

*photo*WORLD

Vol 1 No 6
Autumn 2005



KONICA MINOLTA

Photo by Tony Jones

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.

As a Photoworld subscriber you have a permanent 10% discount off all repairs and servicing if you deal directly with Konica Minolta Photo Imaging (UK) Limited.

The Service Address is:

**Konica Minolta Photo Imaging (UK) Ltd
Service Department
Unit 7 Tanners Drive
Blakelands
Milton Keynes MK14 5BU.
Tel 0870 242 1222 Option 3**

If you ask for the discount, your membership status will be checked and validated. If this is disputed, you may ask the Service Department to check with us, and we will confirm your paid-up status or enable you to renew your subscription if has lapsed not more than six months ago.

Equipment under 1st year warranty can be sent in directly, accompanied by any document showing the date of purchase, including credit card statements etc, even if you have not returned your guarantee card. But you should always complete and return warranty documents after buying equipment.

Club Checks

The cost of a Club Check, inclusive of VAT and return insured carriage, is:

£18.68 for camera + lens
£25.85 for all video and digital products

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 an 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

Dynax 9, 7 and 5
800si, 700si, 600si
500si & Super
505si Super
300si, 303si
404si
X-700, X-370S

COMPACT

Zoom 70, 70EX
Zoom 90, 90EX
Zoom 105, 105EX
Zoom 115
Zoom 125
Zoom 150
Zoom Pico
AF-25, AF-35
F-25, F-35BF
F 35ST Super

AF FLASH

5600HS
3600HS
5400HS
1200AF Macro

AF LENSES

AF 100-300 (D)
AF 24-105 (D)
AF 75-300 (D)
AF 28-80 (D)

AF 35-70/3.5-4.5

ACCESSORIES

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VC-7, VC-6, VC-9

MD LENSES

MD 100/4 macro
MD 50/3.5 macro
MD 135/2.8 tele
MD 28/2.8
MS 100-300/5.6-6.7
MD 35-70
MD 70-210
MD 50/1.7
also 220X flash

VECTIS

Vectis 40, 300, 300L,
3000, 2000, 30, 25,
260, 200, 20, 100BF,
Weathermatic, GX-1,
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

Scan Multi, II, Pro

Scan Elite, II

Scan Speed

Scan Dual, II

Quick Scan, Plus

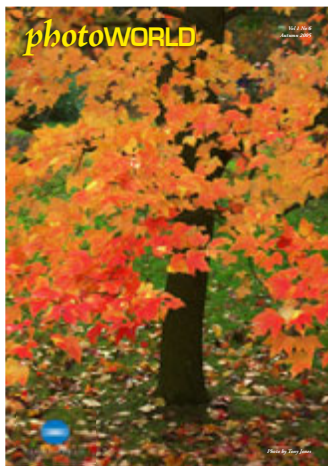
PHOTOMETERS

Flash Meter V Colour
Meter II Colour Meter
IIIF Flash Meter III, IV
Spotmeter F
Spotmeter M
Autometer IV-F
Autometer III, IIIN
Autometer III Flash

BINOCULARS

Activa: 8x42DWP,
10x42WP, 7x35W,
7x50, 8x40W, 10x50W,
12x50W, 7-15x35,
8-20x50, 8-22x27,
10-30x27, Pocket
8x25WP, Pocket
10x12WP, 8x25FM,





Contents Vol 1 No 6

Autumn 2005

Page 12

Photoworld Gallery, our space for your own pictures... with prizes of Konica Minolta film, inkjet supplies and CD-ROM media. Light, colour and a superb panoramic twilight shot feature in this edition.

Page 14

SPECIAL DYNAX 5D SECTION

For this rather late Autumn edition, we devote the centre section of the magazine to working with the new affordable Dynax 5D 6 megapixel digital SLR. Shot by shot examples from David and Shirley Kilpatrick with many of the benefits of DSLR use explained. *This article is also relevant to Dynax 7D owners and buyers.*

Page 20

Dynax 5D Colour Modes & Conversions
A detailed test showing the effect of different AdobeRGB and sRGB settings on the camera JPEG, and how using Dimage Master or Photoshop raw conversion may change the colour and contrast of the image.

Page 22

Portfolio: Dynax 5D in Santorini
New to Konica Minolta digital photography, David Anderson shows

exactly how well the 5D coped shooting camera JPEGs (no raw files!) in the brilliant light of the most famous Greek island photo-destination.

Page 24

Dimage Master made clear
A brief look at many of the unique functions of *Dimage Master* 1.1, the optional raw conversion software for .MRW files which is being offered as a bonus to Dynax 5D buyers.

Page 27

Thailand comes to... Surrey!
A great photo discovery for Peter Karry, shooting on Konica Minolta Centuria Chrome film – an annual Thai festival in the heart of the home counties. Followed by a review of Peter's new co-authored photo and poetry book.

Page 31

Battery Buster/Photostore infomation

Page 32

Quest Workshops 2006 programme

Page 34

Photoworld Club Postal Lens Hire

Page 35

Small Ads/Firmware Guide

Autumn Maple – by Tony Jones. We realise it's a bit late in the season for this Dimage A1 shot from Tony... but Autumn does keep getting later!

Page 2

Service and Repairs Information.

Page 4

Who's Who – Konica Minolta Photo Imaging (UK) Ltd and Photoworld Club.

Page 5

Editorial

Page 6

Konica Minolta Professionals – Richard Blanshard is a filmset stills specialist. We interviewed him as he was in the middle of work on the Highlander – The Source production in Lithuania.

KONICA MINOLTA

photowORLD

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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 Konica Minolta Photo Imaging (UK) Ltd unless otherwise stated. All offers and arrangements made by the Club are subject to availability and limited to paid-up subscribers of KONICA MINOLTA PHOTOWORLD unless specifically stated otherwise.

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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

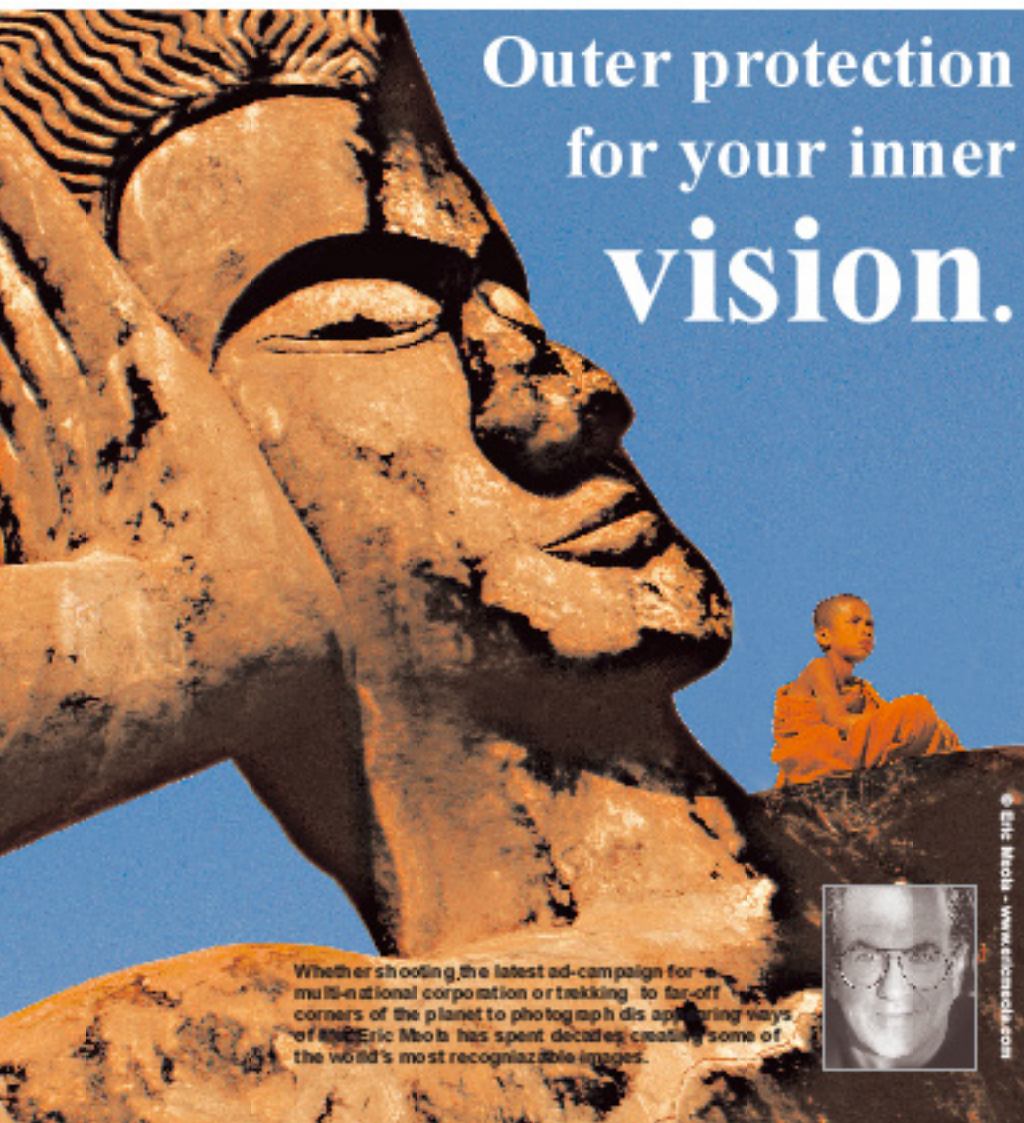
(UK) Ltd and are directors of Icon Publications Ltd, based in the Scottish Border town of Kelso.

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: www.konicaminolta.co.uk. 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. Update downloads are available from www.konicaminoltasupport.com and there is a new **Dimage A2 version 1.14e** which



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You can download digital camera samples taken by David Kilpatrick by visiting 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 on the Icon Publications Ltd f2 subscription web site – www.f2photo.co.uk – and there is also a new Konica Minolta discussion forum on this site.

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. There are monthly competitions which can be entered on-line, together with all the latest product information. There are two Konica Minolta discussion forums at www.dpreview.com.

You can join a Minolta discussion group at www.yahoogle.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
Film – 01908 208 325

Brochures/Stockists

stockists 0208 751 6121

Service and Repairs

0870 242 1222 Option 3

Camera Manuals

0870 242 1222 Option 4

Photoworld Club

01573 226032

What will we see in 2006 – and on?

Contrary to anything you might think, we have no inside information at *Photoworld* which can help predict the future launches from Konica Minolta. In fact there are brief periods when we have more information from other makers, then a spell when Konica Minolta releases a group of new products. So sensitive to 'leaks' is international marketing that no-one is ever told anything, or shown anything, before the right time.

This can lead to some remarkable situations. The UK headquarters scheduled a launch for the Dynax 5D, carefully worked out for timing, which was cancelled because of the London tube and bus bombings. As a result we got to see, handle and finally use the 5D later than expected and this issue has been delayed almost beyond its season. October is, for our small publishing company, one of the busiest months of the year as we have the annual Professional Photographic Awards to attend with advance preparation of the catalogue of winners. If we don't have *Photoworld* ready to print before the first week of October, it's very unlikely we will be able to print it until a month later.

5D impressions

Shirley and I did manage to get the 5D – alongside our regular 7D – away to the Italian 'Lake District' for three quick days of shooting before our busy month set in. We caught one day of misty sun, one day of persisting-it-down rain, and finally one gloriously clear day driving up one inside leg of Lake Como and down the other.

I used the 7D, and Shirley used the 5D. Having liked the 7D's viewfinder, most emphatically when contrasted with other DSLRs, she was warned that the 5D was not as large. No sweat! It proved well suited to spectacle distances, and the shape of the body worked well for her hands and eye/forehead/specs/nose angles. The moment we began to view the results on the iBook, it was obvious that the 5D more than matches the 7D when used in our normal dumb fashion, Programme mode and... just shoot.

Improvements, for the casual user, include an immunity against the effects of bright light sources included in the frame. There may be just a hint more tendency to burn highlights but all the RAW files shot

were within normal adjustment limits. The enhanced colour modes and slightly tweaked sharpening of the 5D make more instant-printable images.

Later during October, I found that the 5D was far more friendly to my old 70-210mm f4 than the 7D is. It just seems to like the lens better, to focus faster and more accurately. This intrigued me and I spent a little time swapping the dozen and more different lens of many ages (and two or three makes) between the 7D and 5D. Overall the 5D was more tolerant of older AF lenses. I tend to advise buying the latest lenses for the 7D. If you have a cupboard full of 20 year old AF optics (which they can now be – just!) try the 5D. It seems to focus positively and quickly with almost any lens model.

It is also very well optimised for certain CF memory cards. In the 7D, we use the standard Lexar 80X Write Accelerated Pro card. It's one of the best for Dynax and Dimage digital models. We have also had very good performance from Apacer and Ridata 80 to 100X cards.

For the 5D, I picked up a SanDisk Ultra II card – they do not seem to state the speed, but it is believed to be around 40X on other makers' scales. SanDisk Ultra and Extreme cards appear to be very well matched to the Konica Minolta cameras. There was certainly no disappointment. The Ultra II proves that a large memory buffer is not essential. The 5D may only have half the memory buffer of the 7D, but when equipped with the Ultra II card is just as fast for sequence shooting.

Firmware potential

Which leads me back to the original point – what is in store?

One thing which we shall certainly see is **Firmware Updating**. You will find on the inside back cover of this issue a list of current Firmware levels for various products. All the updates, with instructions, are available by visiting:

www.konicaminoltasupport.com

Some of these updates correct minor glitches but over many add functionality, altering menu or operational behaviour, improving card write speeds or downloading by cable to computer, and so on.

While firmware upgrades have

fixed limits it's surprising how much can be enhanced with the few minutes it takes to load this new operating program into a camera. So, you should always check from time to time, and read this list which will be printed in each issue from now. Keep your camera (or other product) updated with the latest firmware program and you will ensure the best performance.

The same goes for software upgrades. Sometimes they are necessary. We had to upgrade our *Dimage Master* software from Version 1.0 to Version 1.1 in order to read Dynax 5D files properly. The upgrade brought several more benefits with it, and once again, you should check regularly for updates.

Bigger and better

As the magazine neared completion, I was called away for almost an entire working week for a press launch of a new semi-professional 'other make' DSLR with a 12 megapixel CCD APS-C sized sensor, not without interest to those who speculate on the future for Konica Minolta models.

The team involved was not able to let anyone shoot with the camera or examine image files, as the cameras were pre-production samples. New sensors like this are subject to much fine-tuning before public release.

There is, of course, a natural rumour that Konica Minolta will be among makers aiming for a similar pixel-count in the now standard APS-C (1.5X factor) sensor. It will, I am sure, happen. In the meantime Shirley and I are happily forking out for a 5D despite its conservative 6 megapixels.

Why? Because this isn't just *mature* technology, it's *refined*. Each new sensor generation is subject to problems the consumer never gets to experience. These products are remarkable feats of engineering (almost beyond comprehension when you grasp the scale involved). It can take years to optimise each generation. They are so slow to make, and capacity is so relatively limited, that a camera maker can't simply get on the phone and ask for another ten thousand next month. It would be like asking a distillery if they can please double next month's delivery of 20-year-old single malt.

Right now Konica Minolta has in the humble 5D an extremely stable, bug-free, finely performing 6 megapixel camera which can claim the best colour reproduction in its class. A lot of people are going to be very happy with this affordable digital SLR this Christmas!

– David Kilpatrick



Strictly no flash: the Dynax 7D finds its forte on the filmset

Shooting sharp and fast in low light, unobserved, unheard and certainly never using flash is Richard Blanshard's stock-in-trade. That's why, when capturing Hollywood's finest, he fits an *f*1.4 lens on his Dynax 7D, chooses the lowest practical ISO, sets his own white balance and relies on the mixed lighting set up for the film cameras.

Richard is a filmset stills photographer, one of a few specialists in this difficult job, and we interviewed him through a tenuous phone link to his hotel room in Vilnius, Lithuania, where he has been working on the production of *Highlander – The Source* (the fifth Highlander epic).

"It's just beginning to get cold", he admitted, looking forward to another three weeks in the Baltic state before returning to Britain in December. He was already three weeks into the shoot, with five thousand 7D JPEGs shot, filed, archived, and flown to the USA like 'still rushes' for the film.

However, his work does not end when the location and studio footage is all in the can for the movie crew. On December 2nd *Keeping Mum* goes on release starring Rowan Atkinson, Kristen Scott Thomas, Maggie Thomas and Patrick Swayze. We can expect to be seeing Richard's star portraits (shot in a studio set up for the purpose), behind the scenes record and filmset stills all over the place.

He will be working, by then, on many aspects of the *Highlander* commission – a website featuring the entire backstage, off-set story from make-up and prosthetics to stunts and fights; a documentary on the filming itself, largely dependent on creative use of still shots; and of course the impending final release and all its publicity.

When Richard Blanshard entered photography after leaving school, some 30 years ago, he worked for Kodak then took a formal course at Harrow, long one of the best photographic colleges for UK professionals. He joined an Uxbridge commercial studio which had a wide range of advertising clients, and found himself working on all formats from Rollei rollfilm to 10 x 8 sheet film, but no 35mm. "The Rolleis were our smallest cameras", he told us.

"I then went to work for Pic Photos, who had contracts for the

Richard Blanshard is a top movie industry stills photographer who must work fast without flash on film sets, and to top quality in the studio for star portraits. He has recently gone D7 digital.



Richard shoots studio pictures using an Elinchrom mains flash system set up on location. Above, Tamsin Egerton – right, Patrick Swayze, from 'Keeping Mum'.

film industry to cover Royal film premiers, Olympia and Earl's Court exhibitions, and many other events. I found myself on the Royal Rota, and it often meant working fast. We would cover a premier at the Odeon Leicester Square, develop and print all the shots that same night and hand them over to Fleet Street picture desks before morning."

Richard became a special assigned photographer for Lew Grade, shooting the promo work for TV shows like the Muppets, and many films. He had been using Nikon gear, but was curious about the qualities of Minolta lenses, which have always had a reputation for smooth skin tones. He acquired the fastest lenses – *f*1.4 – for shooting on the Minolta system in low light.

"I had always used Minolta spot-meters", he says, "so I knew the brand. I still use a Minolta Spotmeter

F – it's essential on filmsets where the lighting is nothing like the camera meter expects. You have to take a spot reading." Digital has slightly changed his methods, but more of that later!

At the time the 'si' Dynax cameras were launched, Richard was shooting on the set of *Judge Dredd*, a visually amazing production, and covering its promotion at the Cannes Film Festival. Minolta picked up on his use of their cameras and lenses, and he featured in 700si advertising using *Judge Dredd* stills.

Today, Richard uses a pair of Konica Minolta Dynax 7D bodies – back up is essential in places like Vilnius or the coastal town of Klapieda where some scenes have been shot. "I probably treat my equipment much worse than most of your members", he admitted. "I have to change the lenses in hurry, putting them down without rear caps

on, grabbing them and swapping them over". Even so, dust on the sensors has not been a problem.

He has three spare NP-400 batteries, which the cold weather had not seemed to affect badly. He shoots nothing but Fine Large JPEGs, sRGB. "I would never be able to shoot fast enough using RAW, or find time to process the files. I use 1 gigabyte cards, and transfer the shots to a Western Digital 250 Gigabyte hard disk, then burn archives on to DVDs. I make additional DVDs and sent these straight to the US.

"I did try shooting AdobeRGB JPEGs but you need *Photoshop* to open them, and in my world, if the client can't open the picture on any computer, anywhere, it's no good – they have to be sRGB JPEGs and that way anyone can get into them. My shots are not being used for huge posters, full page at the most, and for that a Dynax 7D JPEG is fine. We have made 20 x 30s from some of the *Keeping Mum* Rowan Atkinson shots and they are great."

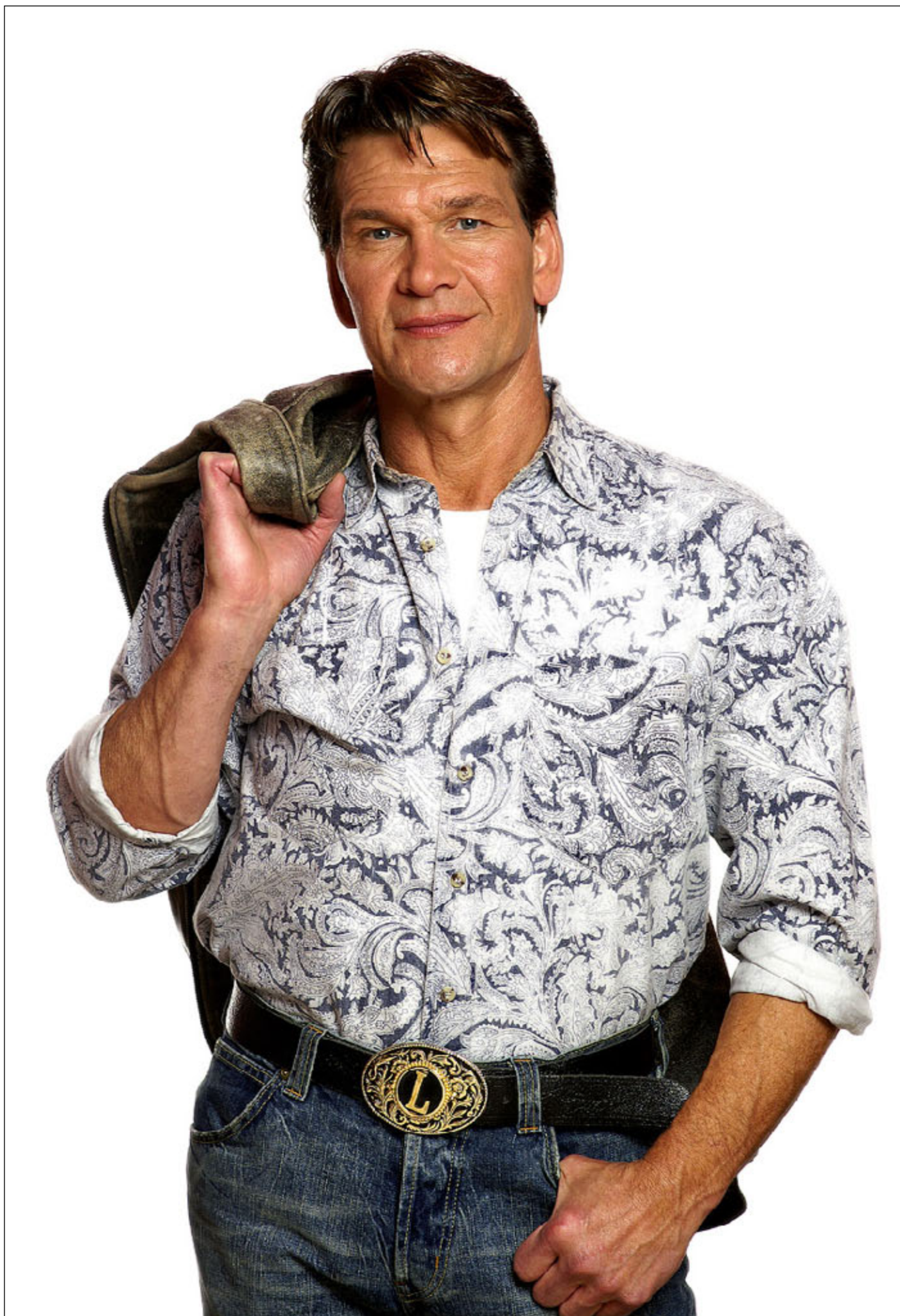
When possible, he uses ISO 100 and Anti-Shake for the best quality. This is when the subjects are relatively still in the scene. "The light can be very low, and it can be an unusual colour", he says. "I can set the Kelvins white balance to get my shots right, and I have learned how to judge the colour and brightness of the rear screen on the camera, so I know what I will get on the computer.

"Today they were using a 'storm blue' filter on the camera for effect, and I was able to replicate the result by adjusting the colour temperature setting on the 7D."

He describes his methods as 'guerilla shooting' much of the time – keeping out of the actor's line of sight, making sure the camera is not seen or heard. Flash is of course impossible, and for some quiet scenes, he uses a Konica Minolta A200 with all the sound effects turned off.

Off set, he has a studio rigged up with Elinchrom studio-flash lighting heads and this is used with the 7D, which is fully studio flash compatible, for more formal portraits and promo shots of the cast. On set, he is more likely to fit his 200mm *f*2.8 and even add a 2X converter, standing a long way back from the action.

His lens line-up also includes the 35mm *f*1.4 G, 50mm *f*1.4 G,





85mm f1.4 G and 100mm f2. He has a 24-85mm zoom for general purpose use and had recently added the new digitally optimised 18-70mm – the same budget lens supplied with the 5D – which he finds surprisingly good. He says his only problem with fast lenses and the digital SLR is the minimal depth of field, apparently less than with full frame film and made more critical by the nature of the digital sensor.

We left him to another long dark night in Lithuania, probably not so bad with the growing reputation for friendly taverns and good food which this emerging Eastern renaissance capital has gained.

Keeping Mum

Richard Blanshard has worked on *The Empire Strikes Back*, *Braveheart*, *Mission Impossible*, *Little Buddha*, *Judge Dredd* and has just completed principal cast photography on *Keeping Mum*, for release in the UK on December 2nd 2005 via Entertainment Film Distributors. The pictures shown here are from that project and you will have to wait to see some *Highlander* shots in a later issue.

Keeping Mum's plot involves a village vicar so obsessed with writing the perfect sermon that he's



Rowan Atkinson as the cuckolded vicar, top; and shooting in progress, film crew in the foreground.

oblivious to the infidelities of his wife with her sleazy American golf instructor. It is the first production Richard has shot wholly digitally.

"I was very, very impressed by the latitude the Dynax 7D gave me", he said. "It performed very well in all conditions – from day shoots through night shoots, and under mixed lighting. A lot of digital cameras I'd tried before got confused by the mixture of daylight and tungsten that's common on movie sets. I found the 7D very "natural" – what you see is what you get and it can handle all the extreme lighting conditions thrown at it.

"The Anti-Shake feature allowed me to use the longer lenses and stay

working at ISO100 or 200. It enabled me to shoot at 1/30th of a second, knowing full well that I would be able to hand-hold the Dynax 7D and keep it sharp. I was able to get shots I probably wouldn't have been able to get without Anti-Shake."

Not only could production staff and distributors use Richard's images to track the progress of the picture, but he also did shots on the Dynax 7D that made it into the movie. "If there was a scene that needed a photograph as a prop we'd shoot it in the morning, load it straight in to the art department's computer, and it would be on set in the afternoon. There are often family or kid shots

the director wants of actors that are used within the film as set dressing."

And as for the technique of spot metering mentioned earlier – well, he now 'chimps' with great regularity. That's a press-pack term for looking at your camera's rear LCD screen after every shot to check it! "The spot-meter has been as essential tool in the world of filmset stills, but now I find I can use my eye, and the histogram, and meter using my own judgment".

Konica Minolta look set to sell Richard a few more digital SLRs in future... but not many more spotmeters!

– DK



A true pioneer

In 1962, John Glenn became the first American to orbit the Earth. To record the event a Minolta Hi-matic camera was on board his spacecraft. During the 4 hours, 55 minutes and 23 seconds John spent up there, what he saw must have been awe inspiring.

Now, imagine what he could have done with the new Konica Minolta DiMAGE X1 digital camera.

Housed in a slim (less than 2cm) space-age casing with an internal lens system that allows up to x12 zoom functionality without protrusion of its depth, superb image capture and review is further guaranteed by a large 2.5 inch LCD screen and 8 megapixel CCD.

All of which marry together beautifully with award winning Anti-Shake technology that tilts the entire lens system together with the chip... which might come in handy when travelling at 17,500 mph.

DiMAGE X1

- 8 MILLION PIXELS
- ANTI-SHAKE
- 3X OPTICAL ZOOM
- EXTRA LARGE LCD MONITOR
- DOCKING STATION INCLUDED
- PICTBRIDGE COMPATIBLE PRINTING
- ULTRA SLIM & LIGHTWEIGHT



photoWORLD gallery

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



Light is the single most important factor in good photography, and our two opening spread pictures here both show first rate use of light – one 'found', the other 'created'.

You may now enter pictures taken on Konica equipment as well as Minolta. 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 – E6 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: Tony Jones confuses the eye with this shot of an old sea groin post, because the sunset light is so low it almost comes from below the horizon. Dimage A1, 1/200 at f5, 180mm focal length equivalent, ISO 100. Right: Daniel Oi used a makeshift studio (a black gown hung on a pair of chairs as a backdrop), with bounced wireless flash from a 5600HS off a Lastolite portable reflector, a 50mm f2.8 macro (f16 at 1/60th) attached to a Dynaflex 7D, and manually balanced flash output triggered from the camera's built in flash.





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.





We have allowed Dr Daniel Oi a second image in this Gallery, above. "This is a picture of where I work, the Centre for Mathematical Sciences at the University of Cambridge", he writes. "The architecture provides endless inspiration. I took four long exposures of the grass-covered roof using the AF 17-35mm f2.8-4 at f11, 30s exposure and ISO100 with NR. These were then stitched using Panorama Tools and other Open Source software. The dynamic range of the 7D is evident in the fact that no masking, compositing, dodging or burning was required, just global curve adjustments of the final stitched image after converting from raw to 16-bit. The red lights in the centre are IR illuminators for the CCTVs. The IR cut filter on the 7D is very effective in eliminating IR sensitivity of the CCD, which rendered the grass red in some pictures taken on a different DSLR by a friend." Left: taken at the G8 Summit in Scotland this summer – protest rally at Auchterarder the day the Gleneagles meeting opened. By Gordon Hart of Auchterarder, Dynax 7D, 24-105mm lens, 1/1000th at f4.5, ISO 400. Below: the picture-postcard colours of Tobermory on the Isle of Mull, even more of a tourist hotspot since the children's TV programme Balamory used the little port as a location. By John Price of Ringmer, East Sussex. Konica Minolta A2 at 28mm, ISO 64, Extra Fine JPEG, white balance set to Shade, 1/160th at f11. By using the Shade setting, John has ensured a warm rendering despite the blue seaside light quality.



Better SLR photography

With each generation, digital cameras improve just a little. So we found, when using the entry-level Dynax 5D, that it's improved in some ways over the 7D. The additional colour modes combined with a touch of additional sharpness and a different exposure system produce good shots with less effort. You are not so likely to need to use exposure over-ride, or manual focus adjustment, with the 5D.

Like the 7D, the 5D can produce raw .MRW files. These RAW files represent the starting point for even better final images than you can shoot as JPEGs, and let the 5D go where film can't. The 5D JPEGs are however some of the best we have ever seen for colour quality and it takes skill to match them if you convert raw files using a program like *Photoshop Elements*.

Dimage Master Lite, provided with the camera, automatically starts off by recognising the camera's settings and producing the same result as a camera JPEG. From this you can make major adjustments and transform muddy failures into bright, attractive prints.

Even in the darkroom, it was not possible to rescue colour shots taken in dull misty conditions, though black and white workers have always been able to boost flat. Digital photography let you do this.

Because it does not cost anything more to shoot extra frames, you can experiment with exposure settings, filters and fire as many action sequence pictures as the camera and card will permit.

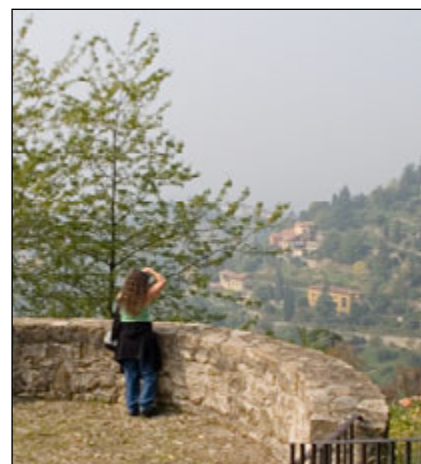
You can also experiment with the picture-mode camera settings. There is no danger of 'losing' your preferences for P, A, S or M mode

David & Shirley Kilpatrick take you through the digital barrier to discover the hidden benefits up switching from film to the affordable Dynax 5D



Rescue the hopeless situation

Adjustments to the raw .MRW file converted using Dimage Master Lite, provided with the Dynax 5D, produced the acceptable print above from the haze-obscured shot shown here. This kind of adjustment is almost impossible with film, as similar adjustments to a scanned negative or slide show a massive increase in grain.



shooting if you switch temporarily to Night Portrait in order to take an indoor flash shot. You will still obtain a RAW file, but your in-camera JPEG will be optimised.

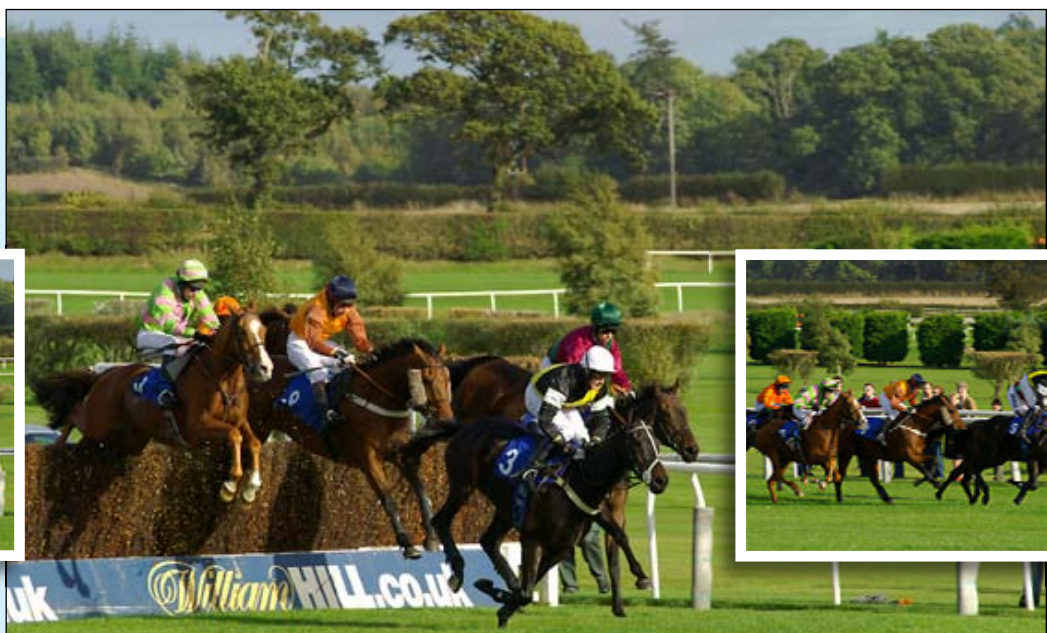
With the 5D, you can even set the 'Green AUTO' position on the control dial without losing your RAW file. This setting makes an intelligent guess about the best possible shooting mode based on movement, distance, lighting, metering and focus. On the 7D, setting green AUTO disables raw capture. On the 5D, if you have set RAW+JPEG as your normal choice, you continue to get the raw file even in this fully automated intelligent mode.

If you are still using film, and wonder whether buying a 5D body to use with your existing Minolta M-AF mount lenses is worth it, we hope that these pages may show you exactly why we do not shoot film today.

We took the 5D for very quick trip to Bergamo in Italy, courtesy of Ryanair's unbelievable one-penny flights (yes, they are not a myth – we

Unlimited action

Switching the 5D to Sports Action mode, the JPEG size allows almost unlimited shooting – no film worries. Hold the shutter down, and pick the best frame (in this case, the second in the sequence).



with the 5D



Fix colour and contrast

Left: Shirley is seen shooting the scene below on the 5D, taken and NOT corrected to improve the result, on our 7D. This is what the day looked like, and what you would get on slide film. Below, a few simple adjustments using Photoshop Elements 3.0 – and not even working from RAW. Many programs will do this type of adjustment automatically with a single mouse-click. The choice whether to do this is yours.



Try out filters – no film or process costs

The top shot has no filter, and considerable UV haze. The bottom picture uses a polarising filter, which also cuts UV blue haze and strengthens colour. 5D with 100-300mm APO (D) and circular polariser.



Night Portrait mode – parties and functions

The Night Portrait setting is not just for portraits, or night time. It creates excellent balance of the 5D's pop up flash and room lighting, even in a big hall like this. Set the ISO to 400 or even 800 to ensure good exposure. 18-70mm lens at 18mm.





True wide angle and Anti-Shake

It is not impossible or particularly expensive to achieve a good wide-angle on the APS-C size 5D image sensor. The 18-70mm kit lens at 18mm produced the exterior of Como's cathedral for Shirley on the left. An independent 14mm f2.8 used at f2.8 with 1/15th of a second exposure, hand-held, recorded the ceiling of S. Maria Maggiore in Bergamo, above, for David – no tripod needed thanks to Anti-Shake.

were able to find convenient outward and return times from Newcastle with just a little over £40 to pay in airport taxes for the two of us).

The 5D actually produced a more consistent set of exposures than the 7D, both being used most of the time in Program mode. We made a point of not overriding the auto settings on the 5D, and it didn't lose any shots despite a wide range of subjects and conditions.

The 18-70mm f3.5-5.6 AF DT (D) kit lens proved more than up to the required standard, with a better straight-line geometry at 18mm than a couple of independent make zooms we also had along. To our surprise, the 5D body with this lens fitted snugly in the same small Lowepro D-Res bag which we had bought for the Dimage A2 earlier in the year.

Overleaf you will find a portfolio from one of our readers lucky enough to get an early 5D, and visit Santorini. The efficiency of the camera's metering can be judged from the way these pictures – taken as JPEGs not raw files – have retained all the

white detail typical of the island. To complete our exploration of the 5D, we've shot a set of outdoor portraits using all the variations of colour mode provided by the camera, by Dimage Master and for reference the results of using Photoshop.

With a few years experience of many makes of digital SLR behind us now, one aspect of the 5D is outstanding – the quality of the colour rendering. The Anti-Shake function is of course the big selling point, and the sharpness for a 6 megapixel camera is exceptional as our double-page reproduction should prove. Yet in the end, it's the superb colour quality the camera puts into its JPEG images that stands out from the competition.

Skin tones are particularly good. The Dynax 7D was already ahead in this respect, but the addition of Portrait sRGB takes the 5D a step further. Landscape sRGB was used for the Kelso Race Course sequence and those greens are amazing too.

Perhaps you can see now why we are entirely digital today.





Above: very close focus. Below: infinity focus. Right: combined.



Combining focus

This easy *Photoshop* technique you can try with or without a tripod, though it's better with one. I used the **50mm f2.8 AF Macro** lens on the 5D.

Keeping the composition the same, take two identical photographs, one focused on the foreground and one on the distance. Try to make sure there is a simple horizon and not too much detail in between. Moorland, grass, heather, water, sand, or concrete are all good surfaces to lead you from close-up to distance.

Identically exposed camera JPEGs should be a very close match for colour and brightness. Select the foreground of the close-up shot, missing out the top half (I used a square selection, ending at the water level). 'Feather' this selection – for a full size 6 megapixel image, you may need 200 or 250 pixel feathering. I used 100 pixels for this 9cm wide image.

Copy, and then paste this on to the distant focus shot. Align the selection using the right-hand arrow cursor tool of the Photoshop palette (Move tool). I set transparency to 90 per cent and Blending to 'Normal' but a fully opaque image is often OK. Flatten the image, save, and print.

– DK



Correcting verticals

The smaller photo is a JPEG straight out the 5D, taken with the 18-70mm lens set at 18mm. Because of the people walking in front of the camera, it was grabbed quickly and the composition is not very accurate.

A shot like this would be difficult to correct on film. In the darkroom, correction is possible, but hardly anyone uses a darkroom now and a hand made corrective print from a laboratory would cost as developing and printing several rolls of film.

With Photoshop Elements, Photoshop and many other similar programs it is easy to correct the original. I made a conversion from the raw .MRW file to double the normal 5D image size – a 50 megabyte file. This needs a powerful computer to handle. Working with a larger image means that once the correction is finished, you can reduce back to a normal size, and quality will be maintained.

The Lens Correction feature in Adobe Photoshop CS2 was used for this, dragging the corners of the image while viewing it on a grid of lines. Professional photographers who correct verticals using view cameras are careful never to make



them exactly perpendicular and parallel, but to allow a very slight degree of convergence. If you do not, the result looks artificial to the eye.

Because parts of the picture are stretched – the bottom left and top left corners are dragged out more than the right hand side – some areas are lost. I have cropped the shadow off the bottom of the shot on purpose.

The final result is a sharp, good quality picture with all the faults of the original corrected. Your digital SLR, with your image editing program, can match a PC lens easily.

– SK



Is 6 megapixels enough?

Try making a clean, even, smoothly toned print from a 35mm colour negative of this shot. A print with as little grain, as little fall-off to the corners, as consistent a colour and tone across the frame. You will find it very difficult.

A really good 35mm colour slide may be capable of the same technical standard in terms of absolutely realistic colour, but unlike this digital image which has not required a single spot to be retouched, it will soon be covered with dust. The Dynax 5D had been in use for several weeks when this shot was taken. Its sensor has never been cleaned for 'sensor dust' and neither has the sensor in our Dynax 7D after one full year of use.

A picture as subtle as the background shot here would rarely even be attempted by conventional photographers. Years of experience teaches that pictures like this don't work.

Using digital, they do.

This is a 6 megapixel 5D image.



The 5D auto exposure combined with its capacity to hold highlight detail produces just the right tone in the swan's feathers.





These shots were all taken in around Sirmione on Lake Garda in persistent light rain and mist – conditions which don't make for good photography on film. Shirley Kilpatrick used the 5D with a range of lenses but, as is often best in overcast light, preferred tele lengths from 100-200mm for most shots, eliminating 'white sky' unless it is a feature of the view. The purity of digital colour improves conditions like this.



5D colour modes and conversions

– like a whole box of film choices

Like using different films and processes, the *Effects* available on Konica Minolta digital cameras set your own preference of contrast, saturation, and colour balance.

The **Dynax 5D** makes these choices much simpler by providing ready-made colour modes. There are two 'AdobeRGB' choices, and you can

only set these using the **Fn** (Function) button menu when the camera is set to P/A/S/M exposure modes. Normal **AdobeRGB** is a preset balance; **Embed AdobeRGB** allows you to also set your own Contrast, Saturation and Sharpness settings for the resulting JPE file, which the camera will remember permanently until changed. You should only use

AdobeRGB settings if you intend to print using a six to eight ink inkjet printer or do work on the file using *Photoshop* (etc). You should not use these settings if you intend to use a card-slot printer or PictBridge connection from camera to printer, or give files directly to a photo lab, or post them on web pages. For all these purposes, **sRGB** is used.



Adobe RGB in-camera JPEG

A normal unadjusted exposure, auto WB, Program exposure, AdobeRGB



Dimage Master default

The .MRW raw file from this opened in Dimage Master with any adjusted settings



Photoshop CS2 CR auto default

The .MRW opened using Adobe Photoshop CS2 Camera Raw (Bridge) with all 'Autos' ticked



Dimage Master adjusted

Green skin casts from foliage removed using +5R +10M -0.2 stops and -20 Contrast



Photoshop CS2 CR camera WB

Auto turned off, manual adjustments made by eye, White Balance 'As Shot' (4650K +25)



Photoshop CS2 CR 'Daylight'

As last example, but White Balance changed to Daylight (5500K +10) to imitate slide film result



Natural sRGB JPEG

Similar in feel to a good negative print, this rendering is ideal for direct printing and web pages



Natural+ sRGB

More neutral in colour and higher in contrast, this setting resembles Centuria Chrome slide film



Portrait sRGB

Lower contrast shows extra detail in the fabric and smooth skin tones – also ideal for weddings



Landscape sRGB

While greens are of course good, this setting is just a little brighter and crisper than Natural



Sunset sRGB

A very warm cast and high contrast are added to shots – keep this for its intended purpose!



BW sRGB

The BW mode produces a colour (RGB) file not greyscale. It is very neutral with good contrast

The sRGB colour space holds slightly less range of colour than AdobeRGB, but it more closely matches normal printers and screens. sRGB files have the extension .JPG and are correctly seen by card-slot printers, PictBridge, and web page browsers.

If you shoot raw .MRW files, you can convert to AdobeRGB or sRGB, and make extensive adjustments to colour (as shown on the left hand page). Skin tones are important. You can see how RAW+JPEG shooting for this portrait has produced a .MRW raw file which can be given many different 'looks' and remain – like a negative – unaffected itself. You can always do a different conversion later on.

JPEG files are not so easily adjusted later without problems (colour shifts or loss of detail) and the Dynax 5D offers a whole set of JPEG sRGB direct shooting modes, shown on this page with the exception of 'Night' and 'Night Portrait' which are not appropriate for the subject.

You can set the individual sRGB JPEG rendering using the Function Fn button menu, when in P/A/S/M modes. The choices are 'Natural' (closest to AdobeRGB), 'Natural+' with extra sharpness and contrast, 'Portrait' with the reverse, 'Landscape' with increased contrast and saturation, 'Sunset' with a strong warming filter effect, and 'BW' for direct black and white. It is very quick to select Portrait before shooting

a set of portraits, and the effect is not so extreme that it will ruin other shots. This applies to all the settings except Sunset and BW; you need to be careful not to leave these set by mistake.

The Picture or Scene modes on the main control dial, alternatives to P/A/S/M or fully Auto (Green), automatically select the best sRGB rendering for that type of scene. Just switching to the portrait symbol automatically produces Portrait rendered sRGB JPEGs with .JPG extension, even if your main default for P/A/S/M has been set to AdobeRGB.

As you can see, these settings should not be ignored and do make a real difference to the colour and contrast of the final print.



Santorini – a Dynax 5D, light and colour

New Dynax user David Anderson trusted the 5D to deliver results

I'm very much a beginner with digital SLRs, having only got the Konica Minolta 5D three weeks before a cruise round the Aegean. As this was very much a one-off event for us, I persuaded my better half to let me upgrade from my consumer zoom digital camera.

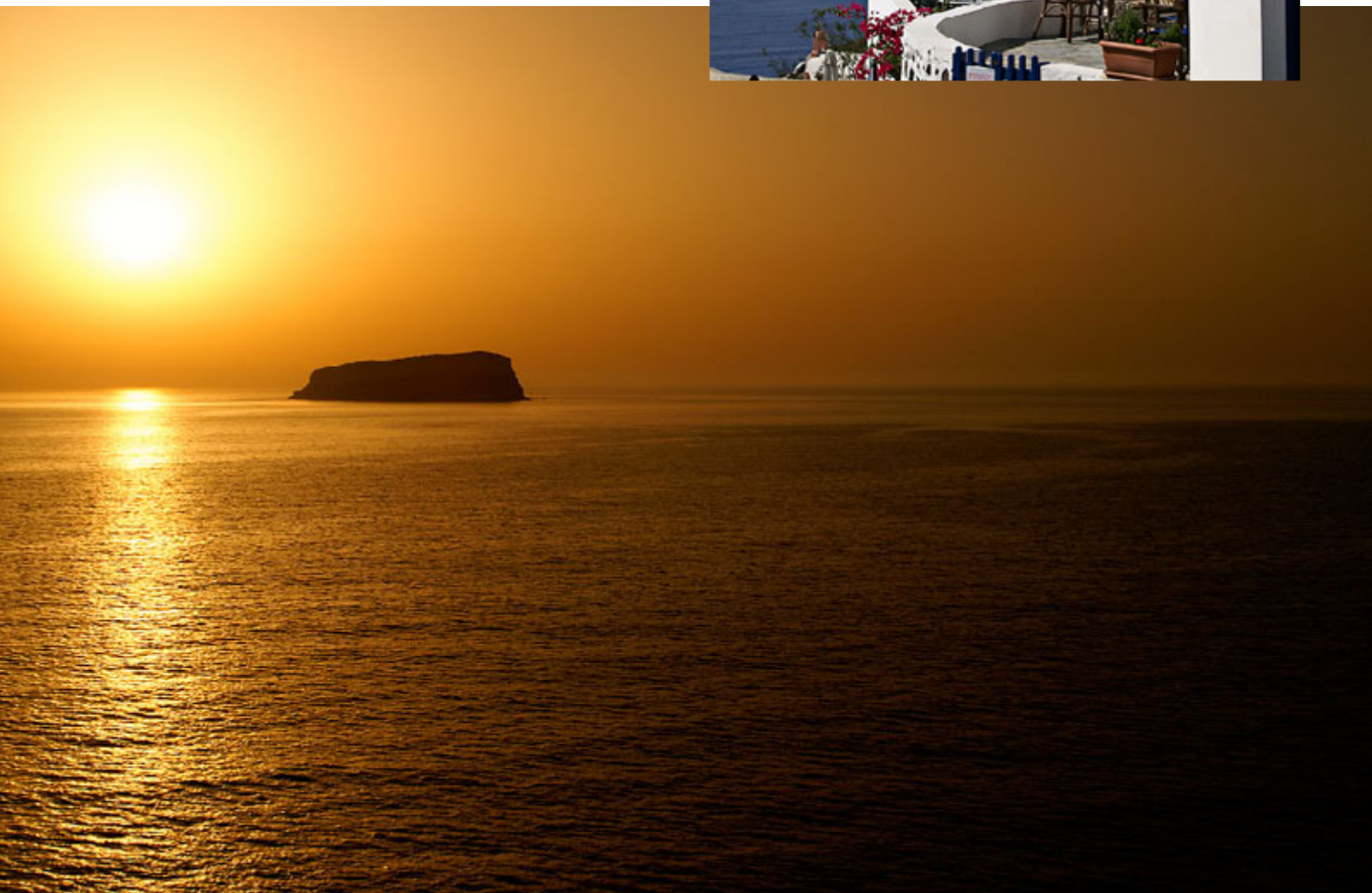
The cruise was very hectic, with the organised excursions sometimes leaving very little time for photography from the best places. It was extremely crowded and hot on Santorini and I'm amazed that I managed to get so many shots *without* American tourists with red baseball caps in the way! Most photography was a matter of point and shoot before the crowds got in front.

Fortunately I had been able to purchase a few other 'used market' Minolta lenses just before we left for the cruise and found out rather quickly how much they added to the

kit lens for the 5D. With the 18-70mm at wide angle I could see a little colour fringing towards the edges of the frame. I could not detect this with the Minolta 24-85mm f3.5-4.5 and was much more impressed, so this became my main lens. I also took a vintage 70-210mm f4 (nice results) and a standard 50mm f1.7 (didn't use much except in a Museum).

I shot in RAW + JPG mode exclusively. I have not made use of the .MRW raw files yet, but I wanted to have them available for the future. I took just over 1,000 photos and we downloaded them to my old Apple PowerBook each day then backed them up to my iPod just in case.

I took many photographs of other locations we visited on the cruise, and none were quite so spectacular from the photographic point of view as Santorini – even with its tourists.





Dimage Master: making it all clear

Software can be amazingly dull stuff. So can photography. *Dimage Master*, the raw and JPEG file processing application for Konica Minolta images, is billed as an attractive bonus for Dynax 5D buyers and a worthwhile buy for others. Before Dynax 7D owners complain about 5D buyers being given a bonus they didn't get, remember that substantial rebates applied to the 7D. The relative value of the offers made on each camera at a similar stage in its marketing history looks very fair.

But – do you really need or want *Dimage Master*?

It's not a lightweight package. It is pretty memory hungry, disk space hungry and makes big demands of any processor, running slowly on older machines. It is a complex application with many modular functions of more interest to the scientific user than the amateur. You do not often need to know DeltaEV (the difference in exposure value between two samples) or map the colour distribution of a selected area on a gamut diagram.

There are some users who do and *Dimage Master* can become part of a technical toolkit. It seems to have been written by colour and imaging scientists and the range of controls may baffle the beginner.

But, take heart! *Dimage Master* is actually fairly easy to grasp if you visit the konicaminolta.co.uk website, where most of its functions are clearly explained in brief.

This article shows how a very boring and flat picture – an anti-shake assisted record of an archaeological exhibit – was made just that little bit better using Master's diagnosis and control.

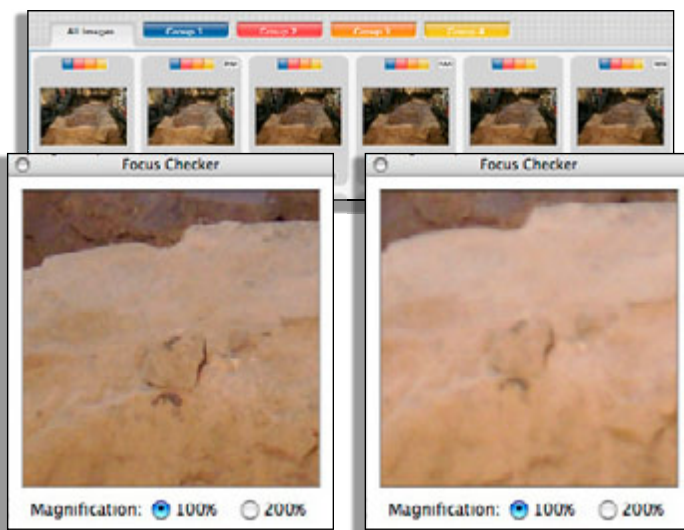
First of all, since the shot was at 1/8th of a second hand held, three frames were shot using Anti Shake. It is very hard to tell which is the sharpest at a glance. In the Master browser window, a Magnifier icon can be activated and clicked on a point in any image (raw or JPEG). The pop-up window from this shows a section at 100 or 200 per cent. From this, it was easy to see that shot 3 was the sharpest exposure.

An alternative is the Comparison window, which has two halves, initially blank. You drag two different images into these halves, and they can be compared (with histograms). If you then click the 1:1 icon at the top for each shot, they will zoom in the same area. This is an equally useful focus check between just two samples.

Dimage Master software has been provided to buyers of the Dynax 5D. It is a powerful, technically competent image processor but needs to be explored and learned.



The in-camera JPEG of this shot taken in Edinburgh's Tron Kirk excavations exhibit is pleasant enough, but lacks contrast in the mud-coloured earth and stonework. By processing the raw .MRW file in Dimage Master, the best of three hand-held exposures was selected and 'clinical' colour and contrast added to the main subject of the shot. Dynax 5D, 18-70mm lens at 18mm, 1/5th at f8, AS, ISO 800, auto WB.



Once selected, our raw .MRW shot could have a better white balance applied. *Dimage Master* offers an extra set of special WB conversions covering indoor lighting –

- White Fluorescent
- Cool White Fluorescent
- Daylight Fluorescent
- 3-band White Fluorescent
- 3-band Warm White Fluorescent
- 3-band Cool White Fluorescent
- 3-band Daylight Fluorescent

This covers nearly all the striplights and energy saver bulbs you now find in shops, offices and the home. The conversions are more accurate than a JPEG auto WB as they account for the non-continuous spectrum of fluorescent tubes.

Testing them, I settled for 3-Band White as the best match. To ensure the best colour AdobeRGB was chosen for output space.

Further adjustments to the image included:

- Sharpening* – High Sharpness in Spatial Frequency Filtering
- Unsharp Mask* – 50 per cent at 1 pixel radius, Shadow Protection 32

Tone Processing

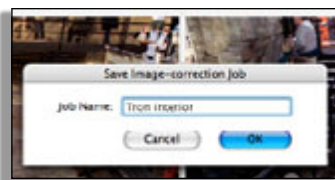
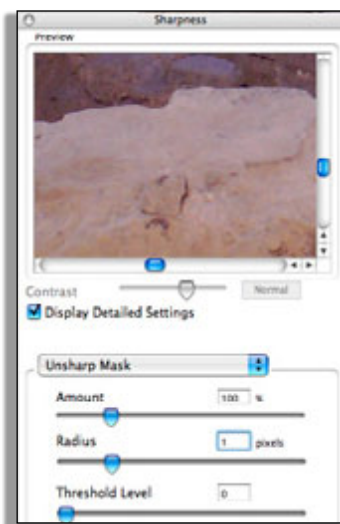
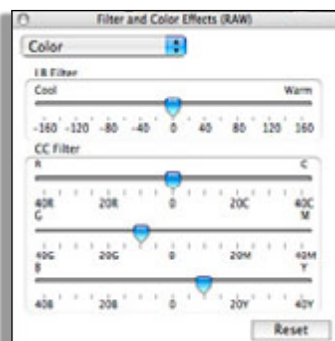
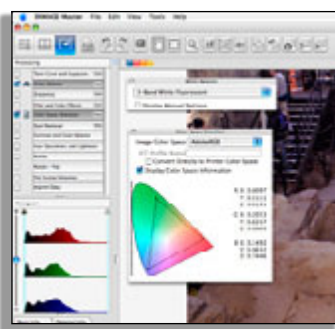
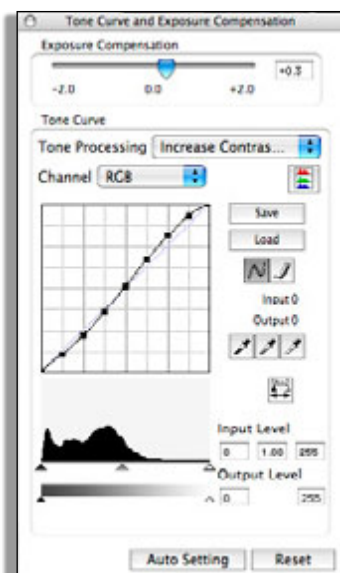
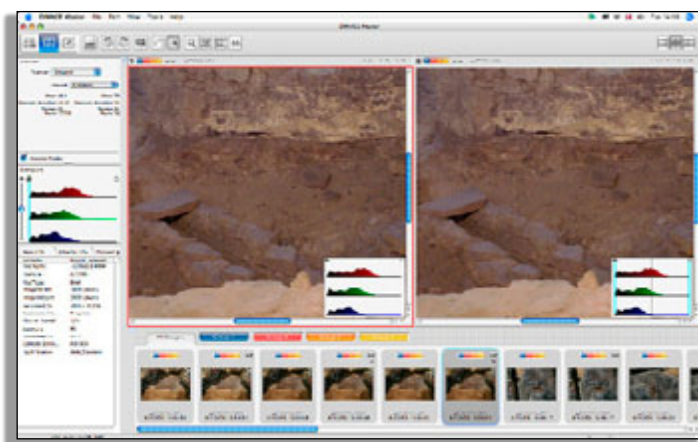
- Increase Contrast

Exposure Compensation – +0.3

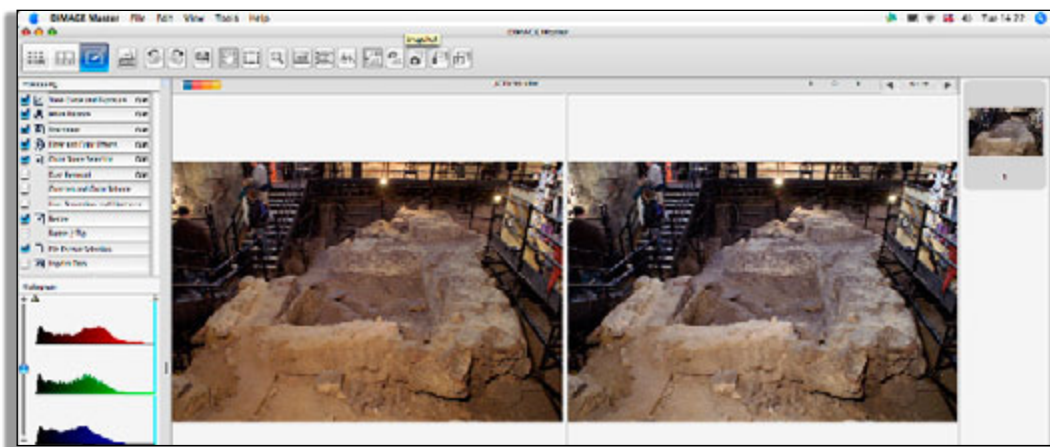
You can see the effects of these at 100 percent and the full image. Finally, highest quality (Low Compression) JPEG was selected for output and a 200 per cent file size – 6016 x 4000 pixels – added, interpolating the file up as if making a very large print. You can select any size for final output freely (within minimum and maximum limits).

The overall processing was compared against a 'neutral' conversion using a split window check function, and a **Snapshot** taken of the settings at this stage. You can take a Snapshot at any time, and these appear in a

Checking focus or sharpness on three frames – the 2nd, 4th and 6th in this row are the .MRW files. The magnifier tool shows these sections, below.



Top: Comparison window, an alternative shot-choosing method. Left: Tone Curve and Exposure adjustment, and Sharpness control. Above: colour controls – White Balance, Colour Space, and Filter & Colour Effects. Below: unadjusted compared to adjusted, with Snapshot shown (right of images).



column at the right of the main image window. To return to a previous state of settings, just click the Snapshot.

The final settings could then be saved as a loadable preset, and although I only processed a single image, any saved settings can be applied as a batch to as many selected files as you want. They can be processed unattended and automatically saved and numbered at the end of your adjustment session for a single master example.

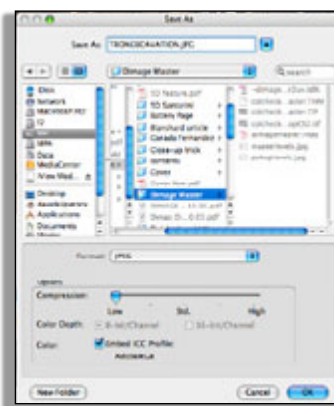
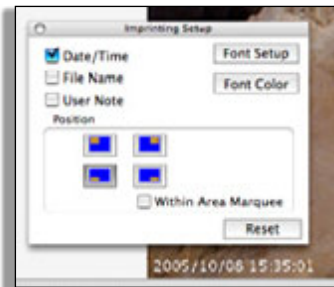
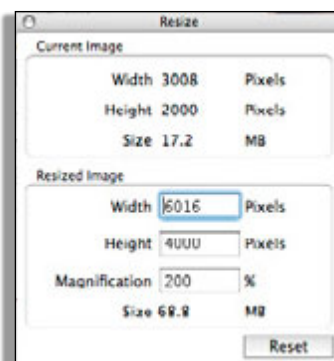
The colour tags shown above the thumbnails allow any lightbox of images (the contents of a folder) to be grouped into four different categories, which in turn allows different saved settings to be applied to images from each group.

Dimage Master has other functions including a wide range of colour profile conversions (you can save as **Pro Photo RGB**, one of the hotly-tipped expanded spaces supposed to be superior to AdobeRGB for archiving), focus metering which can help you check which are your sharpest lenses for digital work, and of course processing of JPEGs.

Extra Fine JPEGs may, as long as they are correctly exposed and white balanced, even prove better than raw files for scaling up and sharpening. Some functions such as white balance changes can not be applied to JPEGs and only appear in the left hand menu options when a raw file is selected. Within limits colour, tone, contrast and exposure corrections can be made to good JPEGs but raw .MRW files always offer more scope for adjustment.

Technical comparisons

Unlike other converters – notably Adobe's *Photoshop Elements* and CS2 Raw plug-ins – *Dimage Master* uses what they call a 3-D Colour Table. This is similar to an ICC Profile but with more data than the 256 colour values contained in a basic camera profile. Other converters often do not even use a camera profile, just



Above: some output options. Top, resizing the image by interpolation. Centre, adding an imprint to the digital image. Bottom, selecting the file format for saving, and in this case the level of JPEG compression. All screen shots from Macintosh OSX 10.4.3 Tiger.

a generic RGB setting. Comparing Macbeth Color Checker tests converted using *Dimage Master* 1.1 and Adobe *Photoshop* CS2/Bridge, *Master* extracted a great dynamic range by default, without clipping either end of the histogram. This makes the picture look slightly dull in comparison, but actually provides more scope for accurate adjustment of exposure. The white of the colour checker was Level 246 when exported using Adobe's plug-in, Level 227 using *Master*; Black was clipped by the Adobe plugin, and set to 15 by *Master*.

There are other issues present and Adobe's plugin is by no means bad, permitting extensive recovery of highlight luminosity values at the expense of colour. Ideally you should have both *Master* and *Photoshop Elements* (3.0 for Mac, 4.0 for PC) to hand for raw file conversions.

– David Kilpatrick

A glimpse of Thailand – in Surrey...

Peter Karry has discovered an annual Thai cultural celebration offering exotic photo subjects without long haul travel

Imagine discovering a secret corner of Thailand – magically recreated in the heart of the English countryside. Every second year a brilliant event, run by the charity called The Mudita Trust, called **Amazing Thailand** takes place. This charity was set in 1992 for the prevention of child prostitution in Thailand – see the end of this article for the story. The event over the three days of August Bank holiday incorporated glittering dance, exhilarating martial arts, processions, spectacular pageants, traditional roadside market stalls, fashion parades and children's workshops.

When I asked for permission to take photos close up to the performer, and the organiser's response was that I could become the official photographer if I contributed my time, what else could I do but accept?

Clearly planning was going to be important, including using *Multimap* to find the best route to Secretts Garden Centre and Farm Shop in Milford, Surrey where the event was taking place.

I decided to take two Minolta **Dynax 9xi** bodies, wide angle zoom, telephoto zoom, a telephoto macro lens, and, because most of the activities started at midday, in the hope that the sun would shine, an off camera **5200i** flash gun for fill-in to overcome shadows under eyes and noses. Film selected was Konica Minolta **Centuria Chrome 100** slide film backed up by 800 and 1600 Centuria negative. Yes, still on film! However, this was scanned onto CD after processing by my local Allied Photolabs in Leatherhead for ease of use later on.

The first day, Saturday, dawned



to overcast skies. This was to be the way for most of that day but it allowed me to find my way round the fields without getting hot and flustered. As it happened, I was under instructions to appear that morning by 9am, the Buddhist monks were going to walk round the stalls giving their blessing and, of course, gathering up the traditional offerings of food – this provided some early photo opportunities. I thought about the different uses of the lenses; wide-angle to shoot from a low position, and telephoto close in on the food bowls.

After completing my first assignment I just sauntered around the festival, watching the colourful classical Thai dancers perform, photographing intricate details of the costume when possible, trying to do justice to the international models who were

wearing modern clothing made from Thai silk designed to reflect themes of some traditional Thai costumes, and marvelling at the speed of the Thai martial arts being demonstrated. On the sizeable stage it was difficult to predict where they would move next so I found it best to stay focussed on one area and wait until they arrived there. Luckily this was not the case with the models who treated the stage like a catwalk so I shared the space with another photographer – he took one side and I took the another and we knew where and when the models were going to appear.

The weather on the following two days was so different! It was hot and sunny with blue, blue skies. Not ideal for portrait photography. However, the colours became really vibrant – whether on the food stalls,

the costumes, or on the craft stalls. There were also some big marquees where stalls were set out, and others where cookery demonstrations took place – in these, of course, the light was diffused and at a lower level.

The tricky area was on the stage – most of the day this was either in heavy shadow or in bright sunlight from one side of the stage – and so I tried using options of being in just one area or using the flash to help balance the prevailing light conditions. This changed late in the afternoon when the light came from the front of the stage and at a lower angle, which made some aspects easier. As the models performed twice a day, I also decided to photograph them from an alternative position at the level of the stage, compared to taking them face on.

Away from the stage there was a real need to avoid intrusions – whether tents, marquees, the steel security fencing or just other people. The space left was very confined so I used flash quite frequently to enable me to shoot against the light. In these circumstances I used a Sto-fen diffuser to stop the flash being too harsh and creating hot-spots on faces. When shooting into the stage area I left the diffuser off the flash to allow it to cover the greater distance.

The Festival proved very popular and on the Sunday and Monday there were masses of folk, which made it more difficult to capture images that were not cluttered but clearly such a large attendance was to the benefit of the charity.

There was a specific activity on each day. Sunday featured a drum procession led by a large Thai gong used to call people to participate in times of celebration.

Monday's activities included a Festival of Lights when lotus flowers containing lit candles, prepared by children, are floated on the lake following an exquisite candle dance as the sun went down.

Throughout the day Thai food and drink was consumed in huge quantities and the craft stalls – with goods ranging from clothing to jewellery – were very busy. There was a small floating market on one of the lakes inside Secretts and this too was kept active; visitors loved the orchids and exotic fruits that were being sold.

There were plenty of photographic opportunities – from children to close-ups of cultural activities. The renowned Thai hospitality helped to create a fun-filled atmosphere. So giving my services was worthwhile for me and, I hope, for the charity.

– Peter Karry

My Reason for the Mudita Trust

By Sarapee Mudita Karnasuta
Founder and Trustee

As we all know there are always two sides to everything in life. Amidst all the splendour and the magical touches one can see and feel in any city, Bangkok is no exception. Whilst we see only the beautiful white beaches and the smiling faces of the village boys and girls, there is a serious problem, and a desperate plea and terror in their hearts. Even though to outsiders Thailand is climbing towards its materialistic goal for economic success, because of this reason it creates a gap between the very rich and the very poor. The gap has become so wide now that it seems unbridgeable: the rich get richer and the poor get poorer until they are totally forgotten and treated, not as humans, but more like cattle.

The greed of the City stretches out its long arms to ruffle the simple and peaceful lives of the village folk, offering them the glittering taste of the world they are not used to. Blindly and full of ignorance the simple folk touch the offerings, grab them and are never again the same!

Never again... instead they have to go on, liking it or not, grabbing for more glitter. Selfishly and ignorantly they would go even as far as selling their daughters to satisfy their needs. The very sad thing is that they don't even know what they are doing and the long, ugly and greedy arms do not care. Why should they? They have got what they have stretched out for

I am Thai and I am totally devoted towards my country, my religion and my Monarchy and this is the real reason why there is a Mudita Trust. I love to see the childlike quality of trust and innocence in the children's eyes, and not desperation, pleas and terror.

For me, I will always carry the Gold in my heart as they shimmer and shine on the temple's steeples, and Hope things can change.

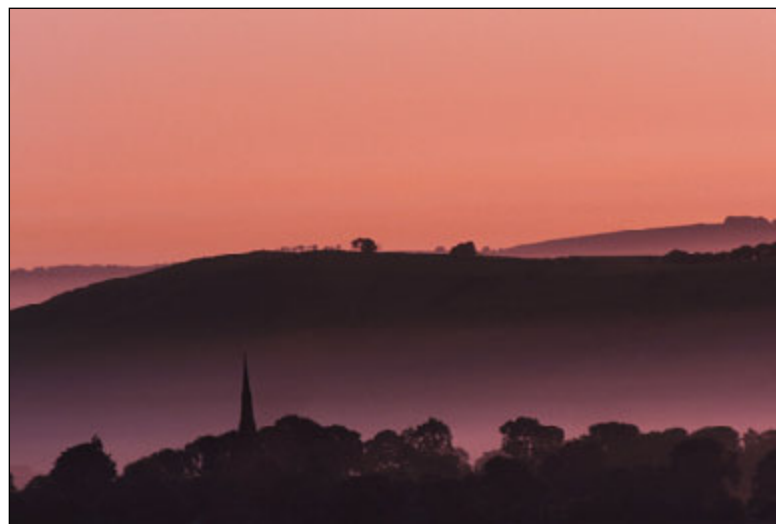
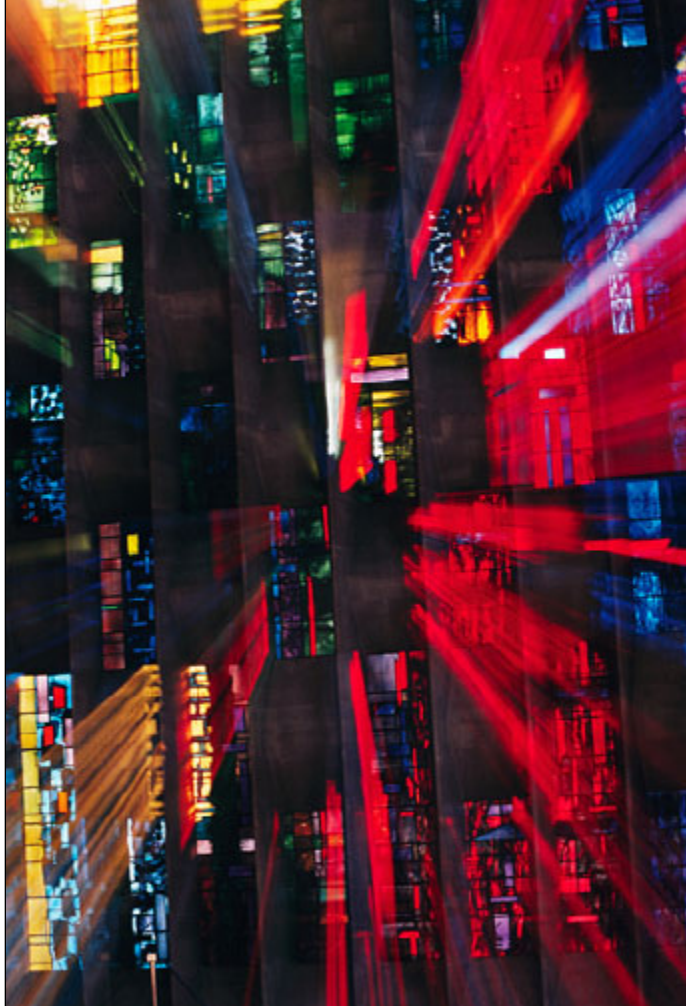


The trust supports schools in underprivileged and rural areas in Thailand. Donations have funded a careers centre to help the girls once they leave full time education. In recognition of her work, Mudita has recently been honoured with The Most Honourable Order of the Direkgunaborn Silver Medal (Seventh Class), equivalent of to the OBE in British Honours. To make a donation please send a cheque to Mudita Trust at The Hamilton Arms, School Lane, Stedham, Nr Midhurst, West Sussex GU29 0NZ.

www.thehamiltonarms.co.uk







Karry on friendship

Peter Karry has been, since the first days of the new Minolta Club as it was re-formed in 1981, as regular contributor and lecturer. His 'Karry On...' series in the 1980s covered all aspects, but mainly those beginning with a 'C' like Colour and Composition!

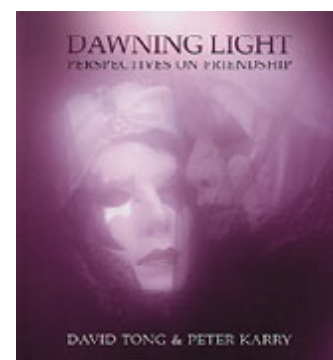
Peter has just seen a book published which features a selection of his best work – many already seen on or inside the covers of *Minolta Image* and now in *Photoworld* – set against the poetry of an old schoolfriend of his, David Tong.

Both being a touch over 60, and with much experience behind them, this book *Dawning Light* is dedicated to a lost mutual friend but is not typical of self-published poetry. For one, the publisher is AREM, Roger Maile's specialist photo book and magazine house, and this book joins an illustrious catalogue of AREM titles.

This is not modern poetry. David Tong retired from a career at Guy's Hospital and made some study of a former Guy's Hospital poet, John Keats. You can't easily escape from the absorbed phrasing of the romantic period in Tong's lines even when the scheme and scansion are 20th century. Most readers will be comfortable with this.

Much the same goes for Peter's images. They are good simple colour photographs which depend on composition, light, timing and camera technique. Most photographers will feel an affinity for the pictures. They are not obscure or manipulated.

The Derbyshire countryside of Karry and Tong's origins is clearly visible through the poetry and the pictures. David Tong also manages a kind memorial to his dogs – presumably a succession



of dogs over the years – and Peter resists the temptation to illustrate this literally. Overall it's a warm book, a little sad in places with a lament for lost times ever-present in the poetry. The photographs do not emphasise this but temper it.

David Tong did a reading from the book on National Poetry Day, October 6th, in Ashbourne Library, Derbyshire, sponsored by Derbyshire Libraries.

The book (ISBN 1-904825-05-2) is well-produced, and a worthwhile example of what you can achieve by self-publishing through a production and marketing house such as AREM Publishing. It is unlikely either of the authors will get rich from this, but they will be richer for the experience. There is also a certain market for it. It is a fitting gift for anyone who has lost a friend or partner and might encourage both writing and photography as therapy.

Peter has agreed a price for club members to order it directly from him:

£12.50 include postage, offer valid until the end of February 2006.

Order by post/cheque* to:
Henmore Publications
18 Westfield
Ashted
Surrey KT21 1RH

*Cheques to be made out to 'Henmore Publications (Photoworld Reader offer)'



BATTERY BUS

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, 6, 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, 120, 135, 130c	1 x CR123A
80c, 150c	1 x CR2
115EX, 75W, 70W, 70EX, 90EX, RZ70, 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-10/BF, 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 7/7i/7Hi, S304/404/414	4 x AA 1600+mAh (NiMH)
Dimage Z1, Z2, Z3, Z5, Z6, 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, Xt, Xg	NP200 Lithium-Ion
X50, X60	NP700 Lithium-Ion
G400, G530, G600	NP600 Lithium-Ion
G500	NP500 Lithium-Ion
X-1	NP-1 Lithium-Ion

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, Revio II, Revio CL, Revio Z2, Revio Z3	1xCR2

Konica Digital Cameras

Q-mini, QM-3501E	3xAA
KD-220Z, 200Z	2xAA, 1xCRV3
Q-M200	3xAA, 1xPX-LB1
Q-M-100, M100V, KD-3000Z	4xAA
KD-300Z	1xDR-LB1
KD-3300	2xAA, 1xCRV3
e-mini, C2	2xAAA
e-miniD, e-miniM, KD-100, 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; Booster II	1 x PX28
Colormeter II, Flashmeter II	1 x MN1604
Flashmeter III	6 x 10L14

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Welcome to Quest's 12th programme of workshops and Photoweeks, sponsored by **Konica Minolta PhotoWORLD** magazine. Another exciting year is in prospect, with some brand new workshops and events scheduled, including one with **Joe Cornish**, arguably Britain's finest landscape photographer. Following Colin Westgate's move in early 2005, Quest will now be running a number of workshops in Essex, which is good news for East Anglian photographers. These are in addition to, not instead of, those held in Sussex. The Photoweeks have also been expanded with new trips to **Isle of Mull** and **Southern Ireland** included, as well as our regular destinations of **Skye**, **Glencoe** and **Northumberland**. As a result, there are 65 workshops scheduled, a Quest record!

The range of digital workshops has been extended, and **Barrie Thomas** will be back in November 2006, having made an excellent recovery from heart surgery. **George McCarthy** is also back in the programme, following his year long tour of the USA, with the usual nature workshops again in the programme.

Most Quest 'regulars', such as **John Blakemore**, **Les McLean**, **Paul Foley**, **Clive Tanner** and **Hugh Milsom**, are again included in the programme, together with some new tutors, such as **Joe Cornish**, **Leigh Preston**, **Steve Gubbins** and **David Dixon**. The wide variety of workshops has been maintained to ensure that there is something for everyone. The workshops are carried out in an informal and friendly atmosphere, with attention given to individual needs and you can be assured of an interesting and stimulating time. Most workshops are suitable for beginners upwards, and either film or digital cameras are suitable.

Most bookings come from photographers who have previously attended a workshop and it is very reassuring that so many of you are prepared to come back time and time again. But, of course, if you haven't previously been to a Quest workshop, we would be delighted to see you. If you would like to be included on our mailing list, please e-mail or post your details.

Quest web site is finally on its way, and will be open from about the end of November. You will be able to view this to check on workshops and vacancies and there will be a special gallery for Quest members. The address is www.questphoto.co.uk.

Quest's postal and e-mail addresses and telephone number have changed to those at the top of this page.

QUEST

Colin Westgate's QUEST workshops, sponsored by Konica Minolta 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

QUEST OPEN and REUNION DAY *1 day, at Seaford* **Sunday 4 December 2005**

This is a day for Quest participants and travellers to share their pictures and experiences. 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 and slides (about 15 minutes each). A digital projector is also available if anyone wishes to bring files on CDs. So come along, let us see your work, and enjoy a gentle relaxed and entertaining day. Even if you haven't attended a workshop before 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). (NB. This day is not eligible for inclusion in 'early booking' discount arrangements).

ADVANCED MONOCHROME PRINTING (DARKROOM)

with Colin Westgate
1 day, at West Mersea, nr. Colchester
Wednesday 4 January 2006

This workshop is intended for photographers wishing to improve and expand their printing skills. Using advanced techniques such as split grading and paper flashing, prints can be made from virtually any negative, (providing there is detail on it!) including those which may previously have been dismissed as 'hopeless'. The quality of today's Variable Contrast paper is now excellent, and the amount of control and versatility available is such that 'graded' papers are now virtually obsolete.

Price £55, (deposit £20). Includes sandwich lunch & all materials. 4 places.

BASICS FOR BEGINNERS

with Colin Westgate
1 day workshop, two dates and venues
at West Mersea, nr. Colchester
Wednesday 11 January 2006
and Seaford, East Sussex
Friday 31 March 2006

A workshop for those starting off in photography, or wanting to improve their techniques and picture appreciation. It will explain technical matters, such as how to effectively use 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 are covered. A field trip is included to put into practice what you have learnt, and all are invited to bring pictures for discussion and review.

Price £55 (deposit £20) 6 places.

MOUNTING & PRINT FINISHING

with Colin Westgate
1 day, at West Mersea, nr. Colchester
Thursday 12 January 2005

Mounting and presenting finished pictures are aspects of photography that are often neglected. A properly finished and mounted print can transform the raw product into something that really looks good and is worthy of entering in competitions, exhibiting or framing to put on the wall. The emphasis of this 'hands on' workshop will be on making window mounts, but can also include, subject to requirements of participants, retouching darkroom prints. All materials supplied.

Price £55 (deposit £15). Mount board and other materials included. 8 places.

INSIGHTS IN PHOTOGRAPHY

with Leigh Preston FRPS
2 days, at Seaford, East Sussex
Sat/Sun 14/15 January 2006
Leigh Preston has photographed many subjects over the years, and

in this workshop, he will show and discuss the rich variety of his work. This will include landscape, urban, and informal portraiture, as well as other subjects. An important part of the workshop will be to involve participants in the discussions with a view to developing ideas and it will therefore include a review of pictures brought along by everyone, as well as a field trip into the nearby landscape.

Leigh is on the panel for Associate and Fellowship submissions in Visual Art and the workshop can include advice for anyone considering applying for these distinctions. He is the author of the book 'Shadows of Change'. This will be an enjoyable and informal workshop.

Price £135 (deposit £40), 8 places.

ALL ABOUT EXHIBITING & EXHIBITIONS

with Colin Westgate
1 day, at West Mersea, nr. Colchester
Wednesday 18 January 2006
Exhibitions are one of the showcases of photography, and to have your work viewed on the exhibition wall is an achievement of which to be proud. This workshop will look at all aspects of exhibitions, including types of exhibition and venue, one person shows, open exhibitions, how pictures are judged, fashions, fads and formulae, paper work and packaging, keeping records, FIAP & BPE distinctions, and much more. It will also include a short review of participants work with the aim of encouraging participation in exhibitions. Remember, if nobody sent work to exhibitions, we would not have pictures to see! Suitable for print, slide and digital workers.

Price £55 (deposit £20), includes refreshments. 8 places.

EXHIBITION PRINTING IN MONOCHROME (DARKROOM)

with Colin Westgate
2 days, at West Mersea, nr. Colchester
Tues/Weds 7/8 February 2006
Tues/Weds 25/26 April 2006
(subject to demand, additional dates by arrangement - please enquire)

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 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 £175 (deposit £50), includes sandwich lunch and all materials. 2 places only.

ADDERS IN THE WILD

*with George McCarthy
1 day, near Haslemere, Surrey
Monday 27 March 2006*

A unique workshop, with the opportunity to photograph these shy and often misunderstood creatures safely from close quarters George's knowledge of snakes, where to find them, and his ability to handle them sensitively without harm to either snakes or photographers(!) will guarantee some very interesting subject matter, which will definitely include adders and with a chance of finding grass snakes and possibly lizards as well. Due to the nature of this workshop, numbers will be limited to a strict maximum of eight.

*Price £65 (deposit £20). 8 places.
SPECIAL OFFER - Book any two or more George McCarthy workshops and take 10% discount on each.

Additional George McCarthy dates to qualify for this discount are: Orchids, June 23rd; Butterflies, June 25th; Dragonflies, June 27th; Birds of Prey, October 10th, and Fungi, October 12/13th. Please call Quest directly for information on these – 01206 384584 or email questphoto@btinternet.com for a full 2006 programme

LANDSCAPE PHOTOGRAPHY

*with Colin Westgate
1 day workshop, two dates and venues
West Mersea, nr. Colchester
Wednesday 29 March
Seaford, Monday 3 April 2006*

Landscape photography is often thought to be simple and indeed, it is not difficult to obtain 'straightforward' pictures. However, results are often disappointing and to make outstanding landscape pictures requires commitment, patience and vision, and perhaps a new way of seeing. In this workshop, we will discuss the principles of landscape photography applicable to both monochrome and colour, including the uses of various lenses and filters, choice of subject matter, selection of viewpoints, principles of exposure, use of light, dealing with movement etc. A short

review of participants pictures will also be undertaken. After lunch, we will go into the landscape for some field work, where you will be able to put into practice what you have learned from the morning session.

Price £48 (deposit £20). 10 places.

PICTURE FORUM

*including a talk by John Bulpitt FRPS
1 day, at Seaford*

Saturday 1 April 2006

This event has established itself as a 'must' in the Quest programme, and the formula of mini presentations by participants, a competition and a talk by a leading photographer has proved very successful. This year, we are fortunate to have John Bulpitt with us for the day. He will judge the competition and entertain us with a talk on his sports photography, the subject of his successful fellowship application. The Picture Forum is the opportunity for everyone to show their work, and we invite short presentations of up to 20 pictures, prints or slides, and possibly digital projection subject to demand. These presentations occupy most of the day, and are a vital and enjoyable aspect of the Programme. It is your chance to show your photography, so

please bring a selection of your pictures. 'Slots' may, however, have to be restricted, according to numbers, so when booking, please say if you would like to give a presentation, and if so, your subject, and whether you wish to show prints, slides or by digital projection. If possible everyone will be accommodated, but in view of the increasing popularity of this feature, slots will be primarily allocated on a 'first come, first served basis'.

The competition is open for prints or slides (not more than one entry per person (slide or print - not both!)), and a critique and appraisal will be given by John on all entries. Prizes will be awarded for the best work, and will include a free day on a Quest workshop, plus other items of photographic interest. There will also be a special prize of a mounted print by Colin Westgate, for the most popular image, chosen by audience vote. This is always an interesting and exciting day of sharing pictures and experiences, where everyone can join in. Not to be missed!

Price £23 – includes buffet lunch & refreshments (but not bar drinks!). Payable in full on booking – not eligible for 'early booking discount arrangements.

An invitation to the 37th PAISLEY INTERNATIONAL COLOUR SLIDE EXHIBITION

**Sunday 15th January
2006 at 2pm**

DUNCAN McEWAN, Photoworld Club Scottish Region organiser, invites members to come to see one of the world's best known photo salons, the Paisley International. This really is an experience – if you have not seen a full scale international slide salon before, see one now before the world goes digital!

The General Section of the Exhibition features the work of photographers from around the world, with the accepted slides images being shown in a multi-projector audiovisual presentation that is both entertaining and inspiring. This year's venue is Paisley Town Hall.

An informal get together with a light lunch is planned for the Watermill Hotel, Paisley, at 12 noon. Directions for both venues can be supplied on request.

Anyone attending the lunch should let Duncan McEwan know by Friday 13th January, at the latest, so that a table booking can be made.

Duncan runs a series of holiday breaks and photo courses for Photoworld members. They are mainly based in Scotland in both the Borders and Highland regions. For details of 2006 courses, contact Duncan.

Duncan has a good programme of camera club talks open to Photoworld subscribers, lined up into 2006 – put a date in your diary now.

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

A club meeting is held in Edinburgh in early March each year, and Scottish Region members are informed by letter. If you are in Scotland and have not received letters in the past, email David Kilpatrick (iconmags@btconnect.com) to ensure your address is being correctly coded.

*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.fsnet.co.uk

in this issue. His next lecture is:

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

Peter Karry's shows

PETER KARRY is one of Konica Minolta's most dedicated slide show speakers visiting camera clubs. You can see a great deal of Peter's work

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!



Spotted in Marrakesh – Konica is the number one name for on the spot photo processing throughout much of the Middle Eastern and North African world. With this crowd of camera-toting tourists, the store must keep pretty busy!

INSURE YOUR KIT WITH US

SUPERB VALUE PHOTO OUTFIT INSURANCE WITH A KONICA MINOLTA APPROVED POLICY

INSURING A DYNAX 4 AND LENS could cost you as little as £12.00 a year under the new Konica Minolta Photoworld revised Insurance plan. This is the basic premium for a camera worth up to £300, and offers fantastic coverage for anyone travelling on regular holidays including long winter breaks, with 60 days abroad included even if taken in a single block.

With a low excess of only 10% (minimum £35) and theft from locked vehicles covered subject to a higher minimum excess of £100, the policy is also suitable for semi professional users at slightly higher rates with a minimum excess of £50 (but still at 10% beyond this). Typical premiums for amateur users are £45 a year for an outfit worth up to £1,600 or £100 a year to cover £3,500. Best of all, any repairs or replacements are guaranteed to be Konica Minolta specific, and the scheme offers a unique 'new for old' provision as long as the premium reflects the value.

Be sure to insure the value of digital cameras as an outfit. You may have bought extra memory cards, flash, case and accessories like portable image storage drives – all these can be insured as part of the your camera kit. Enquire for premiums to cover your PC, laptop etc.

If your camera is an older model, the nearest modern compatible equivalent will be its 'replacement value'. You must, however, insure it to this value. A vintage SRT303b with 50mm f1.4 lens, for example, should really be insured for £500 and not for its original cost of half that, or current value of around £150. That's because a new SLR with 50mm f1.4 is a surprisingly expensive item. If your equipment requires a repair under insurance, this will always be a Konica Minolta service department repair. You will never be required by your insurance to use a third party repair service – this frequently happens with other insurers, because they negotiate a deal for cheap repairs across the board. With

our insurance you do not run that risk. In the event of any dispute, Photoworld is always there to provide impartial advice on the best course of action. Photoworld does receive annual commission on the insurance scheme and this goes directly into the budget to fund our sponsored lecturers, meetings and events, so by using this insurance plan you are also supporting the Photoworld Club.

Konica Minolta Photoworld Club Insurance offers:

- **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)
 - Genuine Konica Minolta Service Department repairs
 - 'No Claim Discount' of up to 15%
- **You may include non-Konica Minolta items which are part of your outfit**

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

Konica Minolta Photoworld Insurance Scheme

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Tel: 01206 814502 Fax: 01206 814501

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

WANTED – mint black Minolta XD-7 body. Tel 01284 789252.

MINOLTA 7HI, excellent condition. Offer please. (Have upgraded to 7D is reason fo sell) Contact Les Hurrell. Tel 01245 267697 or email leshurrell@tiscali.co.uk

DYNAX 700SI camera body £90 very good condition Flashgun 5400 HS £80

very good condition
Noya 55 mm ND x 4 filter £3
Contact Tony Mobile 07811939282

MINOLTA SR-7 Auto Rokkor PF f1.4 lens in leather case £25. Also Kodak Carousels, still boxed, hold 80 slides each 5 for £12 as new. Warren, tel. 01449 781738.

DYNAX 7 body one year old perfect, £300. Tel Bob on 01642 563451.

GENERIC Lith-Ion NP-400 7.4v battery for Minolta Dynax A1, A2, D7, D5 £15 includes post-age. Tel 01949 860576.

MINOLTA VECTIS S1 APS body 25-150mm lens, AA battery grip, 2000xi flash. All excellent cond. Tel 01485 518347.

Current Firmware/Software

See: www.konicaminoltasupport.com

CAMERA FIRMWARE

DiMAGE 7	1.23, 2.01
DiMAGE 5	0.56
DiMAGE 7i	1.11
DiMAGE 7Hi	1.01
DiMAGE A1	1.12
DiMAGE A2	1.13
DiMAGE A200	1.01

Dynax 7D 1.10

DiMAGE Z2	1.02
DiMAGE Z3	1.03
Dimâge 1500EX	2.0
DiMAGE F100	1.01
DiMAGE G400	1.16A
DiMAGE G500	3.39A
DiMAGE X1	1.10

Revio KD-500Z	3.38A
Revio KD-410Z	3.38A
Revio KD-510Z	3.39A

DOWNLOADING SOFTWARE

	Windows	Mac
DiMAGE Viewer	2.3.7	2.37
Dimâge RD-175	2.0	2.0
Dimâge RD3000	2.0	2.0
Img. Viewer Util.	1.11	1.11

SCANNER SOFTWARE

	Windows	Mac
QS-35	2.6	2.61
Scan Dual	2.01	2.1.1
Scan Dual II	1.03	1.10, 1.0.2
Scan Dual III	1.00	1.00
Scan Dual IV	1.01	1.01
Scan Speed	1.02	1.05
Scan Elite	1.04	1.03
Scan Elite II	1.15	1.15
Scan Multi	1.15	1.15
Scan Multi II	1.15	1.15
Scan Multi Pro	1.15	1.15
Scan Elite 5400	1.15	1.15
Scan Elite 5400-II	1.01	1.01

READER SMALL ADS ARE FREE!

Don't cut up your magazine – copy this coupon, or send a clearly written advertisement, or even better send us an email. Be sure to quote your old Minolta Club membership number if you know it – otherwise, please quote PW1105. You may only advertise Minolta or Konica equipment or compatible third-party accessories.

Name _____

Address _____

Telephone Number _____

Please insert the following Small Ad in Photoworld Winter 05/06:

Mail a copy to Photoworld Small Ads, Icon Publications Ltd, Maxwell Place, Maxwell Lane, Kelso, Scottish Borders TD5 7BB; fax to 01573 226000; or email your ad to david@maxwellplace.demon.co.uk – deadline for next edition is January 15th 2006.



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