to mate and have their pups. and where it is possible to get near to them for some spectacular photography. Adults and pups can usually be found close in, but it we will also walk across the sands to photograph them at the waters edge, where they are particularly active. The bus will leave Sussex Friday morning, arriving late afternoon at the charming Lincolnshire town of Louth. This will enable us to photograph all day Saturday, and Sunday morning, before leaving for the return journey at around 2.30 p.m. Participants will be picked up and dropped at points close to the proposed route, but due to the tight timetable, it may not be feasible to pick up from home addresses.

Price £195 (deposit £60). 8 places. The workshop price includes over night B & B accommodation, but does not include other meals. Accommodation is based on sharing a twin room. Single rooms have limited availability and incur a supplement of £30. (please state when booking if you require a single) Minibus travel is free.

DIGITAL WORKSHOPS

by BARRIE THOMAS FRPS MFIAP FBIPP FMFA at Seaford, East Sussex

13-17 November 2005

This comprehensive series of one day workshops is one of the highlights of the Quest programme and has been expanded for 2005 to include use of

Digital Cameras. Barrie is a leader and pioneer in digital photography and imaging, and was the first person to gain Fellowships of the RPS, the BIIP and the MPA with panels of digital prints. He is the 'digital expert' for *Digital Photo* magazine and is the tutor in numerous educational videos. Now living in Australia, he is returning to the UK to undertake these workshops and we are very lucky to get him. He is an inspiring and enthusiastic teacher, and is acknowledged as one of the finest in this field. During the workshops, the various procedures will be projected onto a large screen so that each step can easily be seen and followed in full detail. Attending one or more of these workshops will, therefore, be of great benefit in helping you to improve your digital techniques, whether you are an absolute beginner or more advanced. The workshops may be booked individually or in any mix of days and the cost of each individual workshop is lower the more that you book.

Prices are as follows: 1 workshop £48 (deposit £20); 2 workshops £89 (deposit £30); 3 workshops £129 (deposit £40); 4 workshops (£168 (deposit £50); all five workshops £199 (deposit £60).

GETTING TO KNOW YOUR DIGITAL CAMERA

Sunday 13 November 2005

This comprehensive workshop is designed for photographers who need guidance in using their digital camera, whether it be a small compact or an advanced SLR. Barrie will explain and demonstrate the many features found on these cameras and clarify such terms as 'white balance', exposure modes, 'RAW and JPEG' etc., as well as covering basic camera techniques. Image conversion for printing will also be dealt with, together with some basic image adjustment to make simple prints. Everyone will have the opportunity to use their camera on the day and explore the various features under Barrie's guidance.

AN INTRODUCTION TO DIGITAL IMAGING

Monday 14 November 2005

For those new to computing, the subject can see quite overwhelming. This workshop is designed for novices and workers with limited or no experience, and will provide a foundation from which to move forward. The workshop will cover digital capture, scanning, printing and some basic, but important,

imaging techniques. Barrie, using the latest *Photoshop* version, will discuss and demonstrate the technology in a very clear and methodical way, avoiding 'jargon', making everything as easy to understand as possible.

DEVELOPING YOUR DIGITAL SKILLS

Tuesday 15 November 2005

This workshop carries on from the 'Introduction' day and will look at digital techniques in detail, including advanced and creative procedures. Barrie will use the latest version of *Photoshop*, but if you have an earlier version, or *Photoshop Elements*, do not worry, as the principles are very similar. This is an ideal follow up for those who have attended the introductory workshop, for those wishing to refine their digital technique and/or to learn new applications.

DIGITAL PROBLEMS

– QUESTIONS AND ANSWERS

Wednesday 16 November 2005

A unique, interactive workshop, where you ask the questions and Barrie provides the answers. He will work through problem images with participants, suggesting solutions and improvements. Although designed for

workers with some digital experience, it is also suitable for beginners. This is an opportunity to get an answer to that frustrating question you have had the back of your mind for ages and will also discuss how to overcome difficult situations, arising not only from your own work, but also from that of others. Questions will be taken in order of booking, and it is expected that there will be time for all participants to be accommodated.

DIGITAL MONOCHROME with Barrie Thomas

Thursday 17 November 2005

This workshop will explore the particular techniques required to get first class monochrome results, whether from black & white and colour negatives, colour transparencies or digital files. There are applications specific to monochrome which Barrie will illustrate and by using various techniques. These will include digital tools to fine tune tonal controls and produce effects similar to those obtained in the 'wet' darkroom. This will be an exciting day, with Barrie challenging the final frontiers of the darkroom enthusiast!



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Freelancing with the Dimage A200

Shortly before taking the plunge and buying my first digital camera I had stocked up on lots of my much-loved Velvia slide film.

My view, eagerly endorsed by the sales staff in the local camera shop, was that film was still vastly superior to anything digital or at least anything digital within my limited budget. The suggestion was that I wait at least a few more years before the prices of top end digital cameras fell and the whole technology developed further. This was definitely *my* firm opinion too.

But... I thought it wise to make a tentative start with a digital camera and, following a strong recommendation, plumped for the **Konica Minolta Dimage A200**. If I didn't use it perhaps the kids would like it. This was around three months before writing this article, and I've used less than half a roll of Velvia since. My relationship with the A200 has developed from initial flirtation to us becoming virtually inseparable.

Shooting to order

As a specialist in British geography, topography, history, architecture and 'scene' I shoot pictures for picture libraries and for publishers.

Recently I've been working through a 'wants' list for a forthcoming book on English folklore by a major UK publisher. This has involved following a fairly tight brief, finding the location and coming away with a useable photo. Not knowing the conditions to expect I started off bringing all my kit.

Now, I don't bother lugging the old 35mm and medium format cameras around with me. Quite simply, the A200 can do the job. Allow me to talk through a few stock photography shots taken recently with this little gem. They are not intended to be examples of the best photography possible but real working examples of the camera in use.

Set in stone

The first photo shows an effigy in a church in Little Dunmow, Essex. It was shot in very low light conditions. Flash was blowing the whole thing out so it had to be shot using

Ian Murray finds the affordable 8 megapixel EVF-SLR a constant companion – and money earner



Church effigy looking oddly like a character from a fabric softener advert. Right: the method used to get the overhead angle on the effigy (normally seen horizontally) – the A200's extremely useful rotating viewing screen.



natural light. It had to be hand held to get this angle. On *Auto ISO* setting the camera adjusts to the light by raising the film speed. Turning on the *Anti-Shake* system makes it possible to get a shot 2-3 stops lower than would otherwise be possible. Viewed at 100% in *Photoshop* the film speed adjustment is noticeable but the end result absolutely fine for the purpose. Think what sort of conventional equipment would be needed for this shot! One further point here is that the highly adjustable LCD viewing screen, doubling as a composition tool when you do not want to use the electronic viewfinder. This makes it possible to frame shots while holding the camera at arm's length.

A grave problem

For the next one the brief was to show not just both of the church towers but crucially the graveyard that they share between them. With the morning sun making a front shot impossible and overcast conditions to the west I had to really hunt around for anything at all.

The A200's wide angle (28mm equivalent if cropped to 35mm dimensions, but nearly the same as a 24mm for a typical book page shape, the full frame of the camera) made this shot possible. Just a further metre back the view was blocked by bushes. The dull lighting hardly makes this a great photograph but the point is that a *usable* shot has been produced and shows what the wide angle can offer. The A200 is hugely versatile.

Let me stress that this is the same lens. You have a 28-200 manual zoom and no need to remove the lens as you go from shot to shot. A major bonus is that no dust can ever enter the camera. DSLRs require great care when changing lenses, and often need their sensors cleaning (sometimes by a professional repairer or by the distributor).

A tall order

The shot of the 144 foot high Nelson pillar in Great Yarmouth shows the A200 at maximum zoom.

Britannia with her female supporters and the single carved word 'Victory' are in pleasingly sharp focus. With this shot the lens was extended fully but it's worth noting the advantage of having a fully manual mechanical zoom lens for composition purposes. I understand that some comparable cameras use an automatic or motorised zoom that jumps in set stages even if you don't notice these 'stops', giving the photographer less control.



The range of a camera like the A200 is enough for almost all needs. Above, the two church towers – one disguised by years of ivy – and the graveyard between them, just covered by the 28mm view. Below, the Norfolk 'Nelson's Column' in Great Yarmouth, taken at the other extreme of the zoom range. The head of the pillar is 144ft above ground.



Hidden London

The preserved remains of English philosopher Jeremy Bentham are displayed in a dark, sealed box in University College, London. Rather than shoot the whole display, and have difficult reflections to contend with, I decided to focus fully on Bentham himself.

This shot was hand held, with Anti-Shake on, by jamming the camera hard against the glass of the cabinet and using my body to hold still for a long exposure of over 1 second. I didn't record the exact details but just left the camera on Auto and held my breathe! Given that the only source of light was behind me this was something of a challenge and took a few attempts to get right. I simply can't imagine any other camera that I've used coming even close to this sort of shot in these near impossible conditions.

And out in the open

I've probably made it clear that I'm very much an *illustrative* rather than *pictorial* photographer. Usually, I'm opportunistic in approach and tend towards the 'shoot what is in front of you' approach. Nearly, all my previous photography was in natural light and outdoors. The A200 has allowed me to enter new territory and I am now selling many images every month as a result.

The remaining pictures are just examples of saleable pictures I was able to shoot in London when visiting Mr Bentham.

Hardly new territory for me but new photographically is my final shot – enjoying a well deserved pint after the day spent shooting stock around London!



Above: an existing light shot, lens against glass, of Jeremy Bentham's embalmed presence in University College. Below right: almost as still but presumed to be alive, London street 'statue'. Right: friendly directions to a red van driver from a mounted policeman. All the pictures here were taken as JPEGs, not raw files, and are used as the camera shot them.





Digital compacts: near professional standard

The merger of Konica and Minolta saw cameras inherited from both companies becoming part of the Konica Minolta range. The 7/A series of 'bridge' type electronic viewfinder cameras, the X series of pocketable folded-optic zoom, and the Z series of long range zoom EVF consumer cameras remain with us from the Minolta ranges.

From Konica came the G series of more conventional digital cameras, similar in size and features to the Minolta E and F designs. It's a lucky coincidence that Konica had picked the next letter in the alphabet. The E series Minolta has been reborn with an infusion of Konica genes in the form of the new E500, which follows from the last of the G line, the G530.

The 2004 G500 quickly established a benchmark for high resolution from a 5 megapixel pocket camera, giving a level of visible detail easily matching the average 6 megapixel digital SLR. The later G600 went further, using a 1/1.76" CCD (only a tiny amount smaller than the CCD inside the Dimage A2) and 8-24mm f2.8-4.9 GT Hexanon lens.

I have been using a G600 because the almost unanimous verdict from test reports and users round the world has been that this is a benchmark for sharpness and clean, minimally processed imaging. A good second reason was that at around £160 in final close-out selling prices it was too affordable to resist!

Although the G600 does not shoot raw files, it operates to a quality level similar to models which do shoot raw. An excellent Fine quality – similar to the Fine level of the A series – and the ability to turn off sharpening entirely make a JPEG which is indistinguishable from a TIFF. Many cameras offer digital effects including 'soft' but their zero point is already highly processed. The G600 image is not heavily processed, does not use excessive edge enhancement or noise suppression, does not smear fine detail, and does not increase colour saturation or contrast artificially.

Leaving the camera normally set, the files are properly tuned for *PictBridge* and direct card printers. The camera proved fully compatible with our Konica Minolta Magicolor 2430 DL colour laser printer (USB

With 5, 6 and more megapixels now standard, can pocketable cameras compete with DSLRs?



Design evolution: the Dimage G600, top, has a cover opening to the left like earlier Konica designs. The Dimage G530, right, has a slimmer shape and a cover opening to the right. The new E500, below, comes from a different pedigree and has no dual memory media slots.



New generation pocket cameras like the Dimage X1 use their large rear screens for picture composition – like a groundglass screen, no optical viewfinder.



socket for direct printing) and our Epson R300 printer. The results are simply very good and look like photo prints. This is the case with all the Konica Minolta compact digital cameras – they use sRGB colour space, and the files are compatible with PIM (Print Image Management) and EXIF II direct printing. Information contained in the .jpg tells the printer how to manage density and colour.

The G series held another small secret. These were the only cameras made which accept Sony MemoryStick, other than Sony. They are also compatible with SecureDigital and MultiMedia, and have twin memory card slots. The G600 and the final model, the G530, are MemoryStick Pro compatible too. You can back up individual pictures, or an entire card, from one slot to the other without using a computer. You can assemble a slide show or a print order on a card this way, or make copies of your pictures on to other people's cards as long as these are either SD/MM or MemoryStick. The on-screen menus include a full copying function.

The G600 has become a permanent companion for this writer, despite an A2 and a Dynax 7 Digital kit being to hand. It's in a zipped pocket waiting to be used at any time, and with the battery life covering about 160 shots, needs very little attention except a monthly check over and recharge.

The latest **Dimage X1** and **E500** 5 megapixel cameras have only a marginally lower image resolution. My experience has shown that 5 megapixels is the critical point. On checking my sales of digital snapshots through Alamy (www.alamy.com, the on-line picture library) I find that my 5 megapixel shots have done just as well as film scans or larger digital files, and earned \$1270

The DSLR is definitely the way ahead for any enthusiast or even family photographer today, as the price of the 5D shows. But it's great to be able to have a pocket camera too and not to feel that using it means losing quality. As with 35mm compacts before them, these new digital cameras are a must-have.

– DK



Top left: Night Portrait mode gives a good flash and ambient mix in this folk club with BBC radio's Archie Fisher. Top right: excellent handling of contrast and exposure from the G600. Left, bottom and below: maximum tele and wideangle views of a 3X zoom compact. These small cameras have enormous depth of field (left) and are ideal for use in places like concerts where SLRs are often not allowed.



Raw file view and zoom: the GigaVu Pro portable media archive

We don't often review products from other manufacturers in this magazine. When digital cameras started to become popular, a storage device appeared called the ImageTank, and we covered that because it was very appropriate. Now such portable hard disk based image stores are a part of almost every serious digital camera owner's kit, used mainly for travel or big events where hundreds of pictures may be taken.

The CompactFlash card is removed from the camera when full, placed in a slot on the portable drive housing, and a simple menu appears confirming whether or not to transfer the entire contents of the card to the hard disk.

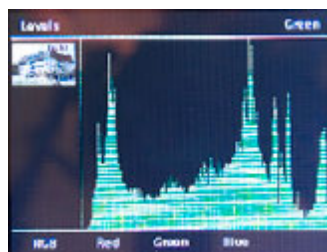
The problem with simple devices like the ImageTank was that the contents of the drive could not be seen unless it was attached to a computer. It was not even possible to confirm the names of files copied, or check that the card had been emptied and the images were safe before erasing the CF card.

After the ImageTank, I obtained an Archos MultiMedia Jukebox – as they called it – which also had a 10Gb internal drive. This allowed display of file names, so it could easily be confirmed that pictures had been copied, and JPEG thumbnails. Storage capacity is limited by today's standards (this device has now been much improved) and might easily be eroded by adding stored mp3 music!

Raw files like .MRW still could not be viewed, even as a thumbnail. This year, devices capable of reading raw formats and interpreting them appeared. Most will display only a small screen. But there is an exception, and it will read Konica Minolta .MRW files; it will interpret them, display them on a 3.8 inch colour screen, and let you zoom in right up to 1:1 pixel size.

This is the **Jobo GigaVu Pro**. It's considerably more expensive than the lower specification storage units, but the features are amazing. It has a 40gb hard disk, a powerful processor with upgradeable firmware, and it functions as a high quality stereo MP3 player and personal video player too.

The GigaVu Pro has a stylus-sensitive touch screen which is not yet implemented – a future upgrade will provide functions for the stylus. Since the device allows keywording and



also batch-changing the image prefix (i.e. PICT001 to DOGS001 – useful!) the stylus may one day do this.

It can display images on TV, rename and reorganise files, embed your copyright data automatically into copied images, and verify copied files before you remove the CF card. It will display the image histogram in RGB and three separate channels. It can print to *PictBridge* compatible printers using its second USB port (1.1) while the main port (High Speed 2.0) can link to your computer creating a fast external HD.

It is WiFi compatible, accepting a Pretec or similar WiFi CF card and becoming a wireless remote HD – or a device linked to a WiFi equipped camera. The screen is 'transflective' which means you can see the image in bright sunshine.

DVDs and videos have to be converted to MPEG1, 2 or 4 or DIVX 3 or 4/5, music to MP3. JPEGs can be viewed at full screen, 200%, 300%, 400% and 'Zoom Max' which is 1:1 pixel viewing; a typical 6 megapixel file takes less than 1 second to view on screen, 3 seconds to 200%, 6 seconds to 1:1.

A raw file, as we found, takes much longer. To copy from a fast CF card, each RAW+JPEG from the 7D takes 10 seconds and most of that time appears to be the .MRW file. Viewing the JPEG took the suggested 1 second at screen size, and 15 seconds to zoom to 1:1. Viewing the .MRW took 32 seconds to screen size, and then a further identical 15 seconds to 1:1. If a raw image looks good on the GigaVu, it will be perfect once processed.

The GigaVu is better than the camera's review function for assessing sharpness, but not 'on the fly'. It does help you discard or keep shots though.

The unit is not ultra compact, as it contains a lith-ion battery of reasonable capacity and the innards of a PDA to do the processing. It seems very robust, and the moulded top cover unclips then fits on the back, forming a waterproof base. It is professional in quality and only you will know if you need it! Full marks to Jobo for supporting the Konica Minolta .MRW format. See: <http://www.intro2020.co.uk/pages/jobov4.htm>

Dynax (Maxxum) series autofocus SLRs

Dynax 3000i, 5000i, 7000i, 8000i, SPxi, 2xi, 3xi, 5xi, 7xi, 9xi	1 x 2CR5
300si, 500si, 505si Super, 600si, 700si, 800si	1 x 2CR5
Dynax 303si, 404si, 505si, 505si Super, 5, 4, 3L, 40, 60	2 x CR2
Dynax 7, Dynax 9, Dynax 9Ti	2 x CR123A

Minolta Original Autofocus SLR series

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

Minolta Manual focus SLRs

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

Minolta Vectis (Advanced Photo System)

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

Minolta Himatic compacts and earlier rangefinder models

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

Autofocus and Focus-free compacts (modern series)

140EX, 135EX, 105EX, Panorama Zoom 28	2 x CR123A
90EX, 70C, Weathermatic DL	1 x DL223A
Riva Zoom 110, 160, 160c, 150, 130, 125, 130c	1 x CR123A
80c, 150c	1 x CR2
115EX, 75W, 70W, 70EX, 90EX, R270, Pico, Mini, Panorama	1 x CR123A
105i, 90C, Twin 28, AF Zoom 65, AF Zoom 90, AF Tele Super	1 x 2CR5
AF 5, 100AF, AF35EX, AF35, AF35C, Riva 35, Zoom 60	2 x AA
AF-101R, AF-20R, F-10BF, C-10, Memory Maker	2 x AA
FS-E, FS-EII, FS-35, AF-E	2 x AA
AF-C	4 x 10L14
AF-T	2 x AA or DL223A
AF-Z, AF-EII, AF-DL, AF Tele 60, AF-SP	4 x AAA or DL223A
TC-1	1 x CR123A

Minolta & Konica Minolta Digital Cameras

Dimage V, Dimage EX, Dimage 2300, 2330, E201	4 x AA 1300+mAh (NiMH)
RD3000, DIMAGE 5, DIMAGE 7/77H, S304/404/414	4 x AA 1600+mAh (NiMH)
Dimage Z1, Z2, Z3, Z5, Z10, Z20, GT530	4 x AA 1600+mAh (NiMH/Alkaline)
X21, X31	2 x AA 1600+mAh (NiMH/Alkaline)
F100, F200, F300, E203, E223, E323, X20*	1 CR-V3 or 2 x AA* 1600+mAh (NiMH)
RD-175	1 x 2CR5
Dimage A1, A2, A200, Dynax 7 Digital, Dynax 5 Digital	NP400 Lithium-Ion
X, Xi, Xi, Xg	NP200 Lithium-Ion
X50	NP700 Lithium-Ion
G400, G530, G600	NP600 Lithium-Ion
G500	NP500 Lithium-Ion

(NP500 and 600 are identical except for capacity and may be interchanged with the Konica DR -LB4)

Konica Film Cameras

Hexar RF	2xCR2
Hexar AF	1x2CR5
Lexio 115, 70, 70W	1xCR2
Mermaid	1xCR123A
Z-up 60e, 80e, 100W, 115e, 125e, 130e, 150e	1xCR2
Z-up 28W, 80	1x2CR5
Z-up 70 Super, 70 VP, 110 VP, 110 Super, 120 VP	1xCR123A
Z-up 135 Super, 140 Super, 150 Super, 150 VP	1xCR123A
Revio II, Revio CL, Revio Z2, Revio Z3	1xCR2

Konica Digital Cameras

Q-mini, QM-3501E	3xAA
KD-100	2xAA
KD-220Z, 200Z	2xAA, 1xCRV3
Q-M200	3xAA, 1xPX-LB1
Q-M-100, M100V	4xAA
KD-3000Z	4xAA
KD-300Z	1xDR-LB1
KD-3300	2xAA, 1xCRV3
e-mini, C2	2xAAA
e-miniD, e-miniM	2xAA
KD-25, 20m, 30m	2xAA
KD-420Z	NP-600
KD-310Z, 410-Z, 400Z, 500Z, 510Z	1xDR-LB4

Minolta Exposure Meters

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

Two books on Dynax 7 Digital system now available

It's been a long wait for those who expect to see camera guides appear within days of each new model, but a pretty fast turnaround for publishers to have new books on the Konica Minolta digital SLR system on the shelves.

The Guild of Master Craftsmen and Photographers' Institute Press – both essentially the same firm, based in Lewes – handle the import of Lark Publishing's new **Magic Lantern Guide Konica Minolta Maxxum 7D/Dynax 7D** (ISBN 1 57990 695 8) by Peter K Burian, and publish a home-grown PIP volume by Chris Weston, who is well known as a writer on magazines like *Outdoor Photography*.

There's no difference in cost between the two books but a considerable difference in content – the British book by Weston is illustrated in colour, while Burian's guide has not a single colour picture. It also has a few statements of limited accuracy within its covers – for example 'An MRW format is small because it does not yet contain all the data on brightness, contrast, color, etc'. Actually it's small because it is a Bayer Pattern raw file, and it contains more than the usual amount of brightness, contrast and colour information.

It is very hard to recommend Burian's book in terms of value for money, but it is a source of straightforward information beyond the level of Konica Minolta's own instruction manual and PDF guides.

The PIP Expanded Guide to the

Konica Minolta Dynax/Maxxum 7D (ISBN 1 86108 475 7) has been written in close consultation with Konica Minolta Photo Imaging (UK) Ltd, Chris Weston working with Paul Genge and staff on many aspects of the technical detail involved. With a few more pages, and full colour illustration, it's only the same price and while we have asked The Photostore to stock both titles it's no difficult contest to work out which we would recommend. Dedicated Dynax 7D owners will of course want to have both!

The US-produced Magic Lantern guides are highly respected, follow a definite formula and are very much into a detailed description of every aspect of the hardware and operational sequence.

Chris deals in more detail with the relationship between the camera and computer – the raw .MRW file, and getting the very best out of the software. This is more of a user guide, with elements of a general digital photography book, and will probably be more useful as an aid to improving results. The Magic Lantern guide is useful as a reference for aspects of the camera well covered in documentation on CD or on-line, but only briefly tackled in the printed camera manual. The PIP guide is a better all-round choice and of course comes from a UK perspective as well.

Both books can be ordered from The Photostore at £14.95 + £2.95 postage and packing.

