



Staff photographer of the month Jason Kazuta

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1. PRO SALES

Ken

Three big announcements from Pocket Wizard, Canon and Profoto.

Pocket Wizard has released 2 new TTL compatible radio transmitter/receivers for Canon and Nikon Flashes. Canon and Nikon users can use the new **MiniTT1** Transmitter and **FlexTT5** Transceiver to control single or multiple off-camera Canon E-TTLII or Nikon i-TTL flashes at speeds up to 8/fps. The MiniTT1 Transmitter is a tiny, low-profile unit (2.8" x 1.9" x 1.3") that slides into the camera's hot shoe. The FlexTT5 Transceiver is also low-profile but slightly larger (3.6" x 2.9" x 1.4") transceiver. Both units take the TTL data being sent through the camera's hot shoe and transmit it digitally in a radio signal.

Photographers can now place TTL (or manual) flash units anywhere to illuminate the scene: behind walls, under tables, on stands – anywhere out of sight. The new units will be compatible with any PocketWizard for triggering manual flash or remote cameras, or you can mix your TTL flash with any manual flash if desired.

Some more of the key features are:

HyperSync which enables photographers to achieve standard sync speeds up to 1/500 second not just with TTL flash but with any flash.

FP/High-Speed sync mode will give you flash sync all the way to 1/8000th. **Learn mode** allows the pocket wizard to be programmed either by a computer or with another PocketWizard radio. The system works on 20 Control TL channels or any of PocketWizard's 32 existing channels for traditional triggering and it works with Canon and Nikon's A-B-C zone capabilities including ratios. Plug a Mini or Flex unit into a computer with the PocketWizard utility software loaded and you can configure channel and zone settings, HyperSync timing, sleep timers and more, or just update the unit's firmware with the push of a button.

For more info see the Rob Galbraith site

www.robgalbraith.com/bins/multi_page.asp?cid=7-9884-9903

*Versions for Canon are available March, Nikon will be April, 2009.
We are taking orders now for the first delivery.*

Canon has introduced two new tilt-shift lenses, the **TS-E 24mm f/3.5L II** and the **TS-E 17mm f/4L**. Both of these specialty lenses are ideal for landscape and architectural photography and are compatible with all Canon EOS system cameras. The TS-E 24mm f/3.5L II, a replacement for Canon's TS-E 24mm f/3.5L introduced in 1991, has significantly improved operability with low distortion for photographing buildings, consistent image quality throughout the image, and reduced chromatic aberration when set at ultra-wide angles. The TS-E 17mm f/4L is the tilt-shift lens with the shortest focal length and a full-frame 35mm coverage. An innovative feature on both the TS-E 24mm f/3.5L II and the TS-E 17mm f/4L lenses is Canon's new **TS Revolving System**. This feature allows tilting and shifting lens movements to be adjusted either in parallel or perpendicular to each other, with detents at 45° intervals. Additionally, once the TS Revolving System has been set, the orientation of the entire lens can be rotated freely through a range of ±90°. With new coatings and super-low distortion glass these tilt-shift lenses should be phenomenal!



Both The TS-E 24mm f/3.5L II and TS-E 17mm f/4L are expected to ship in May for an estimated retail price of \$2,699.99 and \$2,999.99. Order yours now.

Profoto has reinvented the Compact line of strobes, enter the **D1 monolights**.

The Profoto D1 Air is fully digital, not just on the display panel, but also in its flash output control circuitry. This ensures a consistency in flash-to-flash color temperature and flash energy. The dual mode SMPS capacitor charging technology ensures the flash-to-flash precision which is essential for today's photographer.

The **7 f-stop** power range gives all the power the demanding photographer needs for creative freedom, to shoot with high speed and full open lens.

Controls are easy to use. The unique built-in reflector gives you full control and minimizes stray light and is designed for use with softboxes and umbrellas with or without additional reflectors.

Short flash duration gives images a crisp feel and the fast recycling time means that you never have to wait for the flash. You will always get the image quality you want. All of this is in a package that offers 1/10 f-stop control, giving you the confidence that images will be exactly how you want them.

The new Profoto Air system enables you to control remotely and trigger your flash from as much as 300 meters (1000ft) and replaces the sync cable. Connect the D1 to the new Profoto Air USB, and gain full control of your entire studio flash system via wireless communication for both PC and Mac computers.

As a professional photographer, you have your own special styles and needs. Profoto's extensive **Light Shaping Tools** system fits perfectly with the new D1 Air, enabling you to shape the light your own way to achieve the image you want.



The Profoto D1 Air is available in 250, 500 and 1000 Ws versions.

2. DIGITAL

Mike

Hasselblad 32GB CF Card Compatibility Alert!

We just received word that the **Hasselblad H3DII-50** may exhibit compatibility issues with 32GB (or larger) CompactFlash cards. This issue does not appear to be specific to any one brand of card either. While we have yet to sell a 32GB card, I nevertheless felt it important to point this out, just in case any of you were thinking of buying one!

Printers, ICC Profiles, Papers and Inks

After covering monitor calibration in the last newsletter, I thought it logical to go over printing this time. This one will be in **Q&A** form.

Again, an expanded version available online here:

www.beauphoto.com/digital/news/printing.html

Apologies for the messed up link in the last newsletter.

Here is a properly working one:

www.beauphoto.com/digital/news/matching.html

Q: Should I buy a dye-based printer or a pigment-based printer?

A: Unless you love super-glossy prints, I would definitely recommend a pigment-based printer like a Canon Pro 9500, Epson Photo 2880 etc. While dye-based printers will give glossier glossy prints, pigment based printers offer much greater print longevity, compatibility with the widest range of premium inkjet papers, instant drying with no colour shift and generally more accurate ICC profiles since pigment inks differ less with different paper types as far as colour response.

Q: Do I need to create custom ICC calibration profiles for my printer?

A: Generally, for pigment based printers, the manufacturer's "canned" profiles work very well. Most of the paper companies we deal with (Epson, Hahnemühle, Harmon, Ilford, Moab, Museo) will provide downloadable ICC profiles for the most popular inkjet printers. I have found that the quality and consistency of these profiles is often better with pigment based printers. That said, if you would like to "roll your own" ICC profiles, it is fairly inexpensive, compared to what it once was, to buy a good printer calibration setup. For example, Datacolor's excellent Spyder3 Print is under \$600.

Q: How do I properly use downloaded ICC profiles?

A: First off, you need to put the profiles in the right spot on your hard drive. Usually a download will be compressed, so once you decompress the download, you will usually need to install the ICC profiles manually. For a change, this is actually easier on Windows than on Mac OS X. Once you see the ".ICC" profile, right click on it and choose "Install Profile". That's it. In Mac OS X, you need to navigate as follows: open your **Macintosh HD**, then open the **Library** folder, open the **ColorSync** folder and the drag and drop the profiles into the **Profiles** folder.

If Photoshop is running, you need to quit and relaunch it, as it only scans for installed ICC profiles when it starts up. In Lightroom, you actually need to enable the profiles you want to use in the Print Module. In the Color Management section of the Print Module, you click the popup menu beside “Profile:” and choose “Other...” and then you will see a list of all the installed profiles. Select the ones you want to appear in the Lightroom Profile menu. This is much nicer than Photoshop, where often you have to wade through a huge long list of profiles to get to the one you want!

As far as rendering intent, you should use either Relative Colorimetric or Perceptual. Those are the only two choices in Lightroom but Photoshop has a few others. Different profiles may give better results with one intent versus the other. As a general rule, I’ve found that often Perceptual will give slighter higher contrast and Relative will give better shadow detail. You will need to test the two rendering intents out, to determine which you like better or which is better for the type of image you are printing.

In Photoshop, the colour settings are a little more involved. In the Print Preview dialog box, you need to select “Photoshop Manages Colors” on the Color Handling menu, then choose the correct profile from the Printer Profile menu (likely scrolling through a huge long list of profiles), then choose the rendering intent as described above. Lastly, make sure the “Black Point Compensation” check-box is checked. Then click “Print...” From this point onward, printing will be identical from Lightroom or Photoshop. Since Lightroom and Photoshop are by far the most common programs that photographers are using, I will not be covering any others here.

Next will be the printer specific dialog box. It is extremely important that you obtain the proper settings for the ICC profile you are using. Generally you will either get some instructions with the downloaded profile, or there might be instructions available on the paper manufacturer’s website. In the print dialog, you need to select the paper type recommended for use with the ICC profile, and most importantly, you have to make sure that driver level colour management is turned off and that no colour adjustments are being made. Carefully follow the directions for the paper manufacturer’s ICC profile you are using and you should get excellent results!

For the web version of this article, I will have sample screenshots showing colour management and printer driver settings for a specific ICC profile as an example. I will also cover more specifics on different printers, paper types and more.

3. SALES

New! Stick & Stretch Canvas Gallery Wraps!

Jason

We have an innovative new product in stock here at Beau Photo. The **Stick & Stretch** system allows you to do a 'gallery wrap' with your canvas quickly and cleanly without any special tools required. A gallery wrap is a photo printed onto canvas and then mounted on a frame with the image wrapped around the edges. This process has a very modern look and is becoming increasingly popular. The gallery wraps can be mounted unframed or they can be framed as a traditional art print.

With this system, one can print on a inkjet canvas like the Hanemühle Daguerre or paint on regular canvas and like a Medieval jailer torturing prisoners on the rack, stretch the canvas onto the stretcher bars in as little as five minutes! All in your own home! All you need are mounting brackets (sold separately), an Exacto knife and a rotary trimmer. The system is so easy to use that anyone can produce beautiful, professional gallery wraps simply by following the straightforward instructions included in the package.



Prices TBA.

4. PLASTIC CAMERAS

Diana Lens+ 20mm Fisheye

Dennis

This is the first interchangeable fisheye lens for a plastic camera. Designed for the Diana F and F+, the plastic lens is able to achieve a 180 wide angle view. It compacts images into a tight circle, and allows for a large depth of field, making it possible to get front to rear sharpness in a photograph. A viewfinder and plastic mounting bracket is included and could slip onto the

Diana's top crown, so that one can get a preview of the subject. The manual nature of the Diana encourages various exposure techniques and works with the fisheye lens to create extraordinary results.



Experiment with endless panorama

Available now for \$47.50

5. ALTERNATIVE PROCESS

Kathy

THE CYANOTYPE PROCESS is one of the easiest alternative processes for a beginner to learn. It is also interesting because it has a long history of its own. Discovered in 1842 by Sir John Herschel, it was not as popular a photographic medium as the Daguerrotype and Fox Talbot's salted paper prints were. Herschel was interested in finding new ways to study light and exploring photographic processes (note: he also discovered that hyposulphite of soda - or fixer - could be used to permanently fix a silver image, we owe him big!) and discovered, with some input from Dr. Alfred Smee, that light reacting to particular salts of iron would produce an image in a lovely Prussian blue colour. More can be found about his process of discovery at Mike Ware's website at

www.mikeware.co.uk/mikeware/John_Herschel.html

One of the earliest and well known uses of the cyanotype was by photographer Anna Atkins. Originally trained as a botanist, Atkins used the cyanotype process to record specimens of plants and algae in what could be considered the first photographically illustrated book "British Algae: Cyanotype Impressions" in 1843. In the general photographic community of the time, and especially in Britain, cyanotype was not very popular as a medium, probably due to the strong blue colour that couldn't be toned very much, and most photographers felt that the process was only good for proofing or for scenes of ice or glaciers or other images where the blue might be appropriate for. In France and North America cyanotypes were a little more accepted, and there are some very nice images that were made

by the process to see in museums and galleries. For a time, pre-coated paper could also be purchased and was used by many amateur photographers to make prints. The cyanotype became a very important process commercially as it is where the blueprint comes from. It was the cheapest and easiest way to reproduce plans and drawings, and was used right into the modern era when digital reproductions and other methods started to take over.

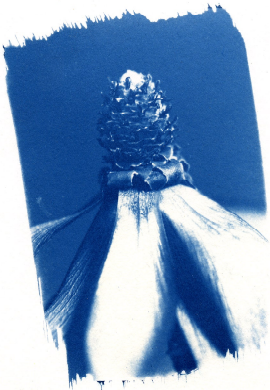
Today, cyanotype printing is making a comeback. The process is similar to the one Herschel published, using Potassium Ferricyanide and Ferric Ammonium Citrate which is conveniently already mixed in solution. Cyanotype is slow to react to light so they are always exposed by contact printing, and usually on a sunny day. To make a print you will need to have a negative of the size you would like the print to be, or a selection of plants, objects or drawings on transparency that you might like to combine to create an image. Mix a small amount of chemistry in equal amounts in a separate glass, plastic or ceramic dish dedicated to cyanotype. Using a foam brush or wide bristle brush with no metal on it, apply the chemistry onto a good quality watercolour paper evenly and not too heavily. There shouldn't be any puddles or soaked in spots or you will have problems later. This can be done under normal room light but the paper should be laid flat and dried in the dark. To expose your image, put your negative emulsion side down (make sure the paper is completely dry or the negative will stick to it) and clamp a piece of glass on top to hold it in tight contact. This is best if it is placed first on a board or another piece of glass, or if you have a proofing frame designed for this purpose. If you are using plant material, it can be sandwiched between glass as well, thin leaved plants usually work best. Objects can just be placed on the paper surface but be careful they don't move around during exposure. Expose in the sun for around 30 minutes, but you will have to experiment with the time as it will vary depending on the season, time of day and thickness of your negative. A properly exposed print will look quite overexposed before washing. Wash in running water for 10-20 minutes or until the yellow unexposed chemistry has been washed out. At this point, you can add a capful of Hydrogen Peroxide to the water and watch the print darken to a deep blue as it oxidizes, and be sure to give it another rinse afterward. Over time it will naturally oxidize but it's more fun to do it right away.

Cyanotype can also be coated on fabric, wood or other porous surfaces, though it works better on some surfaces than others, also keep in mind that the object will have to be washed after exposure.

Cyanotype chemistry should be treated with the same respect that you

would any other chemical, and until the print is washed out, you should avoid putting your fingers into the wash water. Since there is no other chemical involved in the process, it is a relatively safe way to get started with alternative processes.

Get your very own Cyanotype kit at Beau Photo! Rockland Colloid makes an easy to use, already mixed kit. To use it, you just need to mix equal amounts of solution A with solution B in a clean glass container dedicated to cyanotype. A measuring cup works well for this. Once the two solutions are mixed together, they have very short life so just mix what you need. Store the rest in a cool place. I noticed that this kit is not very well marked at all, and once you take off the paper to open the box, there is no other labeling. Best to write on the box in big letters “cyanotype chemistry” and writing “poison, do not open” wouldn’t hurt either, as it will prevent others who are unfamiliar with the chemistry from opening it. The bottles themselves should also be labelled. Solution A is Ferric Ammonium Citrate (green) and solution B is Potassium Ferricyanide. Be sure not to mix this chemistry with any other liquid, especially anything acidic. The results from this kit are quite nice. The finished blue colour is not as deep as the solutions I have mixed from raw chemistry are, but varying the paper type and coating thickness allows some adjustment, and you can produce good results. The print should look quite over-exposed before you wash it, but a lot of density will be washed off - this is normal. Feel free to give me a call if you have any questions about the kit or the process.



If you want more detailed information about the cyanotype process and its history, have a look at Mike Wares book “Cyanotype: The History, Science and Art of Photographing in Prussian Blue” published in 1999. There is also quite a lot of information online about cyanotype, more people are getting into it now and discovering its many possibilities.

6. RENAISSANCE ALBUMS

Timshel

It's not sprung yet but it's springing!

The tightly wound spring of winter is almost at its breaking point in Vancouver. I can feel it. Any day now that groundhog will get his head together, make some coffee and suck it up like the rest of us. He's got to, everybody is relying on him.

Wedding season is almost upon us and the corset cut is all the rage. If the weather won't cooperate, how can we emphasize brides' slim waistlines and heaving bosoms, hmmm? Besides that, we've got to get outside! I can't speak for the rest of you, but I am more than ready to trade in my winter socks for flip flops and 5pm star gazing for those long, warm days of summer.

First things first, there is spring cleaning to do - It's out with the old and in with the new! At home that means dusting for cobwebs and airing out stinky winter boots, but here at Beau, it means clearing our shelves of idle stock. So, during the month of March (and while supplies last)

The following Renaissance albums are on sale:

Old(er) Stock:

Ventura 3x3's old Style Baby Pink & Baby Blue	\$5.50
Hudson Black 5x7 10pg	\$59.50
or 8x10 10pg	\$75.50
Park Blk 5x7 10pg	\$80.50
or 8x10 10pg	\$96.50
or 8x10 15pg	\$112.50

Mis-Ordered Stock:

Hudson Black with overlapping cover in 10x10 15pg	\$112.50
or 11x14 15pg	\$128.50
Library Bound Lrg Matte Grain Blk 15pg B/B w/ Square Opening	\$176.50
*Library Bound Lrg Distressed Brown Poly 12pg B/B w/ Square Opening	\$165.50
*Library Bound Lrg Blk Luxsuede 18pg B/S w/ Square Opening	\$188.50

*Library Bound Lrg Blk Gramercy Leather 24 pg B/S w/ Square Opening	\$278.50
*Library Bound Med Blk Chelsea Leather 10pg B/B w/ Square Opening	\$136.50

(- Albums marked with an asterisk are in quantities of 1 only. First come, first serve! :)*

7. ALBUMS & FOLDERS UPDATE Barb

Spring's JUST around the corner, so now is the time to survey and update the inventory in your storage area for this year's presentations.

TAP's '**Topflight**' CD Holder (1 CD or DVD with a 2x2 window) is now in stock (Black only at this time). These were introduced last year, and have been very popular because they look expensive but are very economically priced. They can also be special-ordered in Pink, Aqua, White, Purple, Green and Brown. (Allow about 4 weeks for special orders please!)

If you need a new catalogue set, please email me barb@beauphoto.com to reserve your copy. The last few price updates are trickling in, so we'll be ready to send them out shortly. Let us know what new items are appealing and we'll get pricing, etc. to you.

8. EVENTS

JEREMY SHAW *Something's Happening Here*

A year long public poster project mounted as part of the 2009 Cultural Olympiad that memorializes and celebrates the legacies of past civic events, notably those of Expo '86.

Presented by the Presentation House Gallery

March 1, 2009 to March 21, 2010

www.presentationhousegall.com

VANCOUVER *A group exhibit*

Exposure Gallery

March 14 to April 5

Opening Reception March 13, 8PM

www.exposuregallery.ca