

BEAU NEWS



February 2009

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1. **PROSALES** The Sad, the Good and the Ugly News from Beau Photo.

The “Old Dog” is laid to rest

After many years in the industry and millions and millions of flashes UnderDog batteries are no more. Under dog batteries were great and inexpensive alternatives to the other larger manufacturer’s batteries. Made in John Falk’s garage these batteries were the most cost effective and could keep you firing well into the evening. So we are selling off our remaining stock at 15% off our regular low prices.

Top Dog Domestic Kit	Reg \$313.95	Sale \$266.49
Under Dog Domestic Kit	Reg \$212.95	Sale \$181.49
Top Dog Foreign Kit	Reg \$236.95	Sale \$201.49

Beau Photo is now your go to store for Quantum!

Although we have been selling Quantum batteries and accessories for many years, with the “demise” of UnderDog Batteries we now have room to stock even more Quantum products. We now have the Quantum Turbo, Turbo 2x2, and Turbo Compact on our shelves. We also have demo units for you to try-out or just have a look at. Please don’t forget our “try before you buy policy” where a 1 day rental cost will come off of your purchase price if you buy the same article within 30 days of renting.

Prices are Rising

Well we have been hearing and fearing this since mid-December, that “prices are going up”. Well it has happened! Our suppliers have hit us with price increases of anywhere from 5 to 20%. This is, as we are told, due to the poor performance of the Canadian dollar. Price increases have happened or will take place for Canon, Nikon, Pocket Wizard, Sigma, Sekonic, Tokina, Quantum, Hensel, Profoto, and many, many others. At Beau Photo we will strive to keep the prices as competitive as possible and give you the great customer service you have come to expect over the years.

Ken

2. **DIGITAL Monitor to Print Matching or.. How to avoid “dark prints”** (the short version)

Recently, it has come to my attention that there may be a fair number of people out there, who are doing their own digital printing, and are running into issues with dark prints. What I mean, is that you might see an image on your monitor that looks great, but once it gets printed out, it looks much darker than you had expected. There is a lot of information compiled here: <http://blog.shutterbug.com/davidbrooks/> although you need to skim past some other unrelated blog entries to get to the relevant postings. I had an interesting email discussion with David Brooks on this issue recently, and ultimately one of the primary causes seems to be the transition from CRT monitors (big old “TV “picture-tube”” type displays) to the now ubiquitous flat-panel LCD monitors. There are a few different approaches one could take to tackling this problem, such as creating custom-tuned printer profiles, but I will concentrate on monitor calibration here.

This article is, once again, a condensed version. For the full text of this article, with lots of important information and tips, see our website at: <http://www.beauphoto.com/digital/news/matching.html>

There seems to be an almost irrational drive for display manufacturers to constantly upgrade the brightness and contrast specifications of their displays, and while these improvements look good on paper and might be an advantage if, for example, you are using your monitor to watch movies, these advances certainly do not help if you are using your display to work in an imaging program like Photoshop or Lightroom and are adjusting your photos based on what you see on your screen. Compared to a modern LCD display, an old CRT model will look positively dim and have very flat contrast. Much worse... or is it? Actually no, not for print proofing... In fact, a properly calibrated LCD display will also look relatively dark and flat with a rather warm colour balance, even dramatically so compared to the way most displays are set up from the factory. If you have been using a display in an uncalibrated state, your initial reaction upon performing your first monitor calibration will likely be ““Yuck! That looks awful... what did I do wrong?”” However, do some careful monitor-to-print comparisons and you will likely change your tune and start seeing the benefits.

So, if you do not have a monitor calibrator (and your display did not come with one, like some of the higher end NEC or LaCie models - which we also sell at Beau), then the first thing to do is go out and buy one! Monitor

calibration is the first and most important step to ensure you are getting a good match between display and print. Here at Beau Photo, we stock the **DataColor (ColorVision) Spyder3** series as well as the **Xrite (Gretag-Macbeth) Eye One** series. There are subtle differences in these and certain models might be suited better to certain types of display hardware, but I can work through all of that with you, when you buy one from us. This article is not about any calibrator specifically, so onward.

In a nutshell, here are my recommended calibration settings: gamma 2.2, a white point of 5000K and, if at all possible, a luminance value of between 80 and 120 Cd/m². Why? Read on...

As far as display gamma, in short, 2.2 is today's standard. Most common Photoshop working spaces are gamma 2.2 (AdobeRGB, sRGB etc) and displays behave the best when calibrated to 2.2. For more details on this and on the "historical" use of gamma 1.8, please see the web article. Next is white point, how warm (yellowish) or cool (blueish) the monitor appears when displaying neutral tones. It seems that most people recommend using 6500K and this is also a preset in even the least expensive calibrators - in fact with some introductory level models, it is the only preset (which is why I don't recommend those). I personally feel that a monitor calibrated to 6500 looks too cool, often has a little too much apparent contrast and also has slightly elevated brightness of mid-tones. A display calibrated to 5000K just seems to match prints better to my "eye" and to me, the proof is when I look at a print, look at my display and say "Yup... that's damn close!", and generally 5000K does that for me. Again, more details on the rationale behind this is in the full web article, as well as alternative white point recommendations in certain cases.

For luminance values (how bright the monitor appears), I would recommend between 80 and 120 Cd/m² - if possible. I say if "possible" because in some cases it is actually not possible to dial the monitor down far enough to get into this range! For example, the new 24" Apple iMac, with the glossy screen, has a minimum luminance setting of around 220! That is very nearly three times as bright as what I would personally want to use for image editing! You will generally need one of the higher-end calibrators to measure (and read out) your display luminance or to set a target luminance value, however most higher end units are actually under \$350 these days. The whole luminance discussion is complex, so see the full article for more details, however let me put it this way: if you are working under controlled lighting and in a suitably dim work environment for critical image editing,

then I would recommend a display luminance of around 80-90. With the majority of “off the shelf” printer/paper ICC profiles, this should give you a close match without any of those “prints too dark” surprises. If you are working in a brighter office type environment, then a setting of 100-120 would likely be more suitable. If you have a display that cannot be dialed down far enough, you should seriously consider getting a different monitor that can, or in the case of the way-too-bright iMac, you could add an external display. If a new display is absolutely not an option (budget, space considerations etc.), then a program called ColorEyes Display Pro (<http://www.integrated-color.com>) has the ability to work with a wide variety of calibration pucks and then, either through direct control of the hardware interface that is available on some computers and displays, or through “tricking” the computer’s video-card LUT into displaying a bright grey at maximum rather than a pure white, you can effectively tame a too-bright display.

With all the urging to check out the full article on our website, you can guess by now that I have expanded on all this information considerably, so I definitely encourage anyone who’s interested in this topic to do so, at the link provided earlier.

And that brings me to my final point, actually it is a query: we have somewhat limited space on our printed newsletter, which seems to frequently necessitate creating both long and short versions of the articles I write. I would appreciate some feedback on whether or not you find this an acceptable compromise, or if you would rather see the entire long versions in “print”? Or, for that matter, do you find the articles too long and/or too detailed, and would you prefer I try to summarize things in a more concise fashion? Send an email to digital@beauphoto.com and give me some feedback please, good or bad!

Mike

3. **THINK TANK** Introducing: Shape Shifter!



Think Tank has just introduced an amazing new bag that transforms itself from a slim, compact laptop carrier to a fully featured camera gear bag! This way-cool, Cybertron influenced bag will easily carry two pro level DSLR’s and 3 lenses in 5 padded Neoprene pouches and compress down to a svelte, supermodel-like 3 inches while

you shoot with all your gear out. The Shape Shifter also has Think Tank's trademark abundance of pockets and pockets within pockets for your accessories. Supplies are limited. Hurry!

The Shape Shifter \$248.95

Jason

4. **RENTALS** The giant in rentals...

It's the new Profoto reflector that really is a giant. An octabank with a difference, **the new Profoto Giant** has a true parabolic shape which gives a very even light all the way across its 6' width. From Profoto - "The combination of soft shadows and distinct highlights have made the Profoto extra-large reflectors very popular with leading fashion photographers." It does have very nice quality light, crisp yet even, and quite different than our Elinchrome bank. Try it on your next fashion or group shot. It is a little heavy and large so a good roller stand is a must with this light, a sandbag or two wouldn't hurt either.



Watch for our new **2009 Rental Guide** to come out soon, it will have a completely up to date list of cameras and lenses (at least until someone comes out with a new body or great new lens!) and have a look at all the additions to our lighting. Most of the prices have stayed the same, unfortunately a few things have gone up to keep up with rising costs from our suppliers, and a few things are cheaper as they are upgraded to new models. Also have a look at the website as a .pdf file of the new rental guide will be posted there.

5. **FILM** There is good news for those who use the **Polaroid 600 & SX-70** instant film. Working under the title "The Impossible Project", Austrian artist Florian Kaps, in conjunction with Ilford will produce the film at the Polaroid factory in Enschede, Amsterdam. Kaps plans to produce both

the black and white and color film for the Impossible label. The projected launch date for the film will be December, when the last stock of Polaroid film is predicted to run out.

With the new continued development, Polaroid users shall look forward to endless possibilities ahead. Check www.the-impossible-project.com/beta/ for more information on the project.

6. **PLASTIC CAMERA**

The Blackbird Twin Reflex

is the camera to watch out for at Beau Photo this month.

Designed in Japan, the Blackbird is a 35mm plastic camera with twin lenses - one for viewing, and the other for exposure. There are two exposure settings, F7 & F11, and a shutter speed of 1/125, allowing the photographer little control, and a lot of

experimentation. Like the Rolleiflex, the view finder is at the top of the camera, making it easy for one to view by looking down (there is also a sports finder on top for quicker compositions). The camera comes with a 24x35mm and a 24x24mm film mask for square images. It is also possible to shoot without a mask, and fill up the entire film area. For low lighting the camera has hot shoe and a B-mode setting for long exposures.

The Blackbird is available in various colors at \$186.50



Dennis

7. **ALBUMS & FOLDERS** Well, the festive decorations have all been put away and we're looking towards a whole new year of Portraits, Weddings and Graduations. Happy Valentine's Day!

Congratulate yourselves: Due to the popularity of one of our former 'Special Order Only' items, we've been able to add it to regular stock. The Black (only, for now) **Topflight CD Holder** (one CD and one 2x2 Photo) has been added to our Stocked list, starting at \$9.88 each. Volume pricing is available. Our first shipment is en route and will be available shortly. The other colours will remain as special order items for now (but that could change..!).

It appears that the Canadian-made 'DF' build-a-book system is now going to be readily available again. We'll be special ordering only, until we can determine if this line will regain its popularity and market share. If you need any further information about these albums, please let me know. Please remember that the lead time on Special Order items is generally 3 to 4 weeks, to avoid personal or professional disappointment.

Barb

8. **RENAISSANCE ALBUMS** Ahh, February. The month of Love! Or so Hallmark would say. But hey, wedding albums are a part of that business of love, so, here at Beau Photo, we say "bring it on!"

To wedding photographers, however, February can represent more than just a potential pay cheque. It is a big fat red signal that wedding season is looming and it is time to prep. For those of you who have experience with creating albums, this may just mean updating your Renaissance catalog and pricing which have both gone through some changes for 2009. You can come by the store or email me albums@beauphoto.com and I'll get the information you need sent to you ASAP.

And those of you who haven't designed an album before? Now is definitely the time to find out what we have to offer. We have samples, we have catalogs, we have pricing and software! Also it has slowed down (a bit) for me too, so I have more time to give personal attention to my album spiel and Soho software demo's. However, please try to come in Tuesdays to Thursdays (to avoid weekend rental mayhem), and call ahead if you can.

To album veterans and novices alike, I wish you all a month – and for that matter, a life – full of love!Even if occasionally it is just coming from our cats. (If you don't understand the reference in that last comment please type "Crazy Cat Lady" into the search field of YouTube) XoXo

Timshel

8. EVENTS

HOW SOON IS NOW

Vancouver Art Gallery

February 7 to May 9

A group exhibit featuring works

by artists in British Columbia

Opening reception February 6, 7-10PM

www.vanartgallery.bc.ca

MONO CHROME

Exposure Gallery

A group exhibit

February 7 to 22

Opening reception February 6, 8PM

www.exposuregallery.ca

ISABELLE POWWELS

B and E

Presentation House Gallery

January 31 to March 22

Artist talk Saturday February 21, 2PM

www.presentationhousegall.com

IMAGE QUEST 09

A Photo Convention

March 1, 2 & 3

River Rock Casino Resort

Come visit Beau Photo's booth at the convention!

www.photographersrevolution.com

25TH ANNUAL NORTH SHORE CHALLENGE

British Columbia/Yukon Photography Competition

Kay Meek Centre for the Performing Arts

March 7, 7PM

www.nsps.ca