



## February 2010



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Beau Photo will open during the Winter Olympics for equipment sales and rentals from 6:30am to 6pm, every day between February 12 -28.

## 1 Digital <sup>Mike</sup>

### Canon EOS-1D Mark IV



Now that the new 16 megapixel, 10 fps EOS-1D Mark IV is finally starting to ship in slightly larger numbers, we have managed to get one for our rental dept, I took it out and shot with it a little. I don't have many comments on its focusing system, other than that for static subjects, it seems to work very well. I definitely have not done any focus tracking tests, although so far the feedback

from a few customers has been very positive when the Mark IV is used in sports/action situations.

Movie mode functionality is more or less equivalent to the Canon EOS-7D, offering the same resolution and frame-rates - and the same annoying AGC on audio. It does not have the wonderful dedicated Live-View/Movie-mode switch that the 7D has, but it is improved over the 5D Mark II in that the small button immediately beside the shutter release (normally for FEL - flash exposure lock) can be used to start and stop video. High ISO quality seems more or less on par with the 5D Mark II, so it is noticeably cleaner than the 7D, offering maybe a one stop (or slightly more) advantage. This high ISO quality carries over to the video mode as well, offering cleaner video in super low light levels.

One bugaboo with the Mark IV, is that while the camera is set to video mode Live-View, you have to be careful about switching it on to, for example, zoom in and manually focus a scene in low light. I had the Mark IV on a tripod and was shooting some nighttime stills of Vancouver. When I switched to Live-View to focus, never once activating video mode and filming, it still set my shutter speed up to the minimum 1/30 that video mode supports, even though I had the camera set to a 2" exposure. This was extremely annoying and I consider it to almost be a bug. When you deactivate Live-View to go back to shooting stills, your last set shutter speed should become active again if video mode was not actually activated. With the dedicated switch on the 7D making it so easy to go between stills and video mode, I have never run into this issue, even though if I do switch the 7D to video mode, it will also default to shutter speed up to 1/30 if it was set slower. The moral of the story, is that if you are not planning on doing any video, but do use Live-View to fine focus on occasion, then make sure you have the Mark IV set to Live-View "Stills" mode rather than "Video" mode.

From an overall ergonomic standpoint, I think Canon has really succeeded very well with the design of the EOS-7D, and I personally found the Mark IV somewhat awkward to use, perhaps since I am so used to the 7D by now. The 1-series bodies are significantly different from the lower end Canon bodies, but anyone who is already used to the big 1-series cameras will feel right at home. The Mark IV does have some significant advantages over the 7D when it comes to the viewfinder display. You have a big, beautiful vertical exposure index showing to the right of the viewfinder image, as well as many other indicators showing you shooting mode, image compression mode etc. There are definitely more information in the Mark IV's viewfinder than in the 7D. Also, the bigger body with its integral grip and well placed controls is quite comfortable in my hands and I am sure I could get used to its overall ergonomics after some more familiarization.

In the past I was always astounded, when I shot a 1D series body, by its speed and responsive shutter release. Well here is one area where the 7D has now caught up so closely, that the 1D Mark IV no longer astonishes. Yes, it is definitely a little faster than the 7D, but not by a very

wide margin. In fact, the loud mirror/shutter mechanism in the 1D Mark IV almost sounds “sloppy” compared to the tight sounding and well-damped mechanism in the EOS-7D.

The focus options in the Mark IV are truly mind-boggling as far as fine tuning the settings. There are a few new focus modes which the 7D has and no other Canon body has, even the Mark IV, but overall the Mark IV is king of focus customization I believe. Other facets of the body’s customization are equally impressive, offering far more ability to fine-tune the behaviour of the camera than what even the 7D offers. One unfortunate thing seems to be that the “Silent Shutter” modes that the lesser Canon bodies have had for some time now, where an exposure from Live-View does not move the shutter or mirror at all (at the start of the exposure), is still absent from Live-View on the 1D Mark IV. This makes a convenient “mirror lockup” on the 7D (and others) where you can just activate Live-View and shoot either with a cable-release or with the 2 second self-timer. Since not even the shutter has to open, it is actually even more effective than just mirror lockup alone!

As far as image quality, the Mark IV offers a good solid 16 megapixels of resolution, the highest pixel count of any professional fast shooting DSLR, and indeed it is equal to Canon’s previous high MP studio camera, the 1Ds Mark II. At low ISO settings, it would appear that for the moment, Canon has a definite edge over the competition, which only offers 12 megapixel high-speed “sports” DSLRs. However crank the ISO really high, and the 1D Mark IV still does get noisy and here the extra resolution and pixel density are not advantageous. Although the camera does go to an effective ISO of a crazy high 102,400, I would strongly suggest keeping things below 12,800. Despite the fact that the Mark IV doesn’t really seem to have significantly less noise than the 5D Mark II, what noise it does have, is far more random without any obvious banding or other patterns. At really high ISO, even the 5D Mark II can show some distracting streaking noise in shadows, but the Mark IV, like the EOS-7D that came before it, seems to have completely eliminated that flaw... at least at the ISOs I tested it at (25,600 and below). Due to that fact, I would definitely say the 1D Mark IV is simply the Canon body to buy if you are frequently working at really high ISOs and really low

light levels. Low ISO images I shot were impressively detailed with excellent dynamic range. Due to its low noise levels, free from any pattern artifacting, you can pull shadow detail up an amazing amount with very little loss of quality. I could even pull very dark shadows up substantially on ISO 800 shots, without any major issues. Other times where I have tried to do this with 5D Mark II images, I have often seen streaking rear its ugly head once you go beyond a certain threshold.

Lastly, the sensor in the Mark IV is, like all the other 1D series models before it, still at a 1.3x crop factor. While this does offer some advantages for telephoto work, at the wide angle end, a 1D owner might feel left out since you cannot mount ultra-wide EF-S lenses (like the 10-22mm) and the widest full-frame lens, the 14mm, becomes an 18.2mm. The widest zoom Canon makes is 16-35mm, so that is then only equal to a 20.8mm lens. One interesting lens option might be the Tokina 11-16mm f/2.8, which I own (and Beau Photo sells!) and decided to test on the Mark IV. Although technically a cropped sensor lens (1.6x), the Tokina does not have the protruding rear component that all Canon EF-S lenses have. Therefore, the Tokina can even be mounted on a full-frame camera like the 5D Mark II. On a 5D, the Tokina will only give a sharp and unvignetted field of view at 16mm. Go any wider and the corners will suffer big time. Not surprising really since that lens was never meant to be used with a full-frame camera! However on a 1D Mark IV, with its slightly smaller sensor, this lens can easily be used all the way down to 12mm if stopped down a little, and even nearly wide open from 14-16mm with excellent quality. This gives a noticeably wider FOV, at a 15.6mm equivalent when zoomed to 12mm, so now you have a (very limited range) ultra-wide zoom for a 1.3x crop camera! Image quality at 16mm was actually slightly better on the Tokina than the Canon EF 16-35mm f/2.8L II zoom I tested it together with.

So what does \$5,000 plus get you? Simply the most rugged, fastest shooting (and likely the fastest and most accurate focusing), full-HD video capable, built-like-a-tank, top-end, 16 megapixel "sports" DSLR with impressively clean high-ISO images that Canon has ever offered. Stock is extremely limited, so if you want one or want to be put on the list, give me a call, or call Kathy to reserve a rental unit for testing!

Nikon AS-FVR II 70-200mm f/2.8G ED Zoom (special: \$2299 - in stock!)

Shooting with a full-frame Nikon, a D700, D3, D3S or D3X? Not happy with the focus performance or image quality of your AF-S VR 70-200? Well now is the time to upgrade with our special introductory pricing! Initial reports are in, and everyone I've spoken to who's bought one of these new top-end Nikkors has been very impressed with its improvements over the previous generation model. If you have a crop-sensor Nikon, like a D200, D300 or D300S, then you may have less of a reason to upgrade, since the major optical improvements are most visible on full-frame bodies. However its improved AF, and better VR unit might make a compelling reason to upgrade even if you do not shoot full-frame. Come and get yours today!

## 2Pro Sales <sup>Ken</sup>

We at Beau Photo would like to extend a warm Welcome! to all the Photographers who are in town for the Olympics. We hope we can help you out with our many products and services. We carry a wide range of products from Canon, Nikon, Manfrotto, Gitzo, Pocket Wizard and Lexar as well as many others to make photographing the Olympics an even greater event.

## New Lower prices for Pocket Wizard

After much negotiation we have received lower pricing on Pocket Wizard products. Now is the best time to buy them, as their prices have never been so low! Pocket Wizard is the industry leader in radio transmitters and an industry standard in the photographic world for many years. If you have been waiting to free yourself from dangling sync cords come in now and benefit from these low prices.

<b>PW Plus II</b>	Previously \$239.95	Now <b>\$198.95</b> each & <i>\$189.95 each when you buy two</i>
<b>PW Multi Max</b>	Previously \$437.95	Now <b>\$356.95</b>
<b>PW Flex TT5 / Canon</b>	Previously \$289.95	Now <b>\$234.95</b>
<b>PW Mini TTI / Canon</b>	Previously \$259.95	Now <b>\$205.95</b>

Looking to do some great sporting event photography but can't afford to buy a new lens? Try a tele-converter! Extend the length of your existing lens by two! We have Nikon's 2X tele-converter on sale this month.

**Nikon TC-20E II AF-S Teleconverter**

Reg. \$439.50

**Sale \$377.49**

## More deals of Olympic Proportions

### Phase Capture One 5

Phase One has released their newest Capture One Pro 5 software with a lot of great features and improvements. A few things that stand out are the focus mask, the focus tool, and LCC light fall off which allows you to compensate for uneven light.

Beau Photo Price **\$299.50**



Capture One Pro 5 is available as a 30 day trial.

Don't miss out on the great deals that are available though Phase One on the **P20+**, **P21+**, and **P30+**. Please feel free to call for pricing.

### Phase One products we have in the store:

**P45+ Kit** (rental/demo mint condition) with Phase AF 645 body and 80mm f2.8 lens. Great for high resolution images with unlimited burst sequences. 39 Megapixel, 0.67 fps. 50-800 ISO Lens factor of 1.1  
Price **\$26,900.00**

**P30+ Refurbished for V series Hasselblad** Top quality for the fashion shooter with an ISO of 1600 31.6 Megapixel, 0.8 fps CCD, 50-1600 ISO, Lens factor 1.3  
Price **\$12,740.00**

## 3 Accessories Jason

New from Think Tank!



### **Hydrophobia™ 70-200** A water resistant seam-sealed rain cover for 70-200 and smaller lenses

Following up on the acclaimed Hydrophobia™ 300-600 rain cover for larger lenses, Think Tank Photo has announced the release of two water-resistant, seam-sealed rain covers for 70-200 and smaller lenses: the Hydrophobia™ 70-200 and the Hydrophobia™ Flash 70-200 with built-in flash protector. Featuring side arm holes for focusing and accessing switches, they allow SLRs to be turned vertically, without exposing their expensive bodies and lenses to the elements. Photographers can change memory cards and batteries under these rain covers.

One key feature is that the camera strap attached to the camera does not have to be removed. There is a camera strap attached to the Hydrophobia 70-200 that, combined with a strap that buckles under the lens, allows the camera to be carried by the rain cover:

*“The problem with other covers is that holes have to be cut into the top of the cover, and then using a special camera strap, the user has to unclip the camera strap from the camera, feeding it through the top of the cover,” said Doug Murdoch, Think Tank Photo’s CEO and lead designer. “With the Hydrophobia 70-200, we eliminated this problem by creating a system that automatically transfers the weight to the rain cover itself, while still keeping it water resistant.”*

The fabric used on the Hydrophobia is ten times as water resistant as normal fabric. Instead of a “spray” coating, a “film” is applied to the underside



of the fabric, as well as a tricoat mesh to protect it, making it a far more impenetrable three-layer fabric. In addition a waterproof tape is applied to all seams, providing an even more water resistant barrier.

**The rain covers have the following key features:**

- **clear window** for viewing LCD and controls.
- **fabric cover** for the end of the lens.
- **eyepiece storage pocket** (eyepieces sold separately).
- detachable **camera strap**.
- breathable **mesh bag** for transportation and storage.

For professionals and amateur SLR shooters with smaller lenses who can't afford to lose a shot or to have their gear damaged, the Hydrophobia™ 70-200 and the Hydrophobia™ Flash 70-200 are powerful new tools for getting the shot in even the harshest of conditions.

Hydrophobia 70-200 - **\$138.95**

Hydrophobia 70-200 Flash – **\$144.95**

## **4 Rentals** Kathy

The Olympics are coming up fast and it seems to be all about the long lenses. If you are interested in booking something for one of the events you might be photographing give us a call and we'll write you in. We now have the new **Nikon 70-200 VR II** lenses available and this might be a good opportunity to try one out. We've upgraded our Nikon 300mm f4 lens as the old one has been here at least as long as I have (which is quite a while if you are keeping track!). It is a shiny new **AF-S 300 f4D IF-ED** and will be compatible with the **1.4x and 1.7x teleconverters** that are also available for rent. We also have a Nikon 300 f2.8 and a 500 f4. In **Canon** there is the **300 f4 IS, 300 f2.8 IS, 400 f5.6, and a big 500 f4 IS**. Most of these are quite large so using a monopod or tripod is recommended unless you've been to the gym recently. The rental department will be open extended hours during the Olympics, I'll be here bright and early at 6:30 so you can grab your gear and get to your event on time. There will also be a drop off point in downtown Vancouver and one in Whistler since driving in the city could be a bit of a challenge. Call us or check elsewhere in the newsletter for full details of our hours and Olympic plans here at Beau.

## 5 Renaissance Albums Simon

We have a couple of updates: The newly designed 2010 price list is now available; If you require a copy please email us at [albums@beauphoto.com](mailto:albums@beauphoto.com). Renaissance have announced a couple of new cover materials for 2010, which we will be receiving in early February. We are also happy to say that we have received stock of the Deluxe CD Case. If you require any please order the usual way. I will be attending the **WPPI 2010** in Las Vegas in March, and will be available at the trade show on Monday and Tuesday to meet Beau Photo clients. This will be a wonderful opportunity for us to meet, and you can learn more ways to present your work using Renaissance Albums. Please let me know if you wish to arrange a meeting.

## 6 Albums & Folders Barb

Happy February! Congratulations, people. For the second year in a row, we've been able to add to our TAP stocked products! Due to popular demand, we've added several sizes of the black **Proof/Presentation boxes** (4x6 3", 4x6 1.5", 5x7 .5", 8x10 .5", and 11x14 .5"), **PF-12 folders** (in 68/810 & 46/57), **Concord Cameo proof books** (4x6 3-up Horizontal for 210 prints), **Superior Mount 8x10 Window albums**, and **PM2017 75/57 Baseball folders**. We've discontinued carrying the 4x5, 5x5 and 5x7 Fanfare albums; 4x6 and 5x5 Big Bargain proof books in White, Embossed White, Burgundy and Platinum; and 5x7 Concord (black) and Gemini (white) proof books. Remaining stock has been greatly reduced for quick clearance.. if you need any of these, speak up quickly! When they're gone, I'll happily special order these for you. Please advise if you need price updates or any samples, we'll get them out to you as soon as possible.

Vancouver is expecting mayhem and pandemonium for the last 3 weeks of February.. there will be many road closures and travel restrictions while the myriad assortment of visitors and athletes shuttle themselves to and from the various Olympic events and between venues. We recommend adding a little extra time to your commute, or better yet, phone in your order and we'll ship it out to you ASAP.

## Rollei Digibase CR 200

Based on the now discontinued Agfa RSX 200, the Digibase CR 200 is a new color slide film produced with a synthetic base in both 135 and 120 formats, and is made in Belgium by Agfa-Gevaert. The film features sharp details, excellent saturation and colour purity, and exact grey balance. It is versatile in that it handles reciprocity well, and yields good results when cross-processed.

CR 200 135    **\$6.95**

CR 200 120    **\$9.98**

## 8 Events

### BC CANADA PAVILLION

As part of the Province's signature celebration site at Robson Square, the Pavilion will feature state-of-the-art, interactive displays showcasing the very best of B.C. innovation and culture to the world. Admission to the Art Gallery and Pavilion will be free during the 2010 Olympic Games.

#### Vancouver Art Gallery

February 12 - 28

### SOMETHING'S HAPPENING HERE

JEREMY SHAW

A Public Poster Exhibition throughout the Vancouver area that opens a discussion on how global events like Expo and the Olympics impact on the creation of civic space through an architectural legacy of buildings and monuments, and significantly, how such events live on through a collective civic memory.

Presented by **Presentation House Gallery**

March 1, 2009 to March 21, 2010

### CAROUN PHOTO CLUB'S (CPC) THIRD ANNUAL COMPITITION EXHIBIT

Juried by Allen Bargaen, Betty Andres & Val Davison, and featuring works by over 30 photographers.

**Caroun Art Gallery**

January 16 - February 6

