

photoworld



autumn06

It's Time To Take The Family More Seriously!



Introducing The New D-Lite2

From  **elinchrom** 
SWISS MADE STUDIO FLASH SYSTEM

Complete 2 Head Set:

2x D-Lite 2 Flash Heads
2x ClipLock Stands
1x 65x65cm Softbox
1x 53x53cm Softbox
1x New Lighting Guide DVD
1x Lighting Guide Booklet
Mains and Sync Leads
Head & Stand Carry Bags



Kit Price Just
£415.00
+Vat

Elinchrom have more than 30 years experience of designing and manufacturing the most effective lighting solutions for the most demanding professional photographers. Applying this heritage to the task of producing the most cost effective, yet simple to use lighting system for today's generation of digitally savvy enthusiast photographers, was the dream. Nine months later D-Lite is the reality that will enable you to fulfil all your creative aspirations. Now, rather than having the "Random Flash" effect (all too common in many units available today) the D-Lite gives you all the control and stability you need.

Elinchrom D-Lite, it's the real thing!

D-Lite2 Tech. Spec.

- ☺ 200Ws Compact Flash Head ☺ 5 f-stop digital control in 10ths for accurate, consistent power
- ☺ Digital display with touch pad controls ☺ Stabilised to +/- 0.5%
- ☺ Auto power dumping ☺ 5v sync voltage

Elinchrom, taking your photography more seriously

The Flash Centre
TFC
London • Leeds • Birmingham • Online

TFC London
020 7837 5649
TFC Leeds
0113 247 0937
TFC Birmingham
0121 327 9220
And Stockists

www.theflashcentre.com

photoworld • autumn06

Meeting with Sony staff again, briefly, at *photokina* 2006 in Köln it was confirmed to Icon Publications Ltd that Sony is not able to support *Photoworld*, and can not provide us with any direct route to buyers of Alpha system equipment.

We are free to organise distribution of membership leaflets through any other channel – dealers for example – but we will not be able to maintain or grow our readership with Sony assistance.

Many of you will know friends who have bought new Sony Alpha 100 cameras, and will have no idea that this magazine exists. Please let them know! All it takes is a visit to www.minoltaclub.co.uk, www.photoclubalpha.com or www.iconpublications.com for them to find out about the Club, and even download entirely free PDF electronic versions of the magazine editions for Spring and Summer 2006. Each magazine will be placed on our websites in this form, so if you lose a copy yourself, it's easy to acquire a printable version.

We are committed to supporting Minolta, Konica Minolta and Sony Alpha owners and our independence means we can address problems and issues more directly. In any user group, there is strength in numbers. Alerting any new owners to our existence will help everyone the long term.

– David & Shirley Kilpatrick

CONTENTS

- Cover Spanish Chestnuts – by Philip Sharp of Liskeard (Dynax 9)
- 3 Sony Alpha System and Support
- 4 *photokina* 2006 photo-report and commentary on products and developments from David Kilpatrick
- 10 Paparazzo – by mistake... Andy Johnson's premier experience
- 12 Gallery: new photographs by Photoworld Club members
- 18 Assignment – Duncan McEwan covered the Commonwealth Games in Australia using a Dynax 7D outfit
- 24 Portfolio – Tony Jones, the garden photographer off-season
- 28 Minolta Product Offers
- 32 QUEST Photographic Workshops 2006/7 and Duncan McEwan's Autumn slide show programme
- 32 Equipment Review – Sony DSC R-1, a 'bridge' electronic viewfinder camera offering 10 megapixels
- 34 Lens Hire Service
- 35 Small Ads and Insurance Information

Published by
Icon Publications Limited
Maxwell Place, Maxwell Lane
Kelso, Scottish Borders TD5 7BB
Tel: 01573 226032
Fax: 01573 226000
e-mail: iconmags@btconnect.com

Whilst every care is taken of MSS and photographs submitted all submissions remain the responsibility of the sender. Return postage and packing must be included. The views expressed in this magazine are those of individual contributors and do not represent the views or policies of Icon Publications Ltd unless otherwise stated. This issue © 2006 Icon Publications Limited. All rights reserved. No part of this publication may be reproduced by any means without permission.

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

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

ADVERTISING MANAGER
Richard Kilpatrick – 01450 371169

First firmware upgrade for Alpha

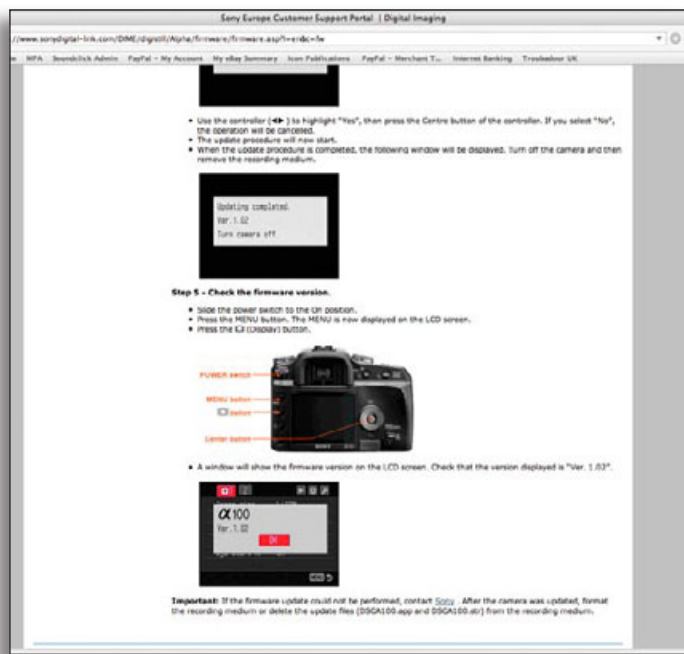
When a digital camera is launched, programs are preloaded into its central processor. In fact, there have been programs running inside Minolta cameras for over 30 years, controlling the functions of film models long before digital arrived.

These programs were often embedded permanently in a chip, and changing the operation meant changing the chip. The Dynax 9 and some lenses are examples, where upgrades to the original release could enable new features, but only by sending back to the maker for a chip change.

Digital SLRs have much more complex programming and some of this in 'firmware' which can be replaced by a simple process. You visit the maker's website and download one or two small files, which you save on to a blank memory card. When you put a card with these files into the camera and switch on, the camera identifies the files as a n upgrade, and automatically asks if you want to proceed, warning you to plug the camera into the mains adaptor or have fresh batteries, and not to switch off until finished.

In practice, these upgrades take maybe 30 seconds to complete, and the advice about batteries is belt and

Sony's firmware and software upgrade method is just like the Konica Minolta process – but it's unlikely we will see further upgrades for the older KM range.



Sony's website has very clear instruction for checking your firmware status

braces security. You turn the camera off, remove the card, then turn back on again. A couple of button presses will reveal the version and sometimes the date of the firmware loaded, and if all has gone well, the new version will be shown.

Now you can put the card you used for the transfer back in the camera, and Format it, which erases the upgrade files and prevents the process from being repeated by mistake.

It is also possible to upgrade using a USB connection to a camera, from your computer. This process is not as foolproof and we normally advise using a card reader to transfer the files to the card.

The latest (and first) Sony Alpha 100 update is at <http://www.sonydigital-link.com/DIME/digital/Alpha/firmware/>

It is only needed if the current version on your camera is 1.00 or 1.01. The upgrade cures the problem that in very rare cases, RAW format files may not be opened by *Picture Motion Browser*; it gives improved image gradation when the shutter speed is 1 second or longer; and it gives improved quality when the image is printed on an Epson printer using PIM (Print Image Matching).



MINOLTA REPAIRS

by specialist workshop in Milton Keynes

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

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

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

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

They are based at:

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

Telephone 01908 378088, fax 08712 427677.

Email: cameraworkshop@tiscali.co.uk

HELPLINES AND INFORMATION

Authorised & warranty repairs, assistance and enquiries

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

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

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

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

www.sony.co.uk

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

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

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

For the Sony European user service – no real club exists as yet:

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

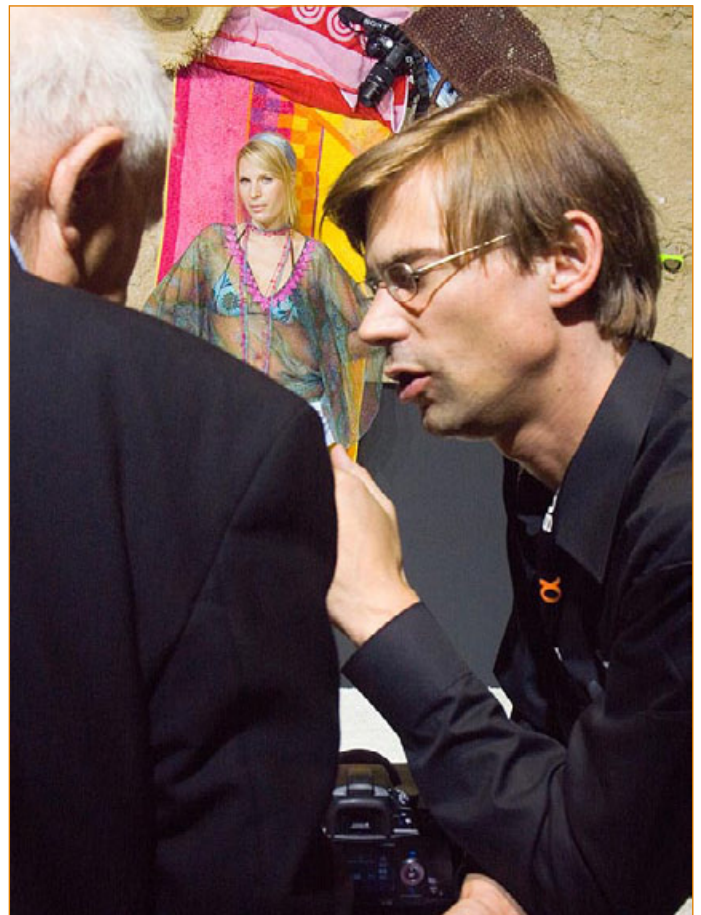
To order parts, accessories, and new Sony flash components etc, visit:

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

Sony at photokina 2006: orange marches on!



Zeiss lenses for Alpha M-AF fit: full frame 85mm Planar f1.4, top, and 135mm Sonnar f2, right; digital-only 16-80mm f3.5-4.5 Vario-Sonnar, above. This lens is now due March 2007.



The lens gallery and 'beach scene' (as if viewed from overhead): top, camera display stands with attendant Sony staff were placed between the ranks of 70-200 and 300mm SSM lenses on the platform, and the illuminated studio set. Above and left: a constant stream of photographers queued to check out the Alpha 100 with these lenses fitted, and to talk to the Sony team about the camera.

At the end of September, I set off for a quick visit to *photokina* in Cologne, having parted company with our am-pro magazine *f2* and not really needing to report on the show in detail.

Sony's stand was my main focus, hoping to learn of new products for 2007. However, in this I was disappointed. As predicted accurately back in June by Paul Genge (former Konica Minolta product manager, now in charge of the Alpha system at Sony UK) nothing new was revealed.

I will confess I found the Sony stand uninviting, with its massive parallel high walls and dividers. It was a stark contrast to Canon's mainly white, gauzy, light-suffused open stand with its curves and sense of space. It was not helped by the functional black exhibition-hall floor blending into the black walls, and by having one entire side as a blank solid wall (without even any pictures on it) facing other stands.

The Alpha 100 pictures on show were plain and poor, snapshots taken by celebs or obscure art-reportage by a lesser known Magnum photographer. All failed to highlight any of the best qualities of the Alpha 100, and were oversized prints showing noise, tone-breaks, poor colour balance and sharpness.

However, the lens display with 70-200mm and 300mm SSM lenses was excellent, with a well-lit target studio subject, and manning levels were exemplary with well presented Sonyers almost matching visitor numbers, and not waiting to be approached, but coming forward to help anyone venturing on to the stand.

The consumer-level digicams, it struck me, were better presented than the Alpha 100 with more professional and adventurous images showing



Sony's stand (top) was slightly foreboding, dark and monolithic in construction, blending in to the black floor of the exhibition hall, and hiding its contents perhaps a little too well. Above centre, the stand consisted of three corridors and this was the Alpha 100 strip. The very large prints on show were not by technically-minded photographers, and consequently were not very impressive. They continued a long tradition, founded by Minolta, of cheerful mediocrity and a failure to grasp how photographers judge the potential of a system. Above: the orange light and black paintwork made the dealer and press lounge a touch foreboding. Left: it worked rather better with the sparkly orange glass beads and under-lighting of the display counters, lending a cheerful oompah-loompah glow to the busy technical assistants.

off the qualities of the gear. Sure, we know that camera phones and pocket digital cameras do impressive macro – but so does the Alpha 100. I really don't mind if Sony's management read this, because I think that the work of our own readers as shown in the Gallery of this magazine better expresses the potential of the system than anything seen on the Sony photokina stand.

Other stands

As *Photoworld* is no longer supported by Sony – or connected with Konica Minolta – I was free this year to talk to other makers.

Of prime importance, given that Sony confirmed no SSM (Super Sonic Motor) lenses apart from the 70-200mm f2.8 and 300mm f2.8 inherited from Minolta were yet on the horizon, I visited the Sigma stand.

Here, I was surprised to find that Sigma UK had not been pressing Japan to make HSM (Hyper Sonic Motor) lenses for the Alpha mount because they believed Minolta/Alpha did not support in-lens sonic motors! I parted company after a very interesting chat to three of the senior UK executives, leaving them with a firm message for Sigma Corporation. We want HSM lenses for the Alpha mount.

Sigma has perhaps shied off making these because SSM (or HSM) is incompatible with any film Minolta AF SLR body prior to the Dynax 7, and even the classic Dynax 9 must have had a factory conversion to use these lenses. While Sigma can make a single HSM version for Canon and it will work – I think – with all previous body generations, they would be obliged to have non-HSM and HSM variants of lenses for 'Minolta'.

But now we have SONY – in big letters – on the lens boxes instead. This is not the Minolta M-AF mount. It is the Sony Alpha mount now, and Sony has never made a single SLR body which is not fully compatible with SSM.

So, Sigma, let's have that new 50-150mm f2.8 in Alpha mount and let's have it in HSM. I have been using my 70-200mm SSM and I know what a massive difference it makes.

Tamron is launching a new 18-250mm f3.5-6.3, no bigger as far as I could tell than the 18-200mm. This lens is, of course, the basis for the Konica Minolta and Sony branded 18-200mm (Sony owning a share of Tamron, and Minolta having worked with them for many years) and there is a possibility we shall see it as a Sony option in future. If not, it will be available from Tamron in M-AF fit in 2007.

Testing other makes

For *photokina*, all the main rivals to Sony introduced 10 megapixel DSLRs. Before the show, I obtained the Nikon D80 to test on loan – and shortly after the show I took delivery of a Canon 400D. We have to keep a Canon system here, as many new lenses and accessories are only available for loan to reviewers in Canon fit, even when makers like Tamron, Sigma, Metz and so on do offer a Minolta/Sony fit.

Let it be said that I wouldn't swap my Alpha 100 for either camera, but both have much lower noise at high ISO settings and position the Alpha firmly at the bottom of the heap for anyone wanting a good result at ISO 800 or faster.

Neither has built-in image stabilisation, and my experience with stabilised lenses is that they simply are not as sharp as equivalent priced conventional lenses even when the IS/VR/OS is disabled.

The Alpha 100 wins at ISO 100 in terms of sheer detail. It has an 'extinction resolution' (the point at which fine detail turns into a blur) 20-30 per cent higher than the D80, and the 400D is no sharper than the D80. It is not unusual for noise reduction processes to smooth out fine detail, and there's every sign that makers are now applying NR processes to raw files before these are written.

As pictures in this magazine show perfectly well, the Alpha 100 actually does a very job at ISO 1600 with care in image processing.

Testing these other cameras has also shown me that the Minolta/Sony interface, using a single rear display screen, has advantages. Canon has now adopted the same principle (including Minolta-type eyepiece sensors) in the 400D, and uses a single control wheel as well. However, the Alpha 100 user interface remains faster and more fully-featured.

An example of how the Alpha 100 differs from a camera like the D80 is quickly learned when making a series of ISO speed tests on a tripod. Firstly, with the camera at eye level on a tripod (not unusual!) the top plate LCD of the Nikon can't be seen easily. Secondly, with my eyesight accommodation the information on this LCD is far from legible due to the size of some symbols. Thirdly, after taking each shot, no adjustment of the ISO setting was possible until the shutter button had been half-depressed, meaning several actions were necessary between ISO changes.

The Alpha 100, in contrast, responds by waking the rear screen up straight to the ISO display

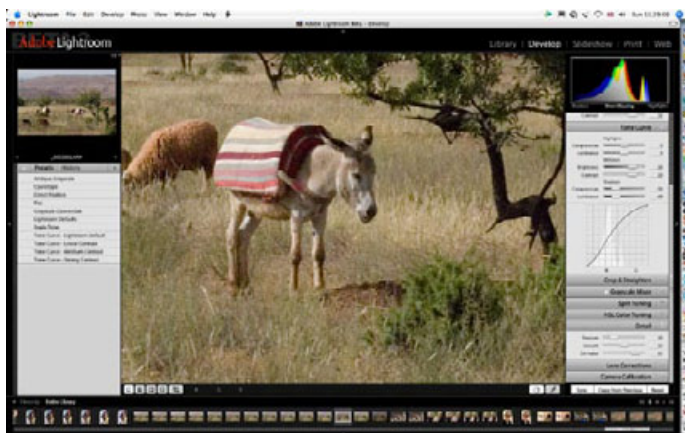
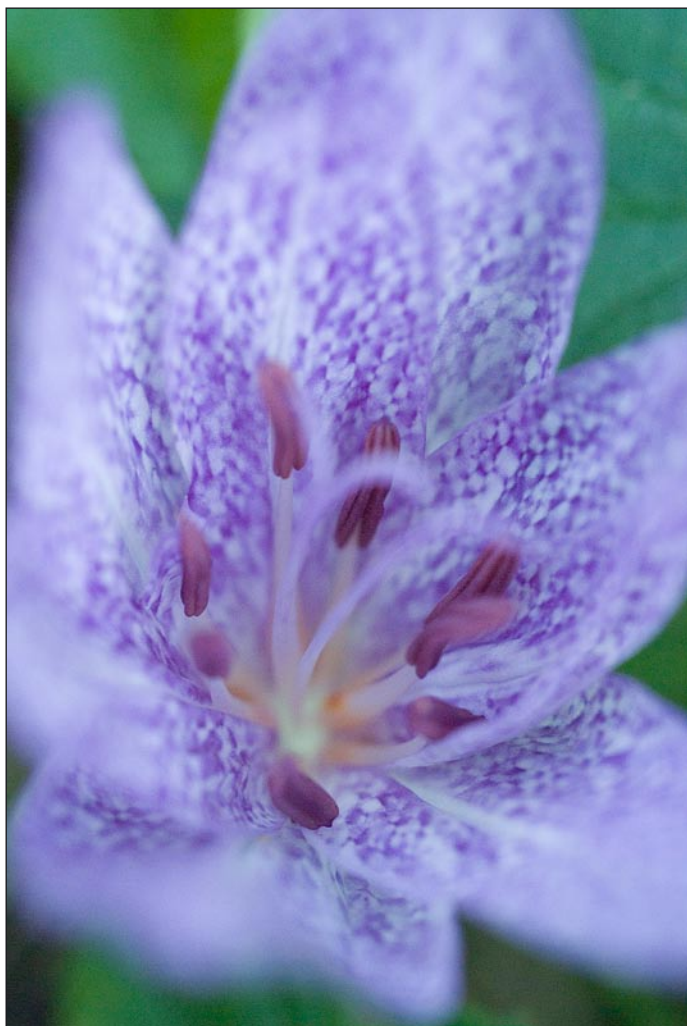
The larger repro is a slice from an 'Alamy size' Adobe Camera Raw export from an A100 raw file to 5120 pixels wide (50.2Mb). Detail is very fine. You can view the original

full size file: www.pbase.com/davidkilpatrick/image/64725988





One of the issues with the earlier Konica Minolta 7D and 5D models (more so with the 7D) is that of lens focusing compatibility – some lenses seem to ‘agree’ with the camera, others consistently produce errors. The Sony Alpha 100, I can now report, focuses more accurately than either previous model and appears to work well with almost any vintage of AF lens. Above, a typical result cropped from a shot taken using the 11-18mm wide angle zoom at 11mm – Caernarvon Castle. Below left, after selling my 50mm macro due to problems with the 7D, I was lucky enough to be offered another used example. Fortunately, it works beautifully with the A100.



A choice of RAW file converters – for all of you

I ALWAYS try to judge DSLRs on the basis of raw files, not JPEGs. So when testing the Nikon D80 and the Canon 400D, I was disappointed that unlike Sony they had not pre-released the specification to Adobe for their Bridge/Camera Raw converter. However, I found many fine independent raw converters which would handle my .MRW files, my new .ARW Sony files, and in one case the Canon and Nikon files.

The most capable – and currently free! – raw converter was Adobe *Lightroom Beta 4*, screen shot above. It is very fast and will process 3–4 10 megapixel raw files per minute to JPEG once you have set the adjustments needed using thumbnail previews.

I also have been using *Capture One Pro* (C1 Pro), *SilkyPix Developer Studio 2.0*, *Bibble*, Apple *Aperture* (not yet compatible with new cameras), *DXOpticsPro*, and a Mac-only developer called *RAWDeveloper*. Of these, *SilkyPix* has the best overall combination of price and functions, but *Bibble* includes *NoiseNinja* which turns out to be more than useful for improving Alpha 100 results at 800 or 1600 ISO.

For links to the websites where all these raw processors can be found, visit www.photoclubalpha.com or www.minoltaclub.co.uk.

The three tenners

On my studio light-table, three 10 megapixel contenders are lined up. I've been using all three and remain convinced that in-body stabilisations 'takes all'



However, Sony is not to be left alone with this technology. Shortly after putting this magazine to bed, I was off to join Pentax on the high seas to see their new models which have a sensor-based stabilisation, shared by their 'clone twins' Samsung



When using the Alpha 100, I've not had any real need to test its motor-drive sequence capacity. However, when I did so, the camera kept filling a 2Gb card with JPEGs in an unbroken run until over 500 frames had been shot – and then a message warned me to stop, it was overheating! In normal situations, what matters is being ready to shoot at any time. Here I was shoot RAW with the Alpha 100. No matter when I timed the shot, the camera was ready. There's a big difference between a poorly timed shot (above) and waiting for the right moment to happen (below). With film, there was always the danger of running out. With digital you have no excuses! Taken at the Alnwick Garden.



when you press the ISO button – regardless of whether you are in shooting mode, review mode, or have been using another menu, or the camera has gone to sleep.

Not only this, but button presses 'stick'. You can press the Function Button, in the middle of the left-hand control dial, just once, briefly. There is no need to hold the button down. The ISO menu pops up, if you are set to ISO. Adjust it. Now, before pressing the OK button or touching the shutter (either of which will save your change) try turning the Function Dial – say to WB, or AF mode. The screen changes to the new function, no need to even touch the Function Button again. Adjust each setting in turn. Go back to the others – you'll see that whatever you adjust, has stayed set that way.

Finally, light pressure on the shutter release will return you to shooting and ALL the changes you have made – after a single brief press on the Function button which you never need to touch again – are applied.

Through the Sony Alpha user interface, derived as it is from the Konica Minolta 5D ergonomic and control design, this type of operation can be found.

It is absent in other cameras, which more often than not require a finger held down on one button while a second finger turns a wheel and the camera is angled (with difficulty) to see the changes taking place on a small LCD half obscured by those same fingers!

I can, most certainly, see the benefits of things like the Nikon D80's glass prism finder (like the Dynax 7D) with projectable grid screen; like a 'premium kit lens' with sonic motor focusing; like the extremely low price of a model like the Canon 400D. And I am slightly angry, if anything, that Sony as original makers of the 10 megapixel CCD have not been able to achieve better noise limitation in high ISO images.

But, overall, there's no contest. The proportion of top grade very sharp 'keeper' images from the Alpha 100 is higher than with any other camera I have used and the best ones are the sharpest, most finely detailed digital pictures I've shot on any camera regardless of higher pixel counts.

So what did I use to photograph *photokina*? My **Konica Minolta Dimage A2**, of course! With a need to travel using just cabin hand baggage, or miss extra hours of the show, I took only this compact all-in-one favourite. ISO 64? No problem. The Anti Shake deals with it! – *David Kilpatrick*



SIGMA

ELECTRONIC FLASH Series



The perfect partner
for digital or analogue
SLR cameras

Choose from two models, both multi-functional flashguns with a guide No. of 50m(165ft) at ISO100! This large light output is infinitely controllable with TTL exposure control. Other features include bounce and swivel head functions. There is also an auto-zoom function which automatically sets the illumination angle in accordance with the focal length of the lens and AF auxiliary feature that lets you control AF in difficult lighting situations.

EF-500 DG ST

Easy to use, with all of the above features

EF-500 DG SUPER

As above, but also includes TTL wireless communication, built-in slave sensor, modelling flash, synchro flash for high shutter speeds and rear-curtain synchro for motion photography.

NOW AVAILABLE

MACRO EM-140 DG

A dual tube macro flash that is ideal for shadowless, fine detail work in close-up photography. Flash tubes can be fired together or separately for different effects. Flash ring adapters are available for a wide variety of lenses.

For further information on the SIGMA Electronic Flash Series contact Sigma Imaging (UK) Ltd.
13 Little Mundells, Welwyn Garden City, Herts. AL7 1EW
Tel: 01707 329 999
sales@sigma-imaging-uk.com
www.sigma-imaging-uk.com



ALL FULLY
DEDICATED
TO THE LATEST
DIGITAL TTL
SYSTEMS



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



Bjorn Thomassen

And the press said....

Digital Camera Shopper July 2006

"Great quality and superb value for money"

Final Verdict: ***** **GOLD AWARD**



British Journal of Photography 12th April 2006

"They perform well by every measure and appear to be built to deliver years of reliable service."

"I can highly recommend them."

Master Photo>Digital Spring 2006

"(The D-Lite) will knock certain cheap competitors sideways with superior features".

Professional Imagemaker (SWPP)

June/July

"It is pleasing to report that the D-Lite was truly superb on all counts."

"We like this kit a lot"

Royal Photographic Society Journal May 2006

"I found the technical scope of the D-Lites impressive."

"It would be an excellent choice for anyone looking to invest in a flash system."

f2 Magazine

"This lightweight kit is probably the best buy for the digital photographer".

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



Heads From

£179.00

1 Head kits from

£259.00

2 Head Kits from

£415.00

(All plus Vat)



Incredible D-Lite !

For the full picture visit our Stores or Website:

The
Flash Centre
TFC

London • Leeds • Birmingham • Online

TFC London

020 7837 5649

TFC Leeds

0113 247 0937

TFC Birmingham

0121 327 9220

And Stockists

www.theflashcentre.com

Paparazzo – by mistake!

Andy Johnson went out for a quiet meal – overlooking a film premier red carpet. He just happened to have his Alpha 100 and 100-300mm handy...

These pictures of Alice Evans and Elizabeth Banks, attending the *Children of Men* film premier in London, are not the work of a paparazzo thrusting a camera and flashgun into the stars' faces from the rat pack.

They are quietly and discreetly taken – with the obvious approval and amusement of the ladies – by Sony Alpha 100 user and photo enthusiast group leader Andy Johnson.

With his apo-tele zoom at maximum aperture, and the camera set to its highest ISO rating, Super Steady Shot image stabilisation helped Andy get pin sharp autofocus shots with a hand-held 1/60th of a second exposure – officially impossible at a 'real' focal length of 450mm, which should need 1/500th for a sharp picture.

"We had a UKexpert trip down the Thames to see the Barrier that day, and then finished up at a Mexican restaurant which was next to the cinema. My photos were taken from the balcony of that restaurant.

"They were taken with the Minolta 100-300mm f4.5-5.6 APO (D) at the long end and at ISO 1600. The originals are a bit noisy, as you would expect from this speed setting. I did some very basic PS noise reduction on the JPEGs and then reduced the size by 50% to get the results I have shown on www.ukexpert.co.uk.

"The images for reproduction have been processed using *Noiseware*, though I have also tried *NeatImage* and other programs or plugins."

We reckon the auto white-balanced colour and smoothness of the post-processed images can't be faulted, in a flash-free, celeb friendly shooting situation. It's an example of something which would barely have been possible in the days of film – and who would have been carrying a 400mm-plus lens with them into a restaurant? The almost pocketable 100-300mm apo – which we all hope Sony revives in 2007 – is a true go-anywhere lens.

Noise reduction is especially important when images are exported from the raw .ARW file, and programs like *NoiseNinja*, *NeatImage* and *Noiseware* all retain the sharpness of the picture while removing grain. – DK



Alice Evans arrives for the *Children of Men* film premier



Elizabeth Banks pauses for a photo from a clearly very unexpected angle

Kick-Start Your Imagination with the best Pro-Value in the UK

FREE On-Site Sensor Cleaning With Any DSLR Purchased!



Canon 30D

- 8.2 MP 1.6x Sensor
- 5 Frames per second, 30 jpg image burst
- 9 point wide area Autofocus
- Huge 2.5" LCD Screen
- 100 - 3200 ISO sensitivity
- E-TTL II For better flash consistency
- Monochrome mode

Canon 5D



- New 12.8 MegaPixel Full Frame Sensor
- 3 Frames per second, 60 jpg image burst
- 9 point fast Autofocus
- Huge 2.5" LCD Screen
- 50 - 3200 ISO low noise sensitivity
- Records RAW/JPG images simultaneously
- New improved Pro Software for Mac & PC
- Compact magnesium alloy body
- Superior resolution/image quality (better than the original 1Ds) and better skin tones!



Canon 1Ds Mark II

- 16.7 MegaPixel Full Frame Sensor
- 4 Frames per second, 32 jpg image burst
- 9 point fast Autofocus
- 2" LCD Screen
- 50 - 3200 ISO low noise sensitivity
- Records RAW/JPG images simultaneously
- Firewire / Dual SD and CF / wireless LAN
- Weather resistant pro body
- Full frame and demands the finest "L" lenses

- FREE training with every Pro Digital SLR purchased.*
- FREE loan camera if your camera needs service.*
- UNLIMITED telephone support from a seasoned Canon expert.*
- TRY BEFORE YOU BUY. Should you decide to buy after hiring from our extensive rental stock, you'll receive 50% of your hire charge as a credit.*
- ASK about our FREE wide format print offer.*

*conditions apply.

London **The Flash Centre** Leeds
 0207 **TFC** 0113
 837 247
 5649 0937
 B'ham 0121 327 9220
www.theflashcentre.com

gallery

To enter your own pictures for future *Gallery* pages, just send digital files (full resolution – 6 megapixels from a 6 megapixel camera, and so on) in RGB JPEG high quality form by email to iconmags@btconnect.com, or by post on CD (TIFFs may be used on CDs only, not by email) to **Photoworld Gallery, Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso, Borders TD5 7BB.**

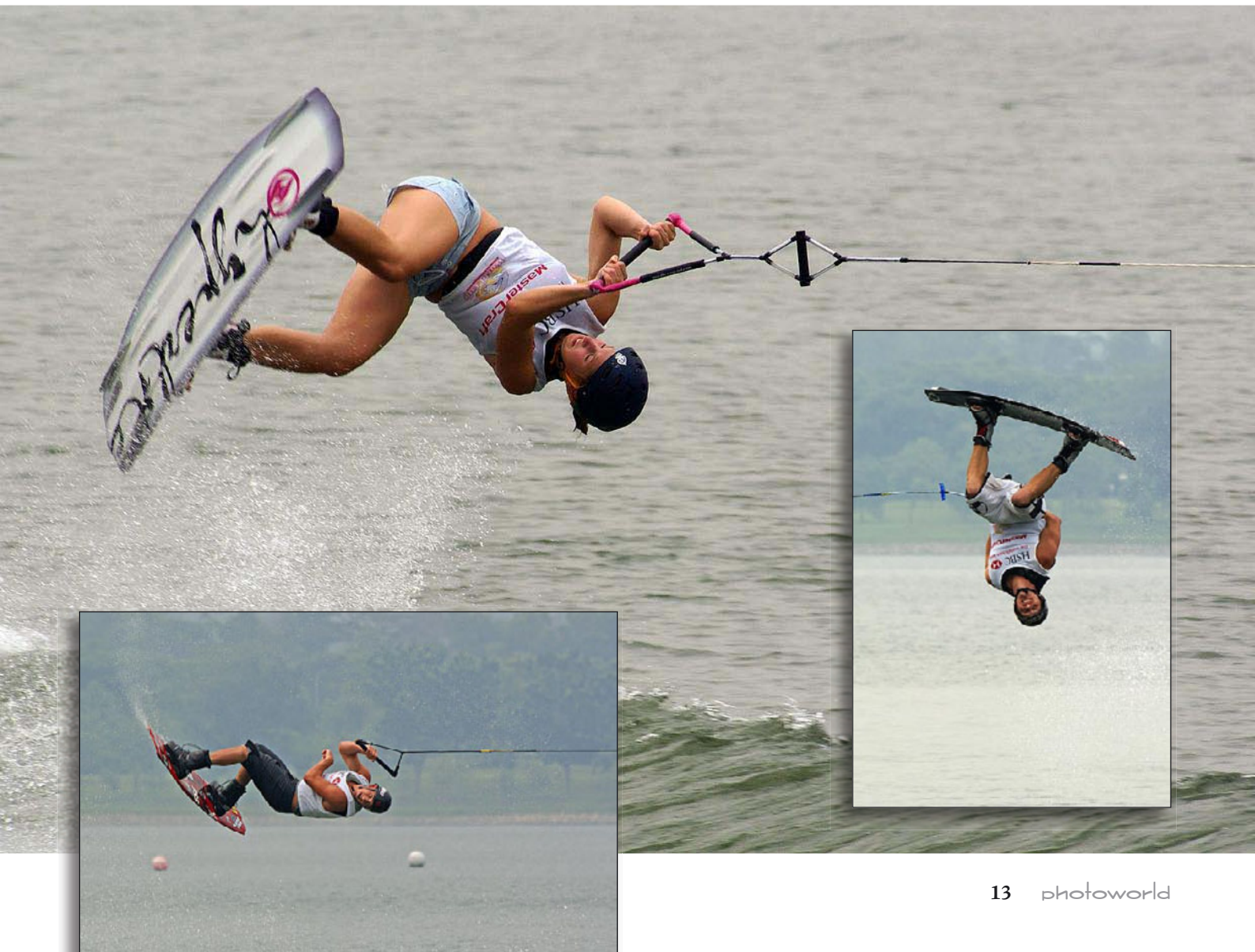
CDs or DVDs must be universal

(Mac or PC) and always 'finished' never left open for another writing session. Please do not send memory cards. You may enter as many images as you like at any time, including your name and address and all relevant caption details. *Gallery* entries will automatically be considered for cover or portfolio use and web editions. Each image or 'set' chosen receives a £25 credit* against Icon subscriptions or house offers (p28-29).



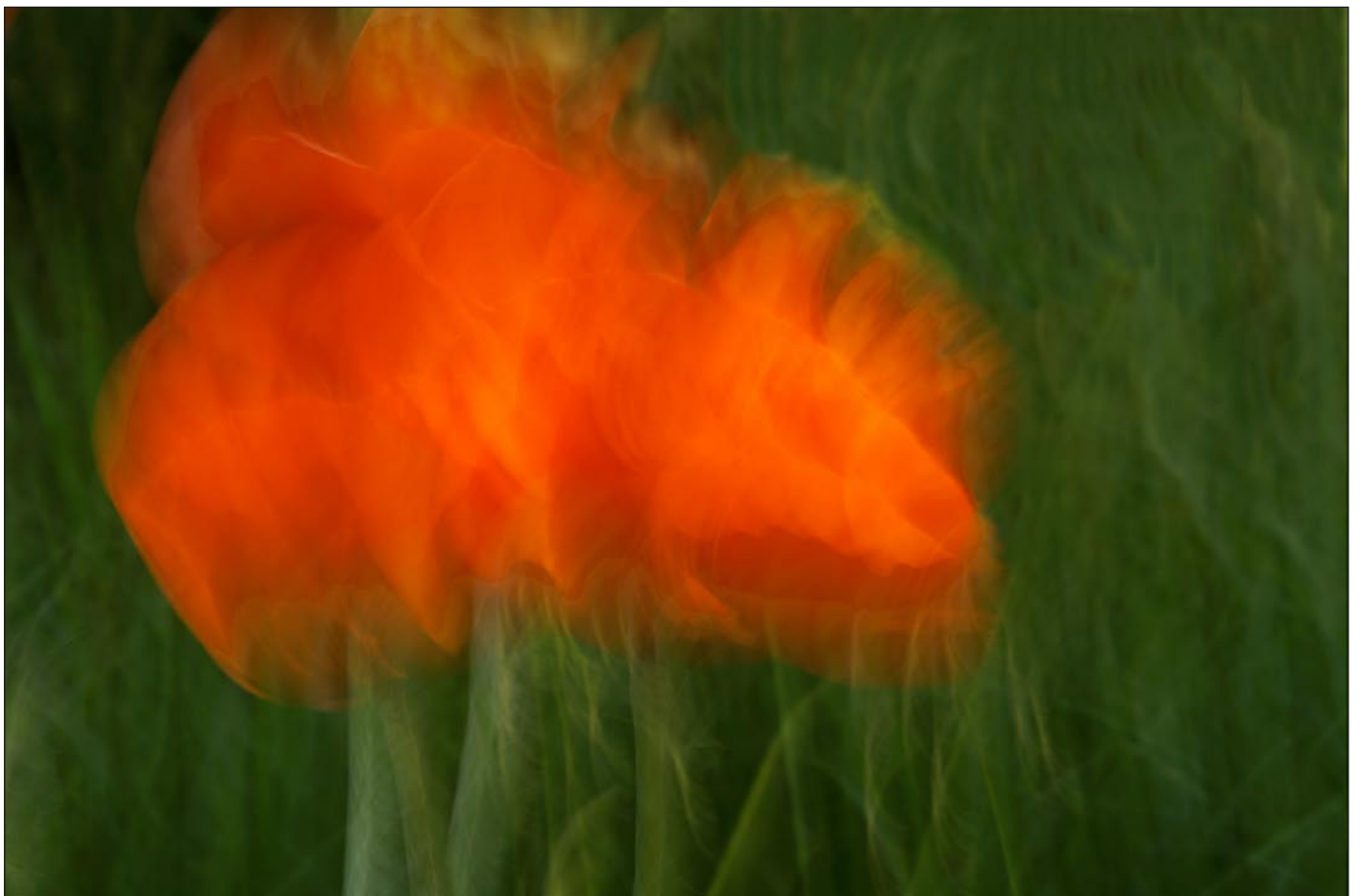
Water is the theme for our opening spread this Autumn! Above, by **Colin Hemming** of Blaenavon, Wales – bean-bag 0.6 second exposure, 5D, 24-105mm lens at f13, 70mm. Below, 1/1600th at f8 for **Chris Mole** in Brighton. Top right – leaping salmon by **Stephen Toft** of Glasgow, Sony Alpha 100 with 50mm f1.7, main and inset both 1/1000th at full aperture and ISO 800. Bottom right – Wakeboard World Cup 2006, Bedok Reservoir Park Singapore, by **Tan Kok Mun**. Sony Alpha 100, 80-200mm f2.8, 1/640 at f6.3, ISO 200 (main photo); inset shots on Tamron 200-500mm at f8. Event Website <http://www.wakeboardworldcup.com>







Two images taken using the classic original 135mm f2.8 AF lens. Above: by **Andy Johnson**. Bristol Boxkite & Avro Triplane replicas seen flying in formation in the evening twilight at Shuttleworth – Dynax 7D, 135mm f2.8 AF Minolta lens, 1/Minolta Dynax 5D, 135mm f2.8 AF Minolta lens, 1/200th at f4.5, ISO 800. Andy organises UKExpert, a photo website with active events, day trips, photo meets, forum and galleries. See www.ukexpert.co.uk. Below: by **Peter Karry**. Dynax 5D, 135mm f2.8 AF Minolta lens, 1/4 sec at f32; movement invoked by moving the camera during exposure. Then slight saturation changes using Photoshop. Finally removed some distracting lighter grasses.



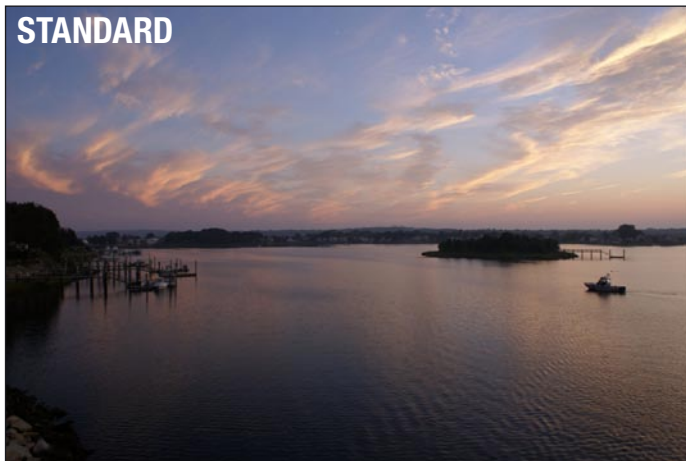


Above: high ISO theatre shot by **Colin Brenchley** of Workshop, Notts – Chinese Opera Actor in Beijing. Minolta 7D with 75-300mm lens at 300mm setting, 1/350 at f6.7 ISO set at 1600, white balance Tungsten, Anti Shake switched on. “This shot was taken hand held from row number 42!”, notes Colin. “Photography in the theatre is allowed providing no flash is used. Below: Walkers, by **Peter Bartlett** of Warrington, Cheshire. Minolta 7D with Sigma DC 55-200mm at 200mm, ISO 100, 1/250th at f8. Original RAW file processed in Capture One LE, then cropped in Photoshop Elements 2.



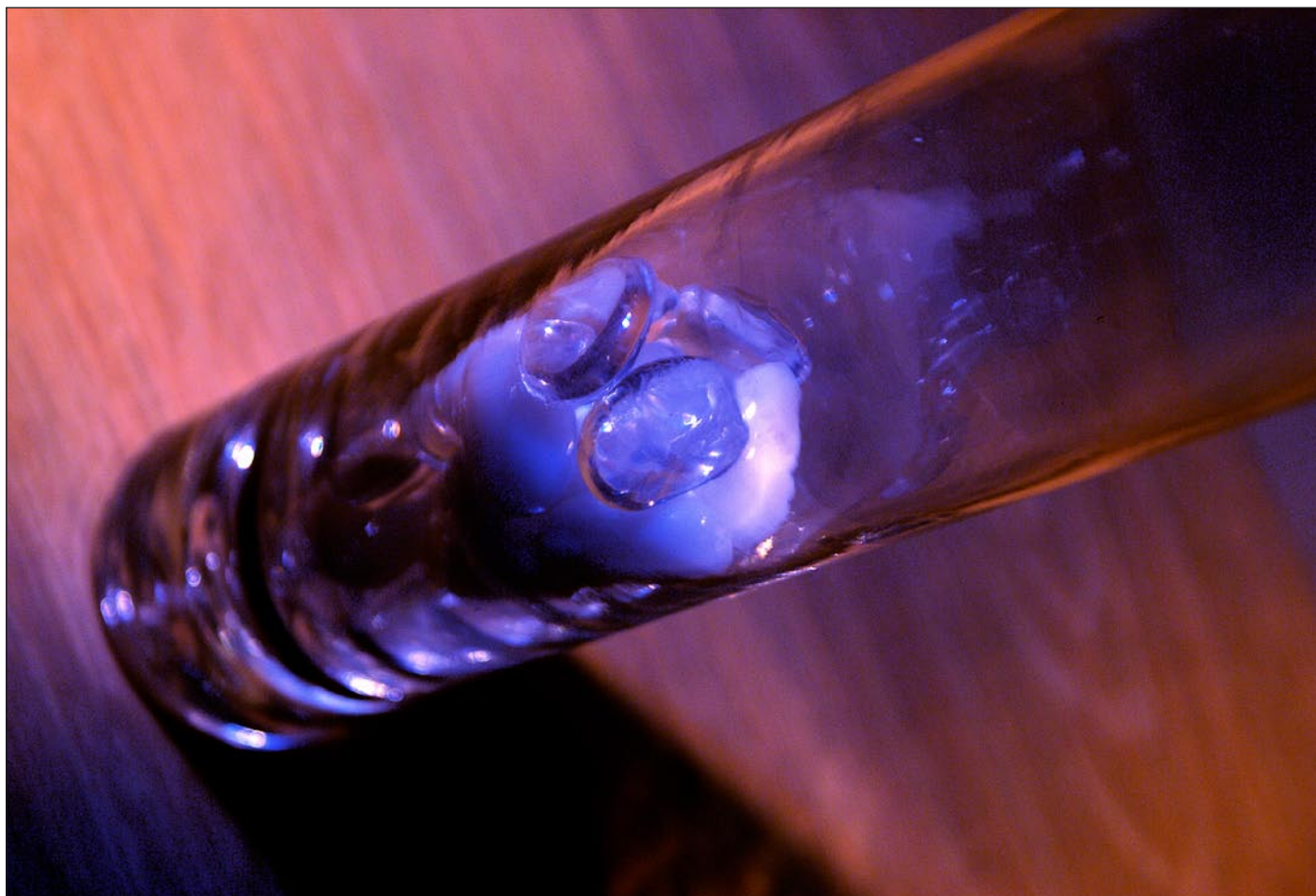


Above: by **Philip Feibko** of Helper, Utah. Mule deer on a Rainy Day. Taken with 5D and Minolta 400 APO G, 1/320th at f5, ISO 400, AS on, handbeld. Below left: two examples showing the Sony A100 Normal and Sunset modes compared, by **George Curry** of Portsmouth, Rhode Island. 18-70mm lens at 18mm, f5.6 at ISO 100, 1/50th hand held with SSS enabled. Below right: by **Gurmit Flora** of Hampton, Middlesex. Dynax 7 Ilford Delta 100 Scan Dual IV; Minolta AF 75-300mm, 1/30 at f5.6.





Above: by **Bernard Wong** of New York, taken in Hong Kong, Man Mo Temple, dedicated to the deities of literature (man) and war (mo). The best time to visit is in late afternoon when the setting sun creates stunning rays through the thick incense smoke from the suspended coils. Sony Alpha 100, ISO 400, 28mm f2 lens, 1/20th at f5.6 with SSS. Below: by **Edward Marshall** of Sheffield. Sony Alpha 100, 18-70mm lens at 70mm, ISO 400, 1/60th at f5.6.



Playing the real pro game

With decades of film shooting experience under his belt, Duncan McEwan switched to Dynax 7D digital bodies for a big assignment 'down under'...

Although I have had Dynax 7D since it first became available in November 2004, I have been slow to entirely embrace the new medium, tending to shoot film and digital in parallel. The better the conditions, the more likely I would be to reach for the film camera, leaving digital for occasions when 'it didn't really matter'. This was dictated largely by the end use intended for the images, rather than an inability or reluctance to use the 7D. Continuing to shoot film meant that new slides could be easily integrated with existing ones for lectures and workshop tutorials.

That outlook changed abruptly when I was invited to be one of only two photographers accompanying the Scottish team to the 18th Commonwealth Games in Melbourne in March 2006... it was digital all the way! Equipment consisted of two Dynax 7D bodies with 300mm f4 Apo, 70-210mm f2.8 SSM, 28-70mm G f2.8



and a 17-35mm f2.8-4 D plus a 5600 HSD flash and a Manfrotto monopod. The SSM lens was a great asset in so many situations and a delight to use. To fit in with the requirements of **sportscotland**, I was directed to shoot fine JPEG rather than RAW.

Different strokes

The main photographer, Steve Lindridge, a professional sports and press photographer, had a wealth of experience in multisport events, having attended the last three Games where it had become clear that it was impossible for one photographer to adequately cover all events.

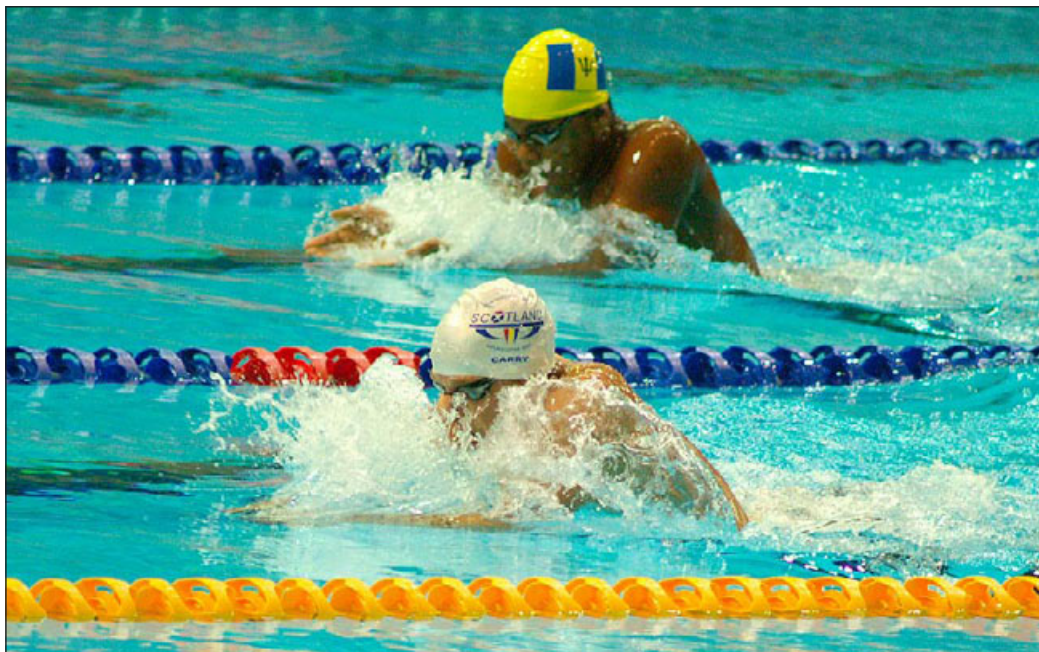
Steve was to cover the high profile events and medal finals for immediate press and publicity purposes, while I would act as a "fill-in". Together we would contribute to a record, featuring all the sports and as many of the Scottish athletes as possible, for the sportscotland archive. On the few occasions when we both attended the same event, it made sense to shoot from different positions to vary the coverage. It proved to be an exciting, but very demanding, twelve days.

Time and place

On occasions, the time spent getting to and from a venue would be greater than the time actually spent photographing the action. Fortunately, most of the major venues were close together, but sports like shooting, mountain biking, lawn bowls, hockey were a bit out of town, with basketball 200 miles away in Bendigo. Advanced planning was not always possible as sometimes the schedule for the day would only be outlined at breakfast.

It is widely recognised that the more familiar one is with a sport or discipline, the easier it is to photograph, but even then there can be the uncertainty imposed by an unfamiliar venue or restricted

Duncan had to contend with the extreme difficulty of matching the distinctive Scottish team blue and the different Melbourne shade under a wide range of indoor and floodlit conditions, while shooting JPEG and having no ability to adjust from raw. He also had to use very high ISO settings to stop action – the basketball shot, for example, is 1/500th at f2.8 wide open on the 70-200mm, at ISO 1600. He also had to find positions which showed the Melbourne location and the Commonwealth Games logo, caught the Scottish livery of the contestants well displayed, but missed out advertising and sponsorship banners.





Outdoor situations were no guarantee of natural light, and for some sports like bowls and shooting the camera position was restricted. The wide range of locations and subjects demanded good JPEG colour and exposure – no bracketing possible.



shooting positions. Even the allocated media photo positions were not always ideal, sometimes being simply a reserved row within, or at the back of, the spectator seating.

Where the seating was of a temporary nature (eg at boxing), vibrations created by an animated crowd presented difficulties and while a monopod tended to accentuate these vibrations, anti-shake seemed to prove its worth. Sitting beside top pros from Getty and Reuters, it was evident just of how limiting 3 frames a second can be in sports photography these days. Their approach was to machine-gun every bit of action at 8 or 9 frames a second, while most of



Duncan's equipment for the Commonwealth Games included his familiar 300mm f4 Apo, used for the compressed perspective cycling shot above, and a 70-200mm f2.8 Apo G SSM (D) which he took delivery of when in Australia – by this date, they were out of stock in the UK. The supersonic focus motor is ideal for sports work.

the time I would be using single shot and trying to anticipate the moment – rather an old fashioned way.

In some sports it was not as serious a disadvantage as it was in swimming. At the top level, swimming is probably one of the most difficult sports to photograph, particularly in freestyle, where there is so much splashing water and swimmers' heads make only extremely brief appearances above water. Knowing which side a swimmer breathes to and the number of strokes between breaths will increase chances of success but maybe it is easier to adopt the machine gun approach, knowing that with digital there is no added cost.



MOMENT



The quality of lighting in the indoor arenas and at floodlit stadiums was good enough that the cameras were left on auto white balance throughout and being of constant intensity, exposure was set manually, whereas for outdoor daylight events, auto honeycomb was used. For the Opening and Closing Ceremonies, in which light levels were often uneven and constantly changing during the performance, auto exposure with spot metering was a more reliable and quicker method.

A personal aim had been to include, wherever possible, something that would identify the action with the event, either by including the Games logo or something which said 'this is Melbourne'. There weren't as many opportunities for this as anticipated, with corporate advertising predominating and seldom does this contribute to an image. Shooting from limited, fixed positions, coupled with the narrow field of view of telephoto lenses were factors that further limited this possibility.

The most relaxing, stress-free sports attended, from a photographer's point of view, were shooting (clay target) and lawn bowls. Here, with no fast action, manual focusing was preferred to autofocus. In shooting, photographers are obviously

Moments of triumph – with the saltire flag prominently displayed – were brief and essential to capture perfectly. Duncan was able to fulfil his brief well with the 7Ds.

restricted to positions behind the shooters, although the fact that in the skeet event, the firing positions form an arc gave good profiles and different lighting possibilities.

Backlighting and a dark background were effective in emphasising smoke from the detonated ammunition while close-up head shots brought out the concentration associated with the sport.

Shooting angles

Forty five degree head-on shots had been planned for bowling but with no access to the sides of the green this was not possible and shooting from behind a bowler and looking down to the other end of the rink were the main options. In one tie involving Scots, the rink had the Games logo stencilled on the grass surface and from a high viewpoint it was possible to incorporate this to add interest.

More exciting were basketball, hockey and rugby with the typical ebb and flow of play associated with team sports. The biggest problem here is when an intervening player intervenes between subject and photographer, spoiling the composition or throwing



the autofocus at the critical moment. At least the duration of a hockey or basketball game is sufficiently long to give numerous opportunities. The same cannot be said for a 7-a-side rugby match, lasting only 14 minutes and where much of the time play can be at the opposite end of the field. When by half time you find you have only managed a couple of shots, it makes the second half rather tense with a 'must get something' mentality.

It is surprising how apparently similar events can be so different from a photographic point of view. Cross-country mountain biking and the road cycling race both involve a mass start with 40-80 riders, and numerous laps of a circuit over several hours. In MTB, competitors quickly separated out so there was no problem picking off each of the Scottish riders on successive laps.

It was quite a different matter in the road race where cyclists form a tight bunch, lap after lap, and if the cyclist(s) to be photographed happened to be in the middle or the far side of the bunch, then the opportunity for that lap was missed, with a 20-25 minute wait for the next. When eventually leaders did break

away and separate, it then became much easier but this was of little consequence as Scots were not among them. Different again is the road cycling time trial, where riders setting off at 90 second intervals resulting in them being separated from the outset and with few head-to-head opportunities which can add a sense of competition to a picture.

Gymnastics is always a good sport to photograph with several distinctively different disciplines – vault, pommel, high bar, parallel bars, rings and floor – going on at the same time. Apart from the floor exercises, the action is very localised and in these situations, pre-focusing or manual focusing was my preferred option.

By the end of the Games I was aware that photographing at a high profile event is certainly exciting but it has its frustrations and restrictions. Low key events may lack the big name competitors and large crowds but offer just as many good opportunities for action photography and with far fewer restrictions.

At the end of the day, I had survived my first major digital assignment. The Konica Minolta equipment had performed well and I had fulfilled my role in "filling the gaps".

Roll on Glasgow 2014!

Want natural beauty?

Get a fast standard zoom with a wider angle

With its fast F/2.8 throughout the range, this sophisticated lens delivers faster shutter speeds and beautiful portraits with a natural, soft-focus background effect. Remarkably lightweight and compact for its specs, the 17mm* focal length offers a wider angle of view than ordinary standard zoom lenses.

*26mm-78mm range when converted to the 35mm film format.

For Digital

with smaller-size imagers

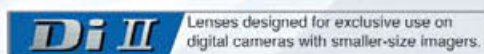
SP AF17-50mm F/2.8 XR Di LD Aspherical [IF]

[Equivalent to 26-78mm*] *When converted to 35mm film format.



NEW

Model A16
For Canon AF, Konica Minolta AF-D, and Nikon AF-D



* This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24 x 16mm.

Imported in the UK by
Intro 2020 Ltd.
Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411
sales@intro2020.co.uk
www.intro2020.co.uk

Tamron - Manufacturer of precise and sophisticated optical products for a broad range of industries.

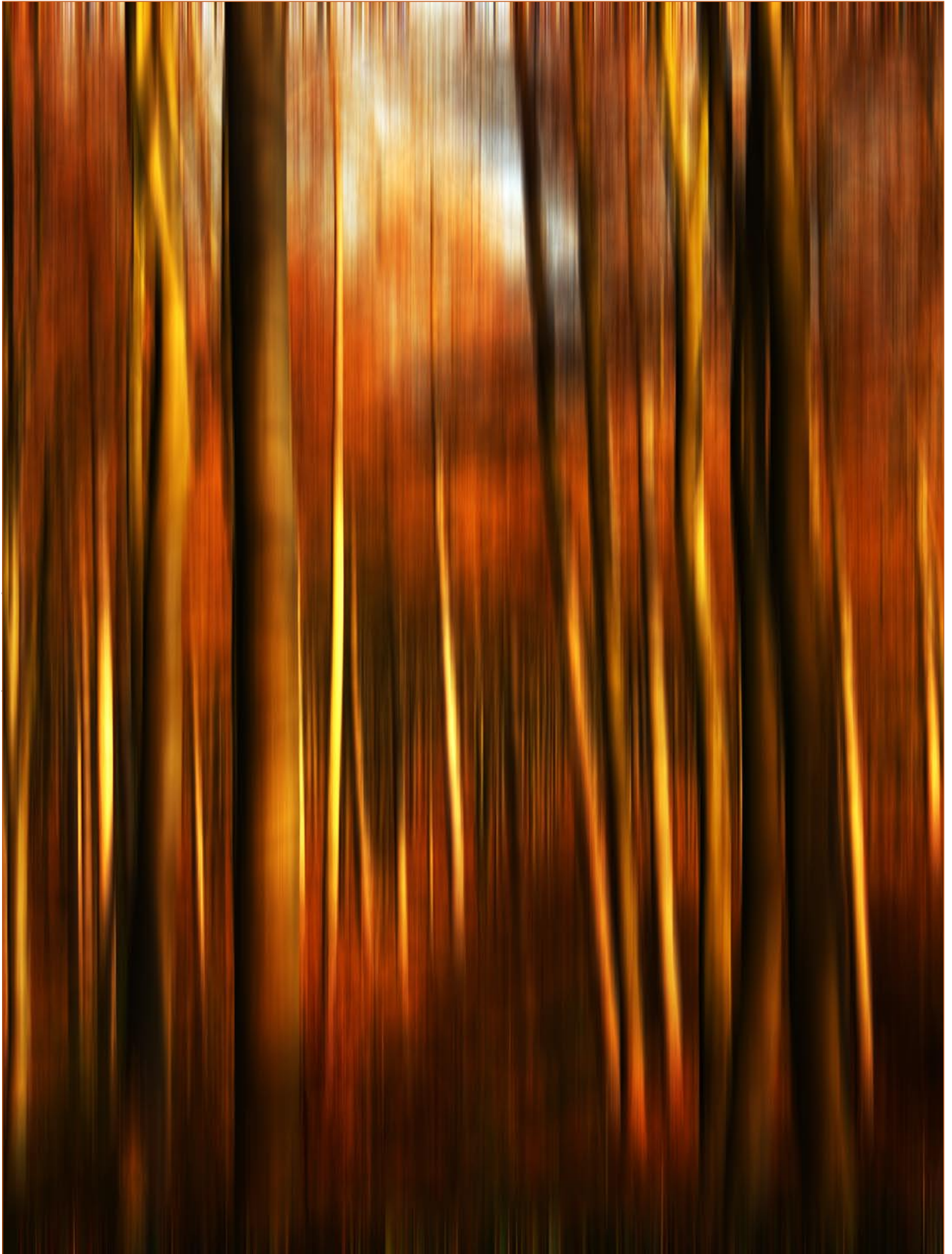


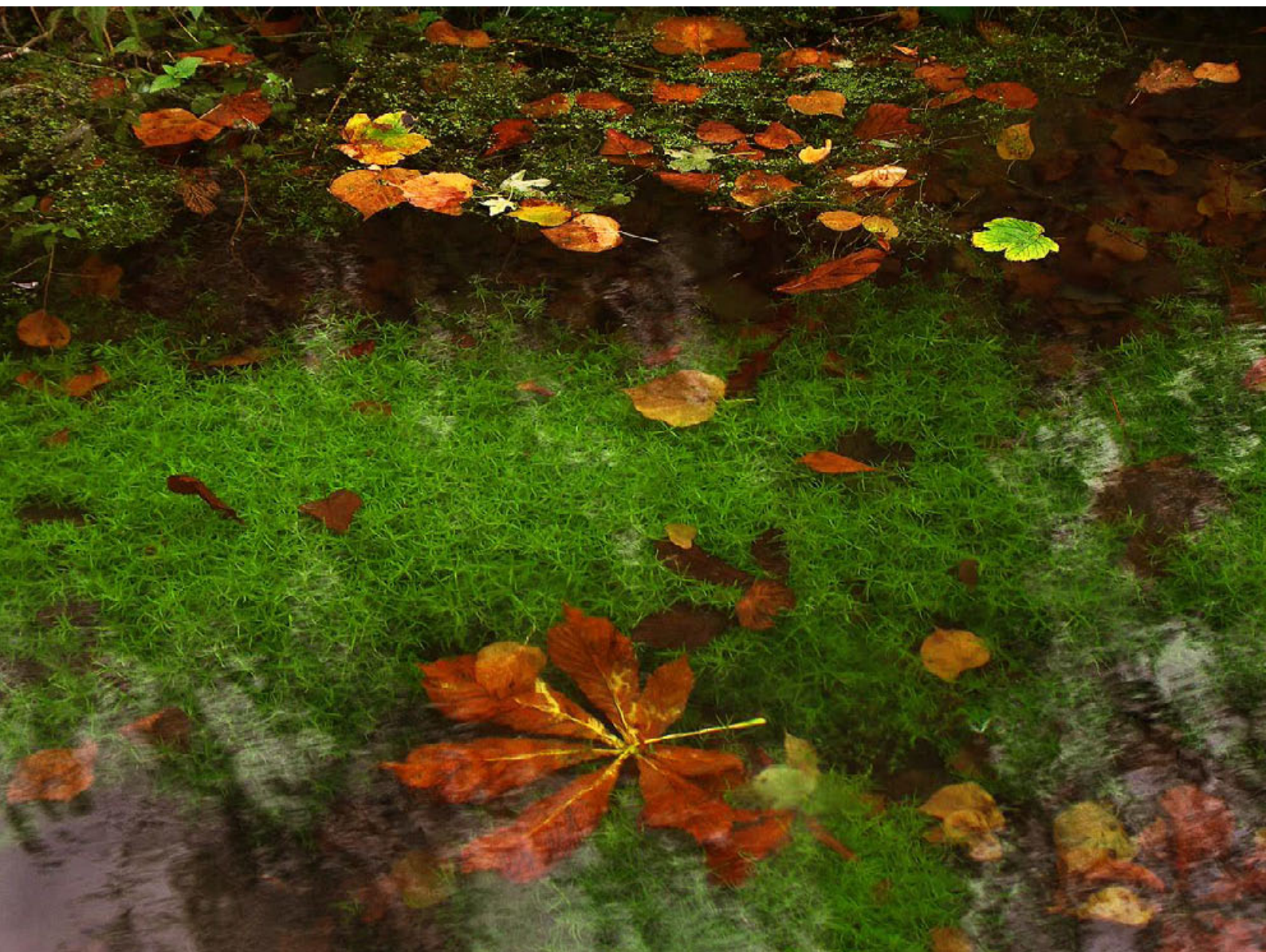
50mm (Equivalent to 78mm) Exposure: Aperture fully opened Auto ISO400 WB: Auto
©2006 Tony Corbell

TAMRON®

Tamron—Manufacturer of precise and sophisticated optical products for a broad range of industries.

Portfolio: Tony Jones

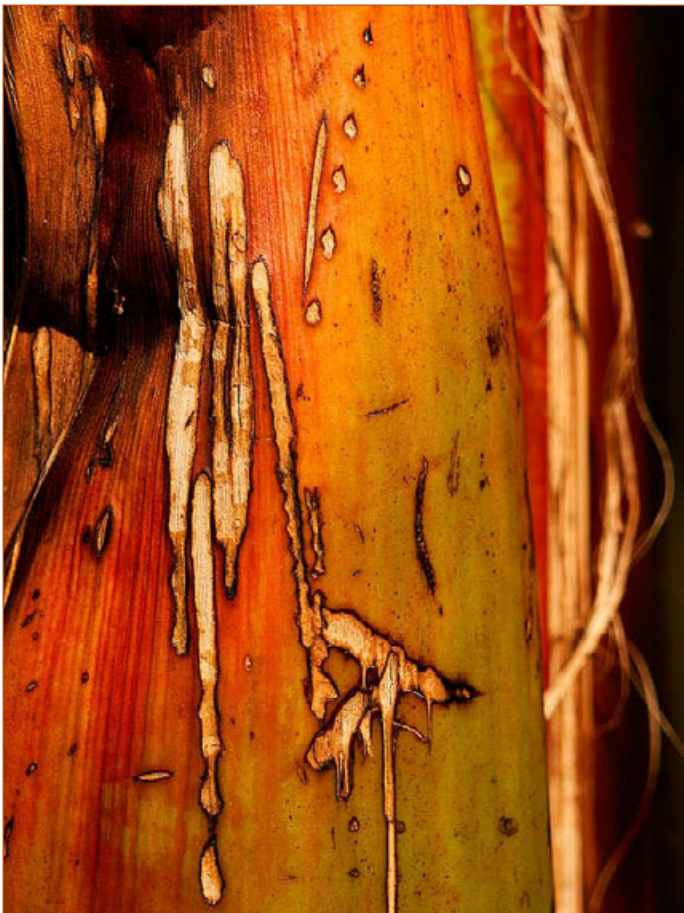








Portfolio: Tony Jones



The Garden Photographer out of season

TONY JONES is familiar to *Photoworld* readers as a regular contributor of covers and *Gallery* entries over the years. He is also a committed 'serial' Minolta owner, with these images taken on Minolta Dimage A1, Konica Minolta Dimage A200, and Konica Minolta Dynax A5, valuing the cameras for their unrivalled colour rendering in his specialised subject. Tony, from Goring-by-Sea in West Sussex, is a member of the Garden Photographers' Association and in 2006 was a winner in their International Exhibition held at Kew Gardens.

These photographs from Tony – taken between Autumn and March – show that there is a world of colour out there even in the 'off season' for flowers and formal gardens. Be inspired and follow his lead in the coming seasons!



Minolta's last sale

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

We have been offering the neat and well-made MB-1 shoulder bag as a free gift to new members subscribing to our magazine, adding only a £4 postage and packing charge to a discounted mandate subscription rate.

The bag has been selling for £14.95 + £5 post and packing (£19.95) but for existing subscribers we can offer it for just £9.95 plus post and packing, total £14.95. You can also choose whether you want the original Minolta logo (photographed) or a later Konica Minolta logo version.

The video converter WA/Tele set was wrongly described in its own literature – it has 46mm threads not 39mm.

We are pleased to say that the postal rate changes have not affected these items – including the bag – and we are now using 2nd Class Packet Post where possible, in place of the old parcel post or 1st Class.

The offer prices shown here are valid indefinitely as we do not expect further postal rate changes for some time.

The zip case CG-1000S is a particularly useful item. This case, made to fit the Z1, Z3, Z6 and other Z-series digital cameras, is also a perfect fit for most popular camera-top flashguns and many lenses, especially the 11-18mm and 17-35mm zooms for which no other case exists.

The LB-101 leather bag is ideal for carrying two large lenses together. Ours carries the 70-200mm f2.8 SSM and the 200mm f4 APO Macro side by side. The MB-1 bag is ideal for the 300mm f2.8, a perfect fit.

We have a good selection of original leather cases for lenses, and also many lens hoods, for example for 85mm f1.4, 35mm f2 and f1.4, 20mm f2.8, 50mm f1.4 (55mm thread AF). Since stocks vary and may be limited, these can not be advertised on the printed page.

Please visit our website, www.iconpublications.com, to see full details of the hoods, cases, glass filters and other small quantity stock items available, and order directly using Paypal. We normally despatch very quickly but please allow at least 5 days for processing your order from this magazine.



MB-1 Bag £14.95

The MB-1 may have either a Minolta or Konica Minolta name logo. It will hold a 5D/7D/A100, three lenses and flash plus extras; we've had five lenses and a body in one but it's tight. The 7D sits the other way on, across the dividers.



The KMB-1 Mini Backpack (above and right)

This very compact, airline friendly pack will fit a 7D/5D/A100 with 24-105mm, 5600 HS (D), 100-300 APO, 11-18mm, and a Mac Powerbook 12 inch or similar laptop plus power supplies, cards, cables, filters and spare batteries. It costs **£39.95** including postage and packing (UK).



< LB-101 Leather Case

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

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





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



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



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



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



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



You get: R60, 056, Y52, G0, NDX4, A12, B12 all AC coated
Set of six 62mm filters plus BONUS A12 (seven supplied in total) for only £90.
Many more in 40.5mm, 46mm, 49mm, 55mm and 72mm on our website.



CompactFlash wallet – £8 inc p&p



0.7 and 1.5X 46mm thread video/digi-
cam converters – £20 the set of two!



Vectis S-1 bag £15 **FREE** BP-S1 AA bat-
tery grip base for S-1, S-100 + 4 NiMHs

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

Name _____

Address _____

Postcode _____ Tel Number _____

Credit Card Number _____ Expiry Date _____

Start Date or Issue Number _____ Security No (3 digits) _____ Signature _____

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

- | | | | | | |
|---|---------------------------------------|----------------------------------|--------|--|-----|
| <input type="checkbox"/> MB-1 Bag | <input type="checkbox"/> Minolta logo | <input type="checkbox"/> KM logo | £14.95 | <input type="checkbox"/> HS-1 Holding Strap | £12 |
| <input type="checkbox"/> KMB-1 Backpack | | | £39.95 | <input type="checkbox"/> 62mm filter set 7 filters | £90 |
| <input type="checkbox"/> LB-101 Leather case exclusive to readers | | | £34.95 | <input type="checkbox"/> Gel Filter Holder + 2x 62mm lens adaptors | £35 |
| <input type="checkbox"/> X1/Xt/Xg/X31/X21/X20 leather case | | | £10 | <input type="checkbox"/> CF Wallet | £8 |
| <input type="checkbox"/> X1 modern fabric-look case | | | £10 | <input type="checkbox"/> Video Converters set 46mm 1.5/0.7X | £20 |
| <input type="checkbox"/> G530/X60 leather case also fits iPod! | | | £10 | <input type="checkbox"/> Vectis Holdall + BP-S1 Battery Grip* | £15 |
| <input type="checkbox"/> G600 leather case (shorter, fatter) | | | £10 | <input type="checkbox"/> BP-100 AA grip 505si/Super/HTxi/STxi* | £15 |
| <input type="checkbox"/> CS-DG1000 versatile Z-case | | | £15 | <input type="checkbox"/> Dynax Strap Set II – holds MMDuo cards! | £8 |
| <input type="checkbox"/> CG5 Dynax 5 soft case | | | £15 | | |
| <input type="checkbox"/> DG8 Dimage 7/A soft case | | | £15 | | |

TOTAL remittance cheque/card £

Please allow 5 working days from receipt of order for despatch. All prices inc p&p apply WORLDWIDE except for MB-1, LB-101 – add £5 postage and KMB-1 – add £10 postage for OVERSEAS orders. Visit the website for updates. *Includes 4X 1500mAh rechargeable Panasonic NiMH cells free.

Quest will shortly be celebrating its 14th anniversary and is now one of the foremost providers of photography workshops in the UK. This success has been built on expert tuition by some of the country's best known photographers, plus a loyal and enthusiastic band of supporters, many of who attend courses or trips year after year. It is on this firm basis that Quest has thrived. Apart from generous sponsorship in *Photoworld* and *f2* through Icon Publications Ltd, very little advertising has been undertaken – much more valuable has been word of mouth and visits to Camera Clubs in the south and east of England. The long-promised web site is now imminent, which will make it easier for everyone to check events.

This 2007 programme is as exciting as ever, and the good news is that the darkroom is back! I do thank those who waited so patiently last year, and we are again able to offer courses on Darkroom Basics, Advanced Monochrome, Exhibition Printing and Lith Printing.

As well as courses by Colin Westgate, the 2007 schedule includes Joe Cornish, the outstanding landscape photographer; John Blakemore, with his beautiful and thought provoking fine art images; George McCarthy, the nature photographer; Les Mclean, street photography and fine art; Clive Tanner, church architecture; David Dixon, professional garden photographer; Steve Gubbins, professional portrait photographer; Russell Lindsay, creative *Photoshop*; Priscilla Thomas, imaginative abstract; and Eddie Sturgeon, informal model photography.

Digital, of course, is continuing to dominate the photographic scene, and we are pleased to offer a series of days, with expert tutor Steve Wilbur. The first of these will be taking place in the first week of November 2006, very close to the publication date of this issue – please call or email if interested. These will suit both newcomers to digital as well as more advanced workers wishing to develop their skills. Steve, who led these workshops very successfully in 2005, has again kindly stepped in to replace Barrie Thomas, who, very sadly, passed away in July.

The tremendously popular **Photoweeks** have been expanded, and as well as the usual destinations, there are two new trips, to the Isle of Harris and a longer one to Iceland (see later issues for these, or enquire). These are hotel based, with minibus travel, which provides a good balance of comfort and flexibility. The exciting Thames Barge Race

QUEST

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

email questphoto@btinternet.com

weekend is again scheduled, a unique opportunity to sail and photograph on one of these beautiful vessels. There is also the one-day event photographing classic Oyster smacks in the annual Dredging contest, at West Mersea, in September.

No matter what your experience, there is something in the programme to suit all tastes and abilities. Quest courses are friendly and informal, with beginners especially welcomed and catered for. We very much hope that you will be able to join us on a course or trip and look forward to seeing you! If you would like to be included on our mailing list, please telephone or send an email.

BIRD PHOTOGRAPHY MASTER CLASS

Tutor George McCarthy

1 day, at Arundel, West Sussex

Tuesday 21 November 2006

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

Price £68 (deposit £20).

Includes entrance fee to Wildfowl Trust). 10 places

QUEST OPEN DAY AND REUNION

1 day, at Seaford

Saturday 2 December 2006

This is a day for Quest participants and travellers to share their pictures and experiences. This is a MUST for Photoworld Club members, many of whom are also Quest regulars. Hundreds of photographs are taken on the various Quest workshops and trips and this is the opportunity for everyone to see some of these and compare notes. However, pictures do not have to have been taken on a workshop or trip – you are quite free to bring anything of interest. The day consists of short presentations of prints, slides and digital projection (about 15 minutes each. So come along, let us see your work, and enjoy a gentle relaxed and entertaining day. Even if you haven't attended a Quest event before, or don't wish to show your own work, you are more than welcome to come along just to look!

Price £20, payable in full on booking (includes buffet lunch and free raffle for a Colin Westgate print).

This day is not eligible for inclusion in 'early booking' discount arrangements.

LANDSCAPE with JOE CORNISH

2 days, at Seaford

Two dates, Monday/Tuesday 4/5 December 2006 and Wednesday/Thursday 6/7 December 2006

A Quest 'first' – we are delighted to have Joe Cornish with us to lead this workshop. Joe is arguably Britain's finest contemporary landscape photographer and his use of light and composition, together with his total commitment, have resulted in a series of magnificent pictures of the British landscape and elsewhere. In this workshop, Joe will be showing and discussing his work and philosophy, and will also appraise pictures brought along by participants. There will be an early morning field trip and as this is a winter workshop, we will hope, conditions permitting, to

catch the sunrise at one of the nearby beaches. This really is a workshop not to be missed, as it represents a very rare opportunity to work with this top professional landscape artist. Joe is the author of two superb landscape books and autographed copies will be available for sale.

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

BASICS FOR BEGINNERS

Tutor: Colin Westgate

1 day workshop, two

dates and venues

West Mersea, Saturday

6 January 2007

Seaford, Monday 22 January 2007

A workshop for those starting off in photography, or wanting to learn how to use their camera, and to improve their techniques and picture appreciation. It will explain technical matters, such as the various functions on digital or film cameras and will include discussion on such things as exposure, focusing, lens apertures, shutter speeds and depth of field. Aesthetic aspects such as composition, creativity and appreciation of light and colour will also be covered. A field trip will be included so that participants can put into practice what they have learnt, and everyone will be invited to bring some previously taken pictures for discussion and review

Price £58 (deposit £20) 6 places.

BEGINNERS DARKROOM

Tutor Colin Westgate

1 day, at West Mersea, Essex

Saturday 13 January 2007

Although most photographers now make their prints digitally, the darkroom is alive and well, and, arguably, a well crafted monochrome silver print has a depth and intrinsic quality that ink jet prints cannot yet equal. This 'hands on' workshop is aimed at those wishing to learn how to make monochrome enlargements in the darkroom, and will cover film development, exposure calculation, use of contrast and simple tonal controls used to get the best from a negative.

Price £55 (deposit £20).

Includes sandwich lunch and all materials. 3 places.

WINTER LANDSCAPE, GLEN COE and RANNOCH MOOR, SCOTLAND

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

Saturday 10 to Sunday

17 February 2007

The Glen Coe region contains some of the most magnificent and spectacular scenery anywhere in the United Kingdom, and at this time of

the year it the mountains are usually enhanced by a covering of snow. Many photographers never get the chance to see this stunning landscape in the winter, and a week of photography in the area should guarantee some good pictures! Of course, the weather plays a vital part, but even in bad conditions, it is usually possible to capture the forbidding mood of the mountains, and the rivers and waterfalls should be flowing well. We will concentrate on Glen Coe, Rannoch Moor, Glen Etive and Glen Nevis, and the price includes a trip on the cable car to Aonach Mor, near Ben Nevis. The itinerary will be kept flexible, as it will to some extent be weather dependent. Evenings will be spent viewing pictures from everyone. We will be staying in the McDonald Hotel, at the head of Loch Leven, with views down the Loch.

The minibus will leave Sussex early on Saturday morning, and will, wherever possible, collect passengers en route. If pick ups cannot be made from home, due to locality, they will be made elsewhere by arrangement. Overnight stops will be at the Beach House Hotel, Seahouses, Northumberland, each way, and are included in the cost.

Price £685, deposit £100, shared twin basis, single supplement £85. 10 places maximum.

For those wishing to travel to Glen Coe independently, the price is reduced by £95. Price includes en route dinner and B&B, each way, and all meals (including packed lunches), and accommodation in Glen Coe.

SOUTH WEST IRELAND

8 nights, including overnight stops each way. Guest House based. Free minibus travel to, from and at, destination. (operated by Questphoto Limited)

Saturday 17 March to Sunday 25 March 2007

The location for this trip is at Inch Strand, on the Dingle peninsula. This is one of the most beautiful beaches in Ireland, with more than 3 miles of sandy beach. From here, we will explore the peninsula and surrounding area. As well as landscape, there will be many other subjects, such as colourful shops and houses, and local characters. The friendliness of the Irish is renowned and we can be sure of a warm welcome. A day trip to the famous Burren will also be undertaken. Evening meals will be at a nearby pub, as the Guest House cannot provide these. For that reason, the price of these has not been included.

The bus will leave Sussex early Saturday morning, and will pick

up from your home or nearby (where practicable) and travel via overnight stay in Bangor, N. Wales, and ferry to Dun Laoghaire. We will then drive across Ireland to our destination on Dingle, arriving in time for an evening meal.

Price £750, not including evening meals. Deposit £100. Shared twin room basis, Single supplement £85 subject to availability. 10 places. For those wishing to travel to Ireland independently, the price is reduced by £100.*

ISLE OF MULL

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

Saturday 14 April to Sunday 22 April 2007

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

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

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

E&OE



Duncan McEwan, Minolta Club Scottish region organiser for 20 years, is a popular course leader with Light & Land as well as organising his own photo weekends for the Club. With this year's courses ending in November, we will have more announcements in our Winter edition. Duncan is hitting the road with a series of slide show talks, to which Photoworld subscribers are admitted on identical terms to the hosting photo club.

We encourage you, if you are local to these clubs, to join them and to make yourself known as a Photoworld Club member – of course!

NOVEMBER 2006

Saturday 11th – Bramhall PS – *Scotland: Land of Light*

The Village Club, Lumb Lane, Bramhall 8.00pm

Monday 13th – South Manchester CC – *Scotland: Land of Landscapes*

Didsbury Methodist Church, Sandhurst Road, Didsbury, 7.30pm

Tuesday 14th – Nottingham & Notts PS – *Scotland: Around the Edges*

St Mary's Church Hall, Wollaton Hall Drive, 7.30pm

Wednesday 15th – Chapel en le Frith CC – *Special Brew 2*

Conservative Club, Hayfield, 8.00pm

Wednesday 22nd – Saltburn PS – *Special Brew 2*

Methodist Church Hall, 7.45pm

Thursday 23rd – Stokesley PS – *Scotland: Around the Edges*

Stokesley Town Hall, 7.30pm

DECEMBER 2006

Sunday 3rd – NCPF Xmas Spectacular (with Rikki

O'Neil) – *Scotland: Land of Light* and

I Never Thought I Would

Novotel Hotel, Kenton, 10.00am – 4.00pm

Booking essential. Tel: 01670-367912

Wednesday 13th – Alnwick & District CC – *Scotland: Around the Edges*

Mechanics' Institute, Alnwick, 7.30pm

Thursday 14th – Durham PS – *Duncan McEwan... Again!*

St Oswald's Institute, Church Street, 7.30pm

For details of 2007 courses

Light and Land: for a 2007 brochure, telephone 01432-839111 or email contactus@lightandland.co.uk. Website is www.lightandland.co.uk

Inversnaid Photography Centre: for a 2007 brochure, telephone 01877-386254 or email info@inversnaidphoto.com. Website is www.inversnaidphoto.com

For general information on Duncan's courses and talks visit www.dmcewanphotography.co.uk or contact:

Duncan McEwan

Dunarden, Horsewood Road

Bridge of Weir

Renfrewshire, PA11 3AT

Tel/Fax: 01505-612673

E-mail: mcewan@dunarden.fsnet.co.uk



The biggest 'bridge' ever

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

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

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

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

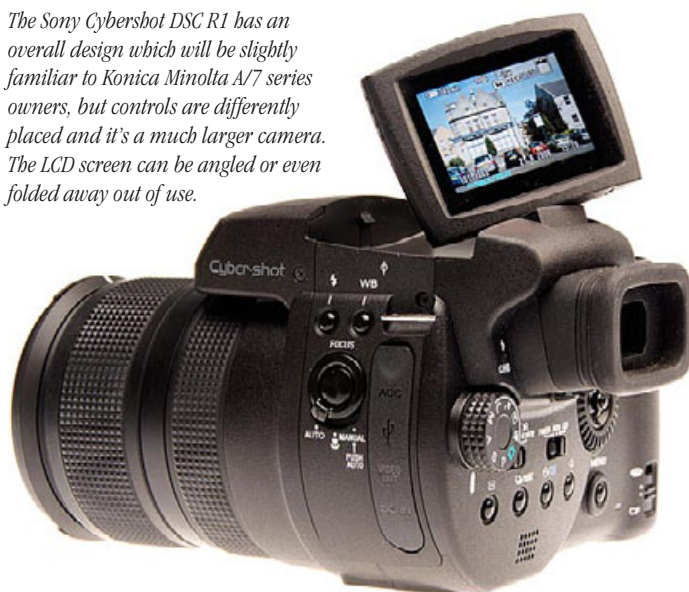
If this design works so well, why do we need DSLRs?

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

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

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

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



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



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

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

Once again, there is a price to

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

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

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

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

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

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

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

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

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



Update your credit card details for your next sub renewal and get this Z-case FREE*

Fill in a form giving credit card details or UPDATING existing details and confirming your mandate for automatic annual renewal – and we will send you the extremely versatile **Konica Minolta CS DG1000** belt/shoulder pouch, normally £15 inc p&p, for a charge of just £3 p&p/admin which also enables us to validate your credit card. You will find a form for this offer on the reverse of your address carrier sheet.

You may also opt to pay £5 p&p/admin and receive the MB-1 shoulder bag instead of the CS-DG1000 offer.

We will action your subscription if it falls due in the following quarter only; otherwise, your new card details and renewal mandate will be entered, your p&p charge debited, the gift sent, and you will be charged the normal reduced rate for auto-renewed subscriptions when this is due (£17.95 instead of the £19.95 full normal fee).

The CS DG1000 – not just for the Z cameras!

Konica Minolta designed the DG1000, which is made of a hi-tech fabric with a soft digicam friendly lining and small pouch for battery or memory cards, for the Z-series (Dimage Z3, Z6 and so on). It has a belt loop, and a swivel clip fabric shoulder strap. But we find the DG1000 is perfect for dozens of different lenses and flashguns as well. It is a perfect fit for the 3600 HS (D) flash, and even the 5600 HS (D) goes in snugly. The flash mounting foot stows in the fabric pouch, to the left of the compartment.

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



The DG1000 is a perfect fit for your 3600 HS (D) flashgun or earlier 3-series flash and will even take a 5-series. It's ideal for new 17-35 and 11-18mm lenses, and free with early renewal.



our Konica-Minolta needs ! - For all your Konica-Minolta needs ! - For all your Konica-Minolta needs ! - For all your Kon

PHOTOSTORE-UK.COM



01302 738334



01302 768671



photostore@tiscali.co.uk



www.photostore-uk.com

Specialists in all things Konica Minolta, whether it's hot shoe caps, cases, foto guides, digital accessories, mains adapters, battery chargers, film or slide holders we can usually source and supply within days !



our Konica-Minolta needs ! - For all your Konica-Minolta needs ! - For all your Konica-Minolta needs ! - For all your Konica-Minolta needs !

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



Alpha Mount (Minolta AF) Postal Lens Hire Service

Description	Deposit	Daily	Weekly	2 Weeks	P & P
16mm f2.8 fisheye	£350	£10.00	£40.00	£60.00	£6.00
20mm f2.8	£250	£7.50	£30.00	£45.00	£6.00
24mm f2.8	£200	£5.00	£20.00	£30.00	£6.00
35mm f1.4-G	£400	£7.50	£30.00	£45.00	£6.00
85mm f1.4-G	£400	£15.00	£60.00	£90.00	£6.00
100mm f2.8 Macro	£300	£7.50	£40.00	£60.00	£6.00
200mm f4 APO-G Macro	£500	£15.00	£60.00	£90.00	£6.00
200mm f2.8 APO-G	£450	£15.00	£60.00	£90.00	£6.00
300mm f4 APO-G	£450	£15.00	£60.00	£90.00	£6.00
400mm f4.5 APO-G	£800	£20.00	£80.00	£100.00	£25.00
500mm f8 AF Mirror	£350	£7.50	£30.00	£45.00	£6.00
1.4x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4, 400 f4.5, 600 f4					
2.0x APO Converter	£350	£5.00	£20.00	£30.00	£6.00
for use with the 200 f2.8, 300 f2.8, 300 f4*, 400 f4.5*, 600 f4* (*MF only)					
17-35mm f3.5 G	£600	£15.00	£60.00	£90.00	£6.00
28-70mm f2.8 G	£600	£15.00	£60.00	£90.00	£6.00
24-85mm f3.5-4.5	£200	£5.00	£20.00	£30.00	£6.00
100-300mm f4.5-5.6 APO	£200	£5.00	£20.00	£30.00	£6.00
100-400mm f4.5-6.7 APO	£500	£15.00	£60.00	£90.00	£6.00

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

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

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

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

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

How it works...

- 1 Select the lens you require from the listing
- 2 Call 01302 738334
- 3 Provide the dates you require your selection Book as far in advance as possible to guarantee availability

Deposit

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

Alpha Mount Lens Hire Service

The Photostore

PO Box 348, Doncaster DN4 6XX

Tel: 01302 738334 Fax: 01302 768671

Mobile 07970 291997

email: photostore@tiscali.co.uk

Using 'scopes & T2 or manual lenses on autofocus SLRs

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

Dynax 9/7 Select Custom Function 16 and set to 2
Dynax 60 Select Custom Function 13 and set to 2
Dynax 5 Select Custom Function 14 and set to 2
Dynax 4 Select Custom Function 12 and set to 2
 On other Dynax models, press and hold the following buttons, while turning the main switch to ON:

Dynax 40 DRIVE
Dynax 3L SUBJECT PROG and DRIVE
Dynax 9xi/7xi FUNC and AEL
Dynax 5xi FUNC and SPOT

Dynax 800si
Dynax 700si
Dynax 600si

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

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

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

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

RD-175 SELF TIMER and AV

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

On the Vectis models, press the following buttons.

There is no need to 'press and hold'

Vectis S-1 MODE + SELF TIMER = 'on' appears on display; SEL = 'off' appears on display. Press any other button to confirm.

Vectis S-100 SUBJECT PROGRAM and +/- = 'on' on display. +/- = 'off' on display. Press any other button to confirm.

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

INSURE YOUR KIT WITH US

SUPERB VALUE PHOTO OUTFIT INSURANCE WITH PHOTOWORLD SPECIALIST POLICY

- **WORLDWIDE COVER** – up to **60 days abroad at any one time**
- **Cover for equipment left in your car (subject to conditions)**
 - **Low Excess level of 10% subject to minimums**
- **Full Replacement (New for Old at insured value) including to replace former Minolta and Konica Minolta products such as lenses and accessories with their equivalent Sony product**
- **Authorised Konica, Minolta and Sony Service Agent repairs**
 - **'No Claim Discount' of up to 15%**
- **You may include items which are not Sony or Konica Minolta products as long these form part of your outfit**

Premiums start at £12.00 per year for a £300 value kit

Photoworld Insurance Scheme

Glover & Howe Limited, 12 Chapel Street North
Colchester, Essex CO2 7AT

Tel: 01206 814502 Fax: 01206 814501

www.gloverhowe.co.uk – new website

If you are freelance, semi professional or professional, cover can also be offered, just contact the above for a proposal form.

FOR SALE

DYNAX 7D with Sigma 18-125mm f3.5-5.6 DC lens complete, only used for one holiday, mint, boxed, £500 ono. Dynax 5D complete with AF DT 18-70mm f3.5-5.6 D lens complete, little use, mint, boxed £400 ono. Dynax 5 with AF 28-80mm f3.5-5.6 lens, 3500xi program flash, Sigma 24mm f2.8 lens and Minolta 100-300mm f4.5-5.6 xi lens all boxed £110 ono. Tel. Neil 01725 512254 or email neilhasted@aol.com

MINOLTA 7xi, Tamron 28-80 f3.5-5.6 AF, Tamron 80-210 f4.5-5.6 AF, Tokina 75-300 f4.5-5.6 AF lenses. Minolta Flash 5200i, Fantasy Card for xi. All in gc. Instruction books/leaflets for all items. Also Hove Foto book for 7xi. £160.00 ono + Postage. Reason for sale: Migrated to Digital. Contact Martyn Bunn on martynbunn@aol.com / 01708 780568 / 07970 126242

LENSES for sale: Sigma 28-70mm f2.8 (pre-EX version) £60; Minolta 24-85mm f3.5-4.5 £50; Tamron 28-300mm f3.5-6.3 Macro £60; Sigma 28-135mm Macro £50; Minolta 70-210mm f3.5-4.5 £60, no hood; Sigma 105mm f2.8 Macro EX £100;

Sigma 70-300mm f4-5.6 APO Macro Super £60. All lenses c/w hoods.caps except where mentioned. UV filters with all lenses Hoya HMC Super or similar. P&p extra. Tel 07968 801 744 or email rwiphotoman@tiscali.co.uk

700si body £75, VC700 grip £30. Minolta 28-85 boxed £50. Sigma 100-300 £45. £175 the lot! Ono. Tel 01485 518347.

PHOTOWORLD + IMAGE magazines 1981 to 2005, plus some binders. Small charity donation; collect from Southampton/Bournemouth area. Tel 01590 642378.


SIGMA 18-125mm f3.5-5.6 DC digital zoom for 7D/5D/Alpha 100, box, instr, hood, caps, exc cond £145 ono. Tel 01573 226032.

28-100mm f3.5-5.6 (D) lens silver as new £35. 35-70mm f4 AF original 1985 £40. Dynax 40 kit 28-100 boxed ex-demo £40. Tel 01573 226032.

WANTED

WANTED Dynax 7D vertical grip VC-7D. Tel 01536 485748.

CLASSIFIED ADS are free to subscribers. Please EMAIL your advertisement text to: iconmags3@btconnect.com. Our next edition will appear in January, previewing the Focus on Photography 2007 exhibition; deadline for advertisements is December 15th 2006. DISPLAY advertising enquiries to Richard Kilpatrick, RK Media, on 01450 371169 or email adsales@btconnect.com.



K. CRYSTALJET GLOSSY

PHOTOBASE MEDIA AT PHOTOREALISTIC PRICES

- High Gloss • Smudge & Water-Resistant •
- Bright Realistic Colours • Highly Competitive •
- Available in standard photographic sizes eg 4" x 6" •

Kentmere Photographic Limited Staveley Kendal Cumbria LA8 9PB
Tel: 01539 821365 Fax: 01539 821399
e-mail: sales@kentmere.co.uk web: www.kentmere.co.uk

Media available direct from the factory via our mail order service. Most major credit cards accepted



THE MAGAZINE FOR TODAY'S FREELANCE PHOTOGRAPHER



Published bi-monthly:
64 full colour pages of photographer profiles, news features, and equipment reviews, for the pro, semi-pro, and aspiring freelance photographer.

To subscribe to F2 Freelance and Digital please send your full postal address and a cheque for £29.50 (made out to EC1 Publishing Ltd) to F2 Subscriptions, EC1 Publishing Ltd, The Finsbury Business Centre, 40 Bowling Green Lane, London EC1R 0NE

The offer shown here enables you to provide us with new credit card information, and confirm or set up an auto renewal mandate. The transaction will be processed now, in order to validate the credit card and ensure we can send out the case or camera holdall. You may therefore have more than a year before the next renewal is due. Please note the 'no gift' option. Future renewals are at:

£17.95 UK

£19.95 Europe

£21.95 world

The figures shown include the postage costs, which are proportionately much higher for Euro/World subs, for the gifts. You may notice that the MB-1 bag offer is now reduced by £2 in overall UK cost compared to our last edition – this is a fortunate result of the postage rate changes, which introduced second class Packet Post for items up to 1 kilo. The boxed bag typically weighs about 900g.

The credit card mandate can be cancelled at any time in future by calling 01573 226032, or emailing iconmags@btconnect.com, or writing to:

**Icon Publications Ltd,
Maxwell Place, Maxwell Lane
Kelso, Scottish Borders TD5 7BB**

Update your credit card and confirm your renewal mandate

CS DG-1000



MB-1 bag



Please renew my existing *Photoworld* subscription from its future expiry date annually by credit card, as detailed below, including my choice of free gift CS DG1000 soft case (worth £15 inc p&tp) or MB-1 camera holdall (worth £14.95 Club Price, and subject to a postage charge). All offers valid until stocks run out, and include VAT, postage and packing where applicable. The figure shown will be charged for your first renewal only – see left hand column for further information and for the mailing address to send this form.

☐ UK reader with free CS DG1000 – £19.95

☐ UK reader with free MB-1 Bag – £21.95

☐ Europe reader with free CS DG1000 – £21.95

☐ Europe reader with free MB-1 Bag – £23.95

☐ World reader with free CS DG1000 – £23.95

☐ World reader with free MB-1 Bag – £27.95

☐ PLEASE UPDATE MY DETAILS AND MANDATE, SEND NO GIFT, AND MAKE NO CHARGE UNTIL NEXT DUE

From: Mr/Mrs/etc _____ Initials _____ Surname _____

Address _____

Postcode _____ Telephone number _____



☐ Please renew or start annual mandated renewal until cancelled

☐ Please charge my Credit Card

Card No: _____ Exp Date: _____ Security No: _____

Signature: _____ Dated: _____ Form PW/10/06