KONICA MINOLTA

DYNAX 5D

AUTO

Guide Book

The essentials of imaging

INTRODUCTION

The Dynax 5D is a digital SLR equipped with state-of the-art technology. The camera combines high image quality with versatile advanced features and easy, intuitive operation.

We would like to introduce the most popular photographic topics and provide tips with regard to camera settings and use of the Dynax system accessories so that you can get the most out of the Dynax 5D.

You obtain more info on Konica Minolta Cameras and accessories on
www.konicaminoltaphotoworld.com

6 MILLION PIXEL RESOLUTION

The ideal basis for excellent image quality is the large, high resolution 6.1 Megapixel CCD (23.5 x 15.7mm). The high resolution provides impressive large format prints up to a size of 30 x 50cm.

2.5 INCH LCD MONITOR

The 2.5-inch (6.3cm) LCD monitor's large screen makes it easy to check the details of images you've taken. Capable of simultaneous image and histogram display, the large LCD monitor also guides you through the intuitive camera menu.

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COMPACT DESIGN AND INTUITIVE OPERATION

The Dynax 5D combines sophisticated features and intuitive handling in a very compact camera body. Further functions are located on the camera back for intuitive control of the Dynax 5D.

SOPHISTICATED AUTOMATIC FUNCTIONS

In addition to extensive manual controls the camera also offers advanced automatic functions, which benefit from the centuries of Konica Minolta experience. Automatic exposure modes enable a novice to photography to take expressive portraits, impressive landscape shots and exciting shots of sporting events.

EXTENSIVE ACCESSORY RANGE

An extensive range of system accessories of the Dynax series, including Program and Macro flashes, remote cable, camera bags, angle finder and more, expand the creativity the photographer. All lenses[*1)] of the Konica Minolta AF series can be used with the Dynax 5D and are compatible to the Konica Minolta Anti-Shake System.

KONICA MINOLTA ANTI-SHAKE SYSTEM

What sets the DYNAX 5D's Anti-Shake apart from all other camera-shake compensation systems is its exclusive CCD-Shift mechanism.
It's so effective you can shoot at shutter speeds two or three steps slower than what you could use without it. And because the mechanism is integrated directly into the camera's body, it works with virtually any Konica Minolta Dynax AF lens[*1)].

[*1)] With the AF Macro Zoom 3X - 1X and some special lenses the Anti-Shake-System is turned off.

It is a great challenge to capture the beauty and the vastness of a landscape with differing lighting conditions.

The landscape mode of the Dynax 5D prioritises a small aperture to achieve a greater depth of field. When activated the Anti-Shake system provides blur free shots even without a tripod.

A landscape looks especially impressive with the dusky lighting that occurs in the morning and in the late afternoon. Also shortly before or after a thunderstorm or heavy rain, atmospheric images can be captured.

Wide-angle lenses like the AF DT 11-18mm f/4.5-5.6 (D) or the AF DT 18-70mm f/3.5-5.6 (D) are perfect for this purpose.

The weight and size of your camera equipment is an important concern, especially when you are travelling.

A compact and lightweight camera like the Dynax 5D, in combination with a zoom lens that covers a wide range of focal lengths is ideal for travelling. The AF 18-200mm f/3.5-6.3 (equivalent to 27-300mm in 35mm format), meets nearly all photographers' demands in common shooting situations.

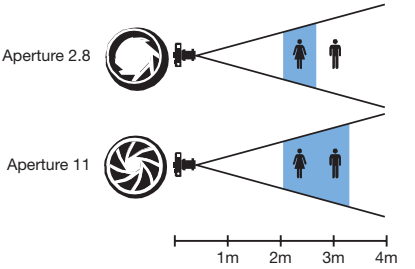
A zoom lens also offers great advantages when taking images of a groups of people. From the same point of view it is possible to do both, shooting group photographs and single portraits.

Comparison of two focal length lenses (28mm and 300mm) from the same point of view.

PHOTO SUBJECTS – PORTRAIT

Portraiture is one of the classic genre of photography. An expressive portrait is not just beautiful to look at, knowing a few photographic techniques will turn a photo into a masterpiece.

The Dynax 5D is equipped with a special portrait subject program mode. By turning the function wheel to the portrait mode, the camera automatically chooses a large aperture to achieve a small depth of field.



The aperture determines the depth of field

SMALL TELEPHOTO LENS

Using a short telephoto lens (85mm or more) narrows the angle of view and the portrait conveys a more flattering expression. With a longer focal length the depth of field decreases as well.
A short focal length (smaller than 50mm) should be avoided.

LARGE APERTURE

The use of a large aperture (e.g. f/2.8) enables a narrow depth of field, so that the person is distinctly separated from the background. The depth of field can be so small, that only the eyes are perfectly sharp and the tip of the nose and the ears are slightly defocused.

TIP: With the Dynax 5D it is possible to choose individual AF sensors, so it is easy to place one of the AF sensors right on the person's eye.

Program Flash 5600HS (D)

SOFT ILLUMINATION

Hard illumination, e.g. a flash coming from the front is very unflattering. Wrinkles and little imperfections of the skin become emphasised by the hard illumination and the face seems expressionless. By pointing the flash to the ceiling or using a flash diffuser to achieve a softer light. The results will be more pleasing, especially to the model!

Accessory softeners like the Konica Minolta Portrayer P filter set provide a smooth and harmonic reproduction of skin tones.

WIRELESS FLASH

The Program Flashes 3600HS (D) and 5600HS (D) can be controlled by wireless with the Dynax 5D. This enables the photographer to position the flash to the side to achieve a more natural illumination. The flash could also be positioned behind the person to create what's known as a headlight.

TIP: The Dynax 5D also offers a portrait sRGB colour space for extra smooth and detailed rendering of skin tones (The portrait colour mode has to be set in the camera menu).

The picture on the left which was shot with direct flash, the picture on the right was shot with indirect flash.

PHOTO SUBJECTS – SPORT/ACTION

Taking images of fast moving subjects is a great challenge for both the photographer and the camera equipment. Releasing the shutter at the right moment is crucial for capturing an expressive image.

SPORTING EVENTS

Filling the image area with the subject from a distance requires lenses with a longer focal length (over 100mm). Telephoto lenses or zoom lenses with a large aperture (e.g. AF 100-300mm f/4.5-5.6 APO (D)) are most suitable, so that shooting with fast shutter speeds is still possible when the light conditions are not perfect. This enables the photographer to “freeze” a fast movement. The narrow depth of field that results from the large aperture separates the main subject from its background for even greater emphasis.

With a slower shutter speed a very dynamic effect can be achieved. A slower shutter speed needs to be set on the camera (e.g. 1/60), then the photographer has to follow the moving subject and during this movement the shutter has to be released.

TIP: To get good results under difficult light conditions or with lenses with smaller apertures, a high ISO number (e.g. ISO 800) should be set on the camera. For short or medium distances (up to 25 m) a Program Flash can be used.

Lens AF 100-300mm f/4.5-5.6 APO (D)

CONTINUOUS ADVANCE

Thanks to the high speed Continuous Advance of the Dynax 5D the decisive moment of even a fast-moving subject can be captured easily. The photographer can capture a sequence of pictures of a moving subject , then select the best shot afterwards.

TIP: The pre-flash for the "Red-Eye-Reduction" has to be turned off, as otherwise an unavoidable time lag occurs from pressing the shutter release button to the picture being taken. That makes a snapshot nearly impossible. To reduce red eye on photos, the use of a Program Flash is recommended (e.g. 3600HS (D)). Due to the larger distance from the flash to the optical axis, the chance of redeye is greatly reduced.

The continuous auto focus mode of the Dynax 5D makes for easy shooting of moving objects.

Lens AF 70-200mm/2.8 Apo G (D) SSM

IMAGES OF KIDS

Zoom lenses with a medium focal length – such as the AF 28-75mm f/2.8 (D) (equivalent to 42-113mm in 35mm format) – are perfectly suited to most shooting conditions and they allow the photographer to adjust the magnification very quickly. The Autofocus of the Dynax 5D should be set to “C” (Continuous AF) to be able to release the shutter at any time.

PHOTO SUBJECTS – MACRO

The extensive accessory range of the Dynax 5D is perfectly suited capturing impressive images of tiny objects. Not only insects and flowers can be captured in extraordinary perspectives that are usually concealed to us in every day life. Full frame images can be taken of nearly everything you can think of, such as watches, jewellery, coins, stamps etc.

MACRO PHOTOGRAPHY

When you are photographing small animals like insects, the photographer needs to keep a distance from the subject to avoid disturbing them or casting a shadow across the scene. A macro lens with a long focal length (AF 100mm f/2.8 Macro (D) or AF 200mm f/4 Macro Apo G) offers a maximum magnification of 1:1 (with the Dynax 5D an area of 23,5 x 15,7 mm can be captured full frame) whilst remaining a distance to the subject.

Lens AF 100mm f/2.8 Macro (D)

TIP: Due to the small depth of field in macro shots, it is recommended to use a small aperture (e.g. f/16). The Anti-Shake System of the camera can effectively reduce shake that results from the use of longer shutter speeds.

MACRO FLASH

To achieve the best illumination conditions at close distances and to freeze subject movement, two special System Flashes can assist the photographer: the Macro Ring Flash 1200 and the Macro Twin Flash 2400. Both flashes can be controlled automatically by the camera in all exposure modes.

The four separately controllable flash tubes of the Macro Ring Flash 1200 provides a constant illumination over the whole image without the loss of a three-dimensional impression.

The macro flashes perfectly control the illumination of even small objects.

Ring Flash 1200 and Twin Flash 2400

The Macro Twin Flash 2400 offers nearly unlimited flexibility and illumination options for close distance shots. Two independent reflectors can be positioned anywhere around the subject.

PHOTO SUBJECTS – ARCHITECTURE

Documenting historical, famous or modern buildings has always been a popular subject for ambitious photographers . The landscape mode of the Dynax 5D is perfectly suitable for this job. A small aperture with low ISO setting delivers great depth of field combined with high image quality.

The AF 20mm f/2.8 provides a great depth of field and an emphasized perspective.

Lenses with short to medium focal lengths, especially fixed focal lenses, are a must-have item for any architectural photographer. In addition using a telephoto lens lets you capture small details or take pictures of buildings in full from further distance.

TIP: To avoid converging verticals (parallel lines seeming to converge at a vanishing point) the camera should only be tilted upwards to a small extent when photographing tall buildings.

Reflections on a window can be used as a creative element, or can be minimised by employing a polarizing filter if desired.

TIP: Photographing in the "blue hour" at dawn, when the street lights are lit can induce very interesting and unusual lighting effects upon the architectural scenery or subject. Thanks to the Anti-Shake function it is often possible to take images in the "blue hour" without a tripod.

Picture taken at the “blue hour”

SUNSET

Sunset mode provides special settings that meet the extraordinary light conditions of landscapes at dusk and dawn. The mode is optimised to reproduce the rich, warm colours of sunsets. A specific white balance is employed that accentuates several shades of red that are characteristic of the atmosphere of such scenes.

NIGHT PORTRAIT

The Night Portrait mode of the Dynax 5D is well suited to taking images at night or in dark surroundings. This program optimises the balance between the available light and the flash light. A slower shutter speed is automatically set to achieve the right exposure for the background from the available light, because it is outside of the range of the flash light.
Effective use of the built-in flash is only possible within its range. To illuminate a large group of people or larger objects, a more powerful Program Flash (2500 (D), 3600HS (D) or 5600HS (D)) is recommended.
They are all controlled automatically by the camera, just like the built-in flash.
For best results a tripod or at least a stable base (like a wall) should be used. The Remote Cables RC-1000 S or L (and also the self timer) prevent the camera from capturing any shake.

The Anti-Shake System of the camera enables even longer shutter speeds to be used in low light situations.

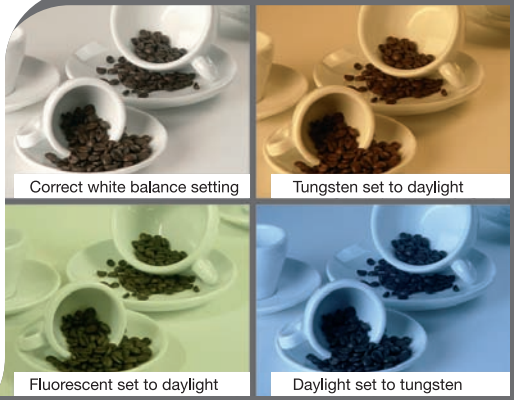
The ambient light and the flash light is balanced in the Night Portrait mode. In normal flash mode the background of such a scene would be totally black.

PHOTOKNOWLEDGE – WHITE BALANCE

The human eye adapts itself extremely well to different conditions. Paper looks white regardless of the type of lighting it is viewed under. Photographic systems are much less flexible. As the light source changes, so does the overall colour of a scene - fluorescent office lights create a green cast to pictures, regular household tungsten light bulbs make everything orangey-red.

The white balance function governs the camera's ability to make different types of lighting appear natural. In general Automatic White Balance (**AWB**) works very well but sometimes it's advantageous to take control of the selection of the type of lighting.
This way one can choose predefined settings, Preset White Balance ( ) that contain the average colour temperatures of different light situations (daylight, shade, cloudy, tungsten, fluorescent and flash).

To get more exact results as, for example, the colour temperature of tungsten can deviate from the preset average value, you can use the Custom White Balance ( ). The Custom White Balance function allows the camera to be calibrated to a specific lighting condition by calculating a measurement with the camera of a white object like a piece of paper.
If you know the exact colour temperature of the ambient light, for example after a measurement with a colour temperature meter, you can use the colour temperature (**K**) mode of the camera where the white balance can be set to an exact value.



The atmosphere, character and message of an image are quintessentially influenced by the distribution of black and white areas in the tonal values. In classic photography the specific subject-related use of illumination is described as high-key and low-key photography. In high-key images bright, finely distinguished highlight tones dominate and soft illumination is provided. Low-key images, consist predominantly of dark tones and harsher light is employed, which provides a three-dimensional feel that is rich in contrast and shadow detail.
The zone matching mode of the Dynax 5D optimises all camera settings for high-key or low-key images.

HIGH-KEY ZONE MATCHING

High-key mode provides fine highlight detail on images that consist of mainly bright areas. Exposure, sensitivity and gradation are adjusted in the best possible way so that the hightlights do not bleach out.

LOW-KEY ZONE MATCHING

Low-key mode achieves a wide graduation of shadow detail – on images that predominantly consist of dark areas – without showing noise in the dark areas.

In the camera menu you find the topics “Image Size” and “Quality”. The result of both is similar in one way, but the way they work differs a lot. Using those functions means, that choosing a higher “Quality” or a larger “Image Size” leads to fewer images on the memory card.
But why are there two settings?

IMAGE SIZE (RESOLUTION)

The function of the topic „Image Size“ is pretty simple. The CCD chip, which produces the image, consists of millions of tiny picture elements (pixel). Using the maximum image size, all pixels of the CCD are used. Reducing the image size means that not every pixel gets used. Therefore the image size can only be 3 or 1.5 million pixels instead of the maximum 6 million pixels.

WHAT IMAGE SIZE IS THE BEST TO USE?

The maximum output size of an image (how large it can be printed), depends on the amount of data the file contains. An A4 size print for example needs at least 3 million pixels. So if you already know before shooting that you only want a small print out of the image, or you want to display it on the internet, you can reduce the image size in order to save space on the memory card.

TIP: Record the image always in a higher size than you need, because you can always re-size images on the computer later. Usually the maximum image size is used, so that images can be used flexibly for a lot of different applications.

QUALITY

The topic „Quality“ determines the data format in which the image is saved on the memory card.

Small Resolution | Medium Resolution | High Resolution

RAW

Choosing RAW „Quality“, the image is always recorded at the maximum resolution (full image size). The RAW format saves the image data before the actual calculations of colour, contrast, and sharpness of the camera software start. Those calculations have to be done afterwards on the computer, using imaging software like the DiMAGE Master Lite, or the optional DiMAGE Master. The RAW format enables best image quality, but needs some post-processing on the computer. Image files recorded in RAW format can be very large (approx. 8.8 MB); therefore it takes more time to save them on the memory card.

EXTRA FINE, FINE, STANDARD

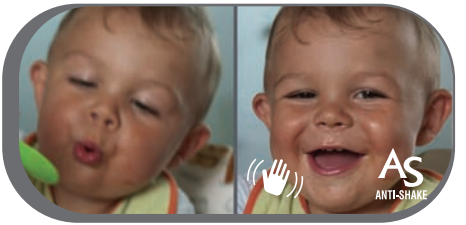
Choosing “Extra Fine”, “Fine”, or “Standard” under the topic „Quality“, means, that images are saved in JPEG format. In contrast to RAW, images are compressed in JPEG format. The image size remains the same, but the image file occupies less space on the memory card. You can imagine compressing an image as folding it, so that it creases and the quality decreases.
As soon as the image is unfolded, it has its original file size again.

„Extra Fine“, „Fine“, „Standard“ indicate how much an image becomes folded (how much it is compressed). The more an image is compressed, the more image details get lost. Shooting objects with a very fine structure, it is recommended to use a low compression rate.

TIP: With most objects the setting “Standard” is absolutely sufficient. The setting “Fine” or “Extra Fine” should be used when subject structures are very detailed.

Low JPEG Compression / High JPEG Compression

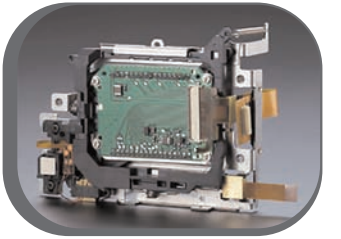
Despite autofocus it is still possible that pictures may be blurred. Often it is not the fault of the autofocus system but rather the result of camera shake. Unfortunately camera shake happens frequently and it is a particular problem when using slower shutter speeds and longer focal lengths.
However, Konica Minolta's Anti-Shake puts things right. The high precision CCD-shift process applies a unique stabilizing mechanism. A sensor detects the degree of camera shake and the camera is able to compensate for this shake by shifting the CCD.



The Anti-Shake System instantly and precisely shifts the CCD to compensate camera motion. (Shutterspeed example picture 1/30 sec)

THE CORRECT AMOUNT OF LIGHT

To expose a picture correctly a particular amount of light is necessary. For that the camera has two possibilities to control the amount of light. Either the aperture can be changed or the exposure time can be varied.



The Anti-Shake unit compensates the camera shake by shifting the CCD.

WITHOUT ANTI-SHAKE

Rule of thumb to calculate the longest safe shutter speed without Anti-Shake:

$$\frac{1}{\text{focal length (in mm)}} \cdot s$$

For example, when taking a picture with a lens of focal length 250 mm without Anti-Shake: the longest safe shutter speed is = 1/250 mm = 1/250 s

WITH ANTI-SHAKE

The shutter speed can be up to 3 steps slower. So with a focal length of 250 mm you can use a shutter speed of 1/30 s and you will still not get any shake or blurring in the picture.

This means that the camera, in an astoundingly short space of time, detects any movement of the camera and calculates the necessary shift for the CCD, and moves it with extremely high precision. This camera contains a lot of technology.

without noise high sensitivity (ISO)

with noise high sensitivity (ISO)

LESS NOISE WITH ANTI-SHAKE

Another possibility when adjusting the exposure is to vary the sensitivity (ISO) of the camera. With digital cameras you can do it simply by changing the settings in the menu and you do not need to change film. But the noise (randomly occurring picture interference, comparable to grain) will increase in the picture as the sensitivity is increased.

With Anti-Shake, you take pictures even in poor lighting conditions using a lower sensitivity. This way noise will be kept to a minimum.

KONICA MINOLTA - LENSES

MIRROR TELE LENS

Extreme telephoto capture are possible with the AF 500 mm f/8 Reflex, the world's first AF telephoto mirror lens. Due to its compact and light weight design it is extremely popular among nature photographers.

Because of the special construction it is equipped with a fixed aperture of f8 this usually means a tripod is essential, but in this case the Konica Minolta Anti-Shake System and the high speed CCD of the Dynax 5D enable free hand shooting in a lot of situations.

PROFESSIONAL LENSES

The SSM lenses are especially designed to fulfil the highest quality demands of professional photographers. The zoom lens AF 70 – 200 mm offers a largest aperture of 2.8 over the whole range of focal length and is the perfect tool for a light to medium tele range.

The high speed fixed focal length tele lens AF 300mm f/2.8 is due to its high image quality not just a dream lens for ambitioned nature or sports photographers.

These two brilliant lenses are perfectly supported by the Anti-Shake System of the Dynax 5D that shows all its power when used in combination with a tele lens.
Both lenses with SSM functions are equipped with the new super sonic motor that guarantees fast and quiet focussing.

TIP: The focal length of the SSM lenses can be extended with minimal loss of quality using the dedicated Tele Converters AF 1.4X Apo (D) and AF 2X Apo (D).
The Anti-Shake System of the Dynax 5D compensates the loss of light with ease.

TIP: Discover the night sky and try out some astrology photography. With the AF APO 600 mm f/4 G for example, full format capture of the moon are no problem with an effective focal length of 900 mm when mounted on the Dynax 5D!

DT TECHNOLOGY

The lenses of the DT series (abbr. for Digital Technology) are exclusively developed for the digital Dynax cameras. The image circle of the lenses is adjusted to the CCD´s size.

Lens AF DT 11-18mm f/4,5-5,6 (D)

G SERIES

All of the G series` lenses feature high quality components as for instance AD glass and multilayered coating. The lenses of the G series are at the very peak of the Dynax lens system.

FISHEYE LENS

The typical fisheye effect is perfecty suited for creative landscape, architecture and indoor shooting. Attached to the Dynax 5D an effective viewing angle of approximately 120° is achieved due to the multiplying factor of 1.5x.

The AF 16mm f/2.8 fisheye lens creates impressive pictures with its extreme wide angle of view,

Lens AF 16 mm f/2.8 Fisheye

TIP: Be creative and experiment with the effects of extreme distorsion. When shooting landscape from a straight camera position, only the horizontal line is reproduced undistorted.

KONICA MINOLTA - LENSES

ZOOM LENSES	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 11-18mm f/4.5-5.6 DT (D)	2698-110	0.25m	83 x 80.5mm	350g	✔
AF 17-35mm f/2.8-4 (D)	2695-110	0.30m	83 x 84.5mm	430g	✔
AF 18-70mm f/3.5-5.6 DT (D)	2697-810	0.38m	66 x 77mm	240g	✔
AF 18-200mm f/3.5-6.3 DT (D)	2699-110	0.45m	73 x 85.5mm	405g	✔
AF 17-35mm f/3.5 G	2654-118	0.30m	82.5 x 90.5mm	600g	✔
AF 20-35mm f/3.5-4.5	2657-118	0.50m	77.5 x 69.5mm	325g	✔
AF 24-105mm f/3.5-4.5 (D)	2672-110	0.50m	71 x 69mm	395g	✔
AF 28-75mm f/2.8 (D)	2696-810	0.33m	73 x 94mm	510g	✔
AF 28-80mm f/3.5-5.6 (D)	2683-910 (black)	0.4m	63 x 68mm	190g	✔
	2683-960 (silver)				✔
AF 28-100mm f/3.5-5.6 (D)	2692-810 (black)	0.48m	66 x 78mm	240g	✔
	2692-860 (silver)				✔
AF 35-80mm f/4.0-5.6 II	2671-160 (silver)	0.38m	63 x 66mm	150g	✔
AF 70-200mm f/2.8 Apo G (D) SSM	2682-118	1.20m	87 x 196.5mm	1340g	✔
AF 70-210mm f/4.5-5.6 II	2669-110 (black)	1.10m	69 x 93mm	350g	✔
	2669-160 (silver)				✔
AF 75-300mm f/4.5-5.6 (D)	2684-910 (black)	1.50m	71 x 122mm	460g	✔
	2684-960 (silver)				✔
AF 100-300mm f/4.5-5.6 Apo (D)	2681-110	1.50m	73.5 x 101.5mm	485g	✔

WIDE ANGLE LENSES	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 16mm f/2.8 Fisheye	2578-110	0.20 m	75 x 66.5mm	400g	
AF 20mm f/2.8	2641-110	0.25 m	78 x 73.5mm	285g	✔
AF 24mm f/2.8	2642-110	0.25 m	65.5 x 44mm	215g	✔
AF 28mm f/2.0	2668-118	0.30 m	66.5 x 49.5mm	285g	✔
AF 28mm f/2.8	2557-100	0.30 m	65.5 x 42.5mm	185g	✔
AF 35mm f/1.4 G	2666-118	0.30 m	65.5 x 76mm	470g	✔

STANDARD LENSES	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 50mm f/1.4	2662-110	0.45m	65.5 x 38.5mm	235g	✔
AF 50mm f/1.7	2613-100	0.45m	65.5 x 39mm	170g	✔

TELEPHOTO LENSES	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 85mm f/1.4 G (D)	2677-118	0.85m	81.5 x 72.5mm	560 g	✔
AF 100mm f/2.8 SOFT FOCUS	2648-118	0.80m	71.5 x 78mm	440 g	✔
STF 135mm f/2.8 [T4.5] *3)	2656-118	0.87m	80 x 99mm	730g	✔
AF 200mm f/2.8 Apo G	2612-110	1.50m	86 x 134mm	790g	✔
AF 300mm f/2.8 Apo G (D) SSM	2674-118	2.00m	122 x 242.5mm	2480g	✔
AF Reflex 500mm f/8	2572-118	4.00m	89 x 118mm	665g	✔
AF 600mm f/4 Apo G	2609-136	6.00m	169 x 449mm	5500g	✔

OPTICAL CONVERTERS	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 1.4X Tele Converter Apo (D) *2)	2687-107		64 x 20mm	170g	✔
AF 2X Tele Converter Apo (D) *2)	2688-107		64.5 x 43.5mm	200g	✔

MACRO LENSES	Product Code	Minimal Focus	Dimensions (dia. x length)	Weight	Anti-Shake
AF 50mm f/2.8 Macro (D)	2675-100	0.20m	71.5 x 60mm	295g	✔
AF 50mm f/3.5 Macro	2646-100	0.23m	66 x 55mm	200g	✔
AF 100mm f/2.8 Macro (D)	2676-110	0.35m	75 x 98.5mm	510g	✔
AF 200mm f/4 Macro Apo G	2658-118	0.50m	79 x 195mm	1130g	✔
AF Macro Zoom 3X-1X f/1.7-2.8	2594-116	(3x): 25mm	86 x 117 x	1100g	
		(1x): 40mm	94.5mm *1)		

*1) W x D x H.

*2) For use with AF 300/2.8 Apo G (D) SSM(1), AF 70-200/2.8 Apo G (D) SSM(1), AF 200/2.8 Apo G, AF300/2.8 Apo G, AF 300/4 Apo G(2), AF 400/4.5 Apo G(2), AF 600/4 Apo G(2), AF 200/4 Macro Apo G(3), and STF 135/2.8 [T4.5](3) lenses only.
Autofocus can't be used in the following combinations:
- AF 1.4X / AF 2X Tele Converter Apo (D), lenses displaying this sign (1) and camera models introduced before Dynax 7 (excluding the up-dated Dynax 9).
- AF 2X Tele Converter Apo (D) and lenses displaying this sign (2).
- AF 1.4X / AF 2X Tele Converter Apo (D) and lenses displaying this sign (3).

*3) Manual focus only.

KONICA MINOLTA - FLASH SYSTEM

The most obvious difference between the three Konica Minolta Program Flashes is their guide number, which is indicated by the two first numbers (e.g. 36 for the 3600HS (D)).
The built in flash of the Dynax 5D has a guide number of 12.

PROGRAM FLASH 2500 (D)

This handy flash is useful for shooting subjects within a few meters. The flash-head can be rotated up to 90 degrees, if you prefer indirect flash illumination (for instance to bounce off the ceiling). This leads softer light which is favourable in order to obtain a natural, high definition portrait.

PROGRAM FLASH 3600HS (D)

The 3600HS (D) features good power and a lot of functions for creative and versatile flash photography. wireless flash control allows independent flash illumination. A zoom reflector automatically adjusts the flash coverage to the focal length of the lens (between 24 and 85mm).

PROGRAM FLASH 5600HS (D)

The Program Flash 5600HS (D) provides all possibilities for ambitious flash photography. With its high power you can even illuminate subjects at long distances.
With manual flash control and creative features like strobe flash the 5600HS (D) covers all kinds of flash photography.
The flash-head of the Program Flash 5600HS (D) can not only be tilted up and downwards but also be swivelled 180°.

With a flash sync to rear curtain you can create dynamic images.

HIGH-SPEED SYNC (HSS)

The 3600HS (D) and the 5600HS (D) offer HSS. HSS enables you to use faster camera shutter speeds than the flash sync speed. This function can especially be used for portraits that are captured outdoors, since the fill flash lets the face stands clearly out from the background.

WIRELESS

The Program Flash 3600HS (D) and 5600HS (D) can be used off the camera. In this way you can generate a perfect illumination where the flash light illuminates the subject from the side for instance.

SYNC TO REAR CURTAIN

Normally the flash is released at the beginning of the exposure. If you set the camera to sync to rear curtain the flash is released at the end of the exposure. In the image the start of the movement is blurred and the end of the movement is frozen by the flash.

MACRO RING FLASH 1200

With macro photography the lens is very close to the subject and a standard flash is not able to Illumination small subjects at close range. The macro ring flash is directly attached to the lens. The Ring Flash 1200 delivers a controlled illumination for e.g. medical images.

MACRO TWIN FLASH 2400

Macro Twin Flash 2400 has two light tubes which are attached to the lens with flexible holders. Since the light tubes are arranged further from to the optical axis - in contrast to the Macro Ring Flash tubes- the Twin Flash creates a more three-dimensional illumination which is desired e.g. with the photography of flowers or insects.

The Macro Twin Flash gives complete control over the light for macro photography.

FLASH COMPATIBILITY	5600HS (D)	3600HS (D)	2500 (D)	Twin 2400	Ring 1200
ADI flash-metering	•	•	•		
P-TTL flash-metering	•	•	•	•	•
Manual flash control	•			•	•
Auto Zoom	•	•			
HSS	•	•			
Wireless	•	•			
Multiple flash	•				

*1. Macro-flash controller unit in option is necessary.
*2. When the camera is set to the M mode in manual flash control, the power level of the two flashtubes can be individually controlled.

KONICA MINOLTA - SYSTEM ACCESSORIES

REMOTE CORDS RC-1000S/L

Enables remote control of the shutter release when on a tripod to avoid camera shake or in a self portrait. Autofocus is maintained.

SD-COMPACT FLASH CARD ADAPTOR SD-CF1

With this adaptor, an SD (Secure Digital) Memory Card can be used with the Dynax 5D.

PC FLASH ADAPTOR PCT-100

To use external flash units, such as studio systems. The attachment of the PCT-100 provides the camera with the necessary PC sync socket.

AC-ADAPTOR AC-11

Using this mains adaptor, your Dynax 5D can easily be connected to the mains supply.
This ensures constant power without having to replace batteries. N.B. This does not charge the batteries in camera.

LITHIUM-ION ACCU NP-400

When travelling, where recharging would be impossible, you should consider taking second NP-400 with you, to always have one fully charged, ready for unexpected subjects.

ANGLE FINDER VN

The Angle Finder Vn turns the image of the viewfinder through 90° thus you can look into the viewfinder from a more comfortable position.

SOFTWARE (DIMAGE MASTER)

The Konica Minolta DiMAGE Master is a sophisticated software for editing and optimising images. It improves the creative workflow and is the perfect tool to obtain the best out of your pictures. Image files can be placed easily by “drag & drop” in four different customisable categories. With just one click on any desired spot in the image, its area will be magnified to allow for control of sharpness. The colour management system uses ICC profiles, which have been developed specifically for perfect colour matching.

USB interface — USB Cable USB-3 ✱ — PC
Remote cable — Remote Cable RC-1000S, RC-1000L
Video terminal — Video Cable VC-500 ✱ — TV
Digital Camera Software CD-ROM (DiMAGE Master Lite + EasyShare) ✱
DiMAGE Master DMA-100 (incl. ICC Profile for RAW image processing)
Storage media — Compact Flash Card Type I & Type II /Microdrive
SD-CF Adapter SD-CF 1 — SD-Card / Multimedia Card

Dynax AF Lenses — Lens
AC Adapter AC-11 — External power
Li-ion Battery NP 400 ✱ Li-ion Battery Charger BC-400 ✱ — Batteries
Accessory shoe
Camera Case CS-5D
PC-Flash Adapter PCT-100

Wide Strap WS-5 ✱
Remote Cord Clip ✱
Shoe Cap SC-1000 ✱
Magnifier Vn
Eyepiece Cup EC-1500 ✱
Eyepiece Corrector 1000
Body Cap BDC-1000 ✱
Eyepiece Cap II ✱
Angle Finder Vn

External flashes


Program Flash 5600HS (D)


Program Flash 3600HS (D)


Program Flash 2500HS (D)


Macro Ring Flash 1200


Macro Twin Flash 2400


Macro Flash Controller

Off-camera flash accessories


Triple Connector TC-1000


Off-camera shoe OS-1100


Off-camera Cable OC-1100


Cable CD


Extension Cable


Flash Shoe Adapter FS-1100


Bounce Reflector V-Set


External Battery Pack EP-2 Set

New items — Convenional items — ✱ Standard accessories

* Objects are shown at different scales

DYNAX 5D

www.konicaminoltaeurope.com

www.konicaminoltaphotoworld.com

www.konicaminoltasupport.com

KONICA MINOLTA

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