



Photo by Mike Mander

## Beau Newsletter // September 2012

VNB Eco Darkroom Fundraiser  
Digital Night-Shooting Tips  
Rosco and Rogue Sales



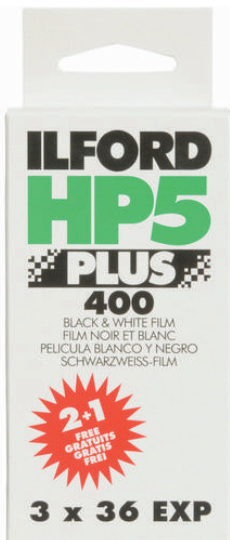
## FILM / ANALOG NEWS

ARSENI K.

### **New! Ilford HP5+ Triple Packs**

Just in time for back to school - everyone's favorite general purpose black and white film in three-packs.

HP5 PLUS is a high speed, medium contrast film making it especially suitable for action and press photography and also an excellent choice for general purpose photography.



*HP5+ Tri-pack: \$13.21*

*Student Price: \$12.15*

### **Velvia 100F (all formats) and Velvia 50 (4x5") Discontinued**

Fuji is axing its Velvia 100F line of films and doing away with Velvia 50 in Large Format. Now's your chance to get final batches of it, while supplies last. Don't miss your chance to stock up on this iconic film.



*Velvia 100F 135-36: \$11.76*

*Velvia 100F 120: \$7.50*

*Velvia 100F 4x5": \$75.55*

*Velvia 50 4x5": \$76.75*

### **Sale! Student Sale on Darkroom Supplies**



The following supplies will be on sale during September for back-to-school students:

*Paterson 2-reel Developing Tank: \$34.95*

*Paterson Micro-Focus Finder: \$39.15*

*Paterson Thermometer: \$31.05*

*Ilford Anti-Static Cloth: \$11.95*

*Ilford Multigrade Filter Set (6x6): \$52.16*

### **New! Kodak Funsaver Disposable Cameras**



The easy way to capture your memories.

If you're looking for a fun, easy way to take great pictures, indoors or out, the KODAK FUN SAVER Single Use Camera is a great choice.

**Only \$7.50 each!**

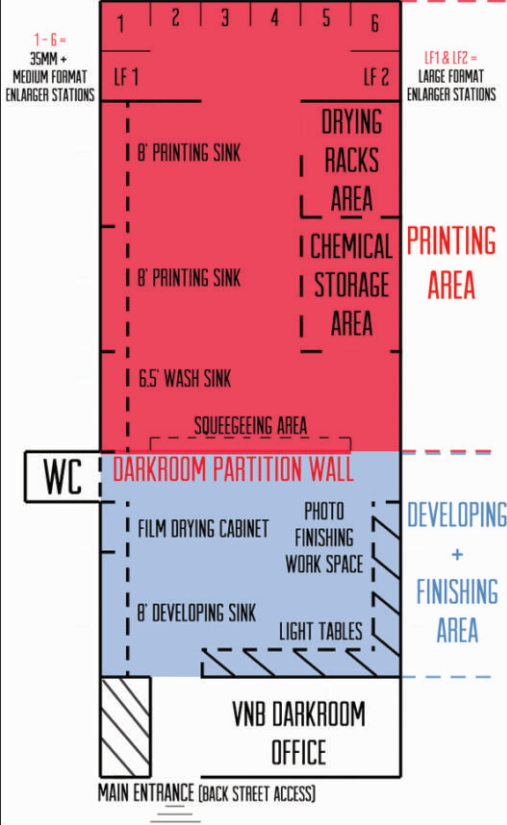


# VNB INDEPENDENT ECO DARKROOM

# HALIDES & GELATINS

## VNB HALIDES & GELATINS ECO DARKROOM

## VNB ECO DARKROOM PROJECT



HOW YOU CAN HELP MAKING HALIDES & GELATINS ECO DARKROOM A REALITY:

- 1) You can contribute to our 40-day Indiegogo campaign ongoing between Monday, August 20th and Sunday, September 30th to help us raise the \$15000 needed in order to quick start this project comes October 1st, 2012
- 2) You can donate working darkroom equipment that you may think we need or that we don't have yet checked off of our main equipment list (link to be posted soon)
- 3) You can donate time to our cause by giving us a hand or lending us your expertise in plumbing, drywalls mounting, and wiring the darkroom during the month of October 2012
- 4) You can donate time to our cause during our fundraising campaign & after by actively relaying our campaign and project via social media networks, helping us create as much local buzz as possible to make the Halides & Gelatins Eco Darkroom an important community focus for all Vancouverites

Visit us at <http://vnbphoto.com/vnb-eco-darkroom-project/>

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## RENTALS NEWS

JASON K.

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### *Canon 1D X*



Canon's new flagship of the EOS line, the EOS-1D X is a full-frame 18.1 Megapixel CMOS sensed beast and its all-new Dual DIGIC 5+ Image Processors deliver high quality image capture at up to 12 fps (14 fps in Super High Speed Mode) and a powerful ISO range of 100 - 51200 (up to 204800 in H2 mode). This new sensor & processor combo provides sharp, low-noise images even in the dimmest low-light conditions. An all-new, 61-Point High-Density Reticular AF and 100,000-pixel RGB Metering Sensor that uses a dedicated DIGIC 4 Image Processor, makes the EOS-1D X reach new levels of focus speed and accuracy delivering advanced tracking even for the most challenging shooting situations. Taken all together, the EOS-1D X's improved HD video capture, numerous connectivity options, combination of processing power and durable construction, including shutter durability tested to 400,000 cycles, make it the ultimate EOS camera.

\$300/day

### *Canon EF 40mm f/2.8 STM*

A unique addition to Canon's series of EF lenses, the new EF 40mm f/2.8 STM offers an ultra-slim and lightweight design. Incredibly compact in size, the EF 40mm f/2.8 STM delivers high image quality from



the center to the periphery thanks to its advanced lens configuration including an aspherical element, a bright 2.8 aperture, and optimized coatings that minimize ghosting and flare while providing exceptional color balance. The EF 40mm f/2.8 STM's unobtrusive design helps the photographer avoid overwhelming their subjects with a large lens and to remain discreet in sensitive shooting situations with no compromise in performance. Its diminutive design is complemented by features such as a newly developed stepping motor for smooth and quiet continuous AF while capturing video with the Canon EOS Rebel T4i DSLR, a circular aperture (7 blades) for beautiful soft-focus backgrounds, and a short minimum focusing distance of only 0.08 ft./0.30 m.

\$25/day

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## PRO SALES

KEN S.

As a follow up to last month's newsletter, we are again expanding our range of accessories for DSLR video shooters. We've added Marshall monitors to our great line up of products to help you produce awesome videos. Remember, we also have a wide selection of video capable DSLR cameras and lenses from Canon and Nikon, microphones (lav., shotgun, and stereo), sound recorders, headphones, camera stabilizing systems, sliders and rigs, lighting, stands, tripods and heads and so much more!



Marshall Electronics is a leading manufacturer of LCD rack mount and camera-top monitors for broadcast, multimedia, video, film, and news professionals worldwide. Their monitors are the perfect solution for photographers and videographers using DSLR cameras to capture HD video. The majority of their products are designed, engineered, and assembled in the USA.

We will be carrying two new Marshall monitors for the DSLR user, the V-LCD51 and the V-LCD56MD. The key features that sold us are

their compact size, their "peaking" filter to help you with focus and the available "false colour" display so you do not unintentionally clip your highlights or shadows.

Please visit the website below for all the details and in-depth explanation of all their great features: <http://www.marshallmonitors.com/products/monitors/V-LCD51/index.html>

Not quite convinced? Here is what Vincent Laforet (a three-time winner at the prestigious 2010 Cannes Lions International Advertising Festival) has to say about the V-LCD56MD: <http://vimeo.com/40253958>

### ***Slik Pro 340DX Tripod on sale !***

The Slik 340DX is a great all-around small tripod that comes with a simple 3-way head. It's lightweight, compact and attractively priced.



- made of SLIK Super Alloy A.M.T. (Aluminum-Magnesium-Titanium alloy)
- grooved, tubular legs
- gearless, detachable, & invertible center column
- 3 position leg adjustment

Folded Length: 490mm

Maximum Operating Height: 1,440mm

Minimum Operating Height: 258mm

Maximum Center Column Ext.: 290mm

Weight: 1,610g

*Regular Price: \$ 129.95/ Sale price: \$ 89.95*

# DIGITAL NEWS

MIKE M.

## *Phase One Capture One Pro 6 SALE!*



For September, we are putting Phase One's excellent Capture One Pro 6 software on sale. Our regular price is \$299, the sale price is \$259 and even better, if you decide to buy it bundled with a DSLR, it will be only \$229! Lastly, if you are a registered student, you can get it for \$229 all by itself.

Capture One v6 is a complete workflow solution, from card import to tethered shooting, from basic raw conversions to advanced colour corrections and it even gives you the ability to quickly crank out web-galleries that you can upload to your website for quick client viewing. Capture One's raw conversions are top-notch and you have a huge number of colour controls, lens correction tools and fine control over sharpening and noise-reduction.

Some of Capture One's abilities are truly unique and are not really matched by any other software. For example, in the Lens Corrections panel, not only do you have the usual chromatic aberration, vignetting and distortion controls, but also purple-fringing reduction, lens cast corrections (LCC) and even sharpness falloff. Lens casts can happen when shooting with some ultra-wide lenses, where you will get, for example,

a subtle green/magenta shift across a portion of the frame or in the corners. For example, some Zeiss lenses for DSLRs, as good as they are otherwise, will suffer from a lens cast and as far as DSLRs go (as opposed to digital backs), I believe Capture One is the only software that will help correct for that. Also, many lenses (especially wide-angle) do suffer from sharpness falloff in the corners, especially if you are forced to shoot at wider apertures due to low light levels, or just want to avoid diffraction and maximize overall resolution on, for example, a D800E. In Capture One, there is a sharpness falloff slider allows you to increase the amount of corner sharpening without making the centre of the frame "too crunchy". This is far easier than doing differential (masked) sharpening in Photoshop, or using adjustment brushes in Lightroom.

Capture One has advanced noise reduction tools too, including a long-exposure NR slider which helps reduce hot pixels on long time exposures. For example, I recently shot during the Perseid meteor shower and was doing multiple 5 minute exposures, one after the other. I intentionally turned off long-exposure NR in the camera, since it would require a 5 minute dark frame to be shot after each 5 minute exposure, essentially locking up the camera after each time-exposure for the same duration. During the meteor shower, I was not wanting to lock out the camera like that and then potentially miss a big fireball! Capture One does a great job of getting rid of the hot pixels in situations like that.

## *Panasonic G5 Body (in stock at \$689)*

Just in, is Panasonic's replacement for the G3, their brand new Micro-4/3 G5 body. While it looks superficially like the G3, there are many changes that make this a much better camera for some people. So far ACR and Lightroom do not

yet support its raw files, so I cannot compare raw image quality to other previous models, but it reputedly has an improved 16 megapixel sensor. The first obvious improvement is the eye-sensor, which will automatically switch between the rear LCD and the EVF. On the G3, you always needed to push a button to toggle between the two, but on the G5 just hold it up to your eye and the camera will auto-switch.



The second big improvement is the addition of numerous user-definable buttons on the outside of the camera. With the G3, Panasonic simplified the camera when compared to previous models by taking away many external buttons, however some people (like myself) really appreciate having buttons that can be customized, for example, to activate AF, so the G5 is a very welcome step back in that way!

Next is a new jog lever, just behind the shutter release, which proves handy for several things. One is that during aperture priority or shutter priority shooting, the rear thumb dial controls the main function (f-stop or shutter speed) and the jog lever can be used for direct access to exposure compensation. This prevents one from needing to toggle the dial function all the time. During image playback, the jog lever is used to zoom in or out of an image, which I actually find easier to control than using the on-screen touch controls. However the touchscreen is still available for panning an image around, which is ac-

tually much nicer than having to use a regular 4-way control pad on non-touchscreen cameras. Finally, when your eye is up to the EVF, you can actually enable the entire rear LCD touchscreen to be used as a virtual focus controller, allowing very quick repositioning of the focus point. Some people will probably find this awkward to use, so it is disabled by default, but I am actually getting used to it myself. Yep, being the camera junkie I am, I did buy a G5 for myself!

While not quite the smallest camera in its class, considering it has a very high-quality built-in EVF, a tilt/swivel rear LCD and lots of manual controls, it is still remarkably compact and lightweight. A great addition to the Micro-4/3 system!

### ***Used Panasonic G3 for sale!***

Okay, so as nice a camera as the new G5 is, the G3 was certainly no slouch! If you want to take advantage of a great deal, we currently have a gently used G3 with a 14-42mm stabilized zoom and an extra battery for only \$540! Plus there is also a used 45-200mm stabilized zoom for \$289.

### ***Time Exposures and Night Photography***



In recent months I have been doing a fair bit of night photography, from late evening-twilight city shots in Vancouver, to aurora borealis (northern lights) under really dark skies in the

Fraser Canyon, to an attempt at shooting the Perseid meteor shower east of Abbotsford in the Fraser Valley a few weeks back. In all cases, I was shooting on a solid tripod and was doing exposures ranging from 5 seconds to 10 minutes in duration, at a wide range of ISO settings. In this article, I will give you some pointers for successful nighttime shooting of city shots and star trails.

too, and these are generally called “hot-pixels.” In fact, the temperature of the camera, or specifically the camera’s sensor, can indeed have an impact on this sort of noise, so the hotter the temperature, the more hot-pixels you may have. This is why astrophotographers use specialized digital cameras that have their sensors cooled, in extreme cases cooled with liquid nitrogen or sometimes even liquid helium (much colder),



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### ***Long Exposures and Hot Pixels***

For night shots, having a good camera and lenses are quite important for the reasons you will see. A cheap P&S probably won’t give you results that you’ll be happy with since they start getting noisy very quickly with exposures of a second or more. Even many Micro-4/3 cameras will struggle with time exposures and you will definitely want to activate long exposure noise-reduction (NR) if the camera has the option. What is long-exposure NR and why do you need it? If you shoot raw, does it have an effect? Read on...

When you do a time-exposure, even the best cameras will start looking noisy once you start getting into minute-plus exposure times. You will see lots of colour pixels randomly scattered throughout the shot, or sometimes white pixels

for their hours long exposures of the night sky. Depending on the raw converter you use, some of these specks might get cleaned up automatically but at other times, you might see a flurry of hot-pixels that can really ruin the shot. Some raw converters have specialized noise-reduction algorithms that can often identify and clean up hot-pixels for you and for example, both Phase One’s Capture One v6 (on sale and mentioned elsewhere in this newsletter) and the very latest version of Nikon’s Capture NX 2 software have specialized NR features useful for astrophotography. Notably, Adobe Camera Raw and Lightroom are actually fairly bad at removing hot-pixels for you these days and my recollection was that they used to be better at this, sometime in past versions.



So if your workflow is tied to Adobe's products, what can you do? Well the best thing is to enable your camera's long-exposure NR feature. Let's say you are doing a 2 minute exposure and have this feature activated. What will happen at the end of the two minutes, when your camera's shutter closes again, is that the camera will make another exposure of exactly the same duration with the shutter closed, capturing a so-called "dark-frame". A dark-frame should be exactly that, totally black when no light is allowed to hit the sensor, however in practice, a dark-frame may show a fair bit of noise, depending on the duration of the exposure. Luckily, the behaviour of sensors is quite predictable and repeatable so if certain pixels are "hot" in the original exposure, generally those same pixels will also be hot on the dark frame. What the camera then does, is mathematically subtract the dark frame from the original exposure pixel by pixel. Surprisingly enough, this in itself is actually quite fast and doesn't add much processing time, a few

seconds at the most. If a dark-frame pixel is black (RGB values at zero), well then subtracting those numbers from the original exposure will have no effect, but let's say a dark-frame pixel has a red value of 100, so a bright red hot pixel. Well, the original exposure will then also have a pixel in that exact same position having a red value that is numerically 100 too large, for example at 130, so subtracting that number yields the correct value of 30 for that pixel. There are other subtleties but that is more or less what happens in the camera. If you are Photoshop savvy, you could actually create a dark-frame exposure yourself, using a lens-cap for example, and then layer the images and use the "difference" blending mode, however in practice that technique usually requires additional tweaking and adjustment and never seems to look as good as letting the camera do it for you. So if you have the time to wait for an in-camera dark frame, then by all means turn on long exposure NR and let the camera do it. It will save you trouble later!



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## *Lenses at Night*

Next, let's talk about lenses and filters. Well actually, when it comes to filters, I would suggest not using any whatsoever for night shots, not even clear protective filters, no matter how high the quality. Even the best filters will bounce back light from a bright streetlight glaring off the lens' front element and with night shots of cityscapes, you will encounter the highest dynamic range of anything you'll ever shoot. If there is an internal reflection of a streetlight that happens to appear in a black part of the frame, the flare will build up and become quite visible, especially if you do any aggressive post processing to try and bring out shadow detail.

When it comes to lenses, a modern lens with the best possible anti-reflection coatings will help, so for Nikon their so-called Nano-Crystal coatings and for Canon, their SWC coatings. These coatings will help keep high contrast in night shots and will resist flare and internal reflection ghost images. Generally I would say that prime lenses (fixed focal length) are preferable to zooms since primes will generally have fewer lens elements and often (but not always) outperform zooms of similar focal lengths when it comes to flare and contrast in extreme situations.

Also, when you are working on a tripod and have the freedom to use long shutter speeds, then stop the lens down in the range of  $f/8 - f/11$  for the best results. For night shots, aberrations and corner softness are often more apparent due to high contrast city lights and buildings at the edge of your frame and you will want to make sure that you are getting the best lens performance possible. Ultimately, it might take a bit of experimentation to see which of your lenses perform best at night and what their aperture sweet spots are. My suggestions are merely good starting points and are certainly not written in stone!

Also, if you are shooting northern lights or me-

teors, then quite possibly the light gathering ability of your lens and camera are more important than ultimate corner sharpness, so shooting at much wider open apertures to let in more light, and shooting at a much higher ISO will increase your chances of capturing fleeting events like meteors or the flicker and dance of northern lights. Once again, experience with your own gear will tell you what you can get away with as far as shooting your lenses at wide f-stops and your camera at higher ISO settings.

To read the rest of this article, with additional topics covering Exposure & Dynamic Range, Best Times to Shoot, When to Use High ISO, Timer Remotes and Post-processing "Ugly" Colour, as well as more sample photos, please see the full article on our blog here:

[http://beauphoto.blogspot.ca/2012/08/tips-time-exposures-and-night\\_31.html](http://beauphoto.blogspot.ca/2012/08/tips-time-exposures-and-night_31.html)

## ALBUMS

SIMON B.

Summer wedding season is drawing to a close and album design and printing is just around the corner. Our shelves are fully stocked and ready for your orders. We would still recommend pre-ordering your albums in advance as this can be a busy time. Remember to allow 6-8 weeks for all custom orders. A reminder that Thanksgiving this year is October 8th 2012, and if you require a custom album to be printed by then, please submit the order by September 6th. and mark the order "Thanksgiving 2012" delivery.



***Renaissance Hudson Range Peel and Stick Album***

***50% clearance on in stock albums***

The Hudson album is a premium self-adhesive album that provides you with the finest flush-mount look.

HUDSON 5x7 – 10 page - Black(SMB05/07-10BB)

Reg. \$57.12

Now \$28.56

HUDSON 8x10 – 10 page - Black (SMB08/10-10BB)

Reg. \$72.42

Now \$36.21

HUDSON 11x14 – 10 page - Black (SMB111-10BB)

Reg. \$96.90

Now \$48.45

Only while stock lasts!



***MOD Straps***

Stylish neck straps from MOD. We have a large collection of styles for every taste. Modern genuine leather ends with webbing throughout and lined with cuddle plush fabric.

***10% OFF ALL MODELS***



***The Rogue FlashBender Positionable Reflector*** can be used as a reflector to bounce light onto a subject, as a flag

to shield light away from it or as a snoot to produce a tight and narrow circle of light. Because of its size, the reflector is perfect for off-camera use. The design incorporates 3 positionable rods that allows it to be molded into position and held in place.

*Rogue FlashBender Small*

REG. \$37.95 SALE. \$33.95

*Rogue FlashBender Large*

REG. 42.95 SALE. \$37.95

***Rogue 3-in-1 Honeycomb Grid***



The Rogue 3-in-1 Honeycomb Grid is 2 grids, a 25° and 45°, that combine to create a 16° spot. Unlike most traditional grids which are designed for off-camera continuous lights and flashes, this grid set is designed for on-camera, shoe mounted flashes. Rogue made the set small and light, and it includes an adjustable strap for secure attachment to any shoe mountable flash. When not in use, these grids and strap store safely in the included nylon pouch, which promises not to take up too much room in the gear bag.

**Rogue 3-in-1 Honeycomb Grid**

REG. \$47.95 SALE. \$43.15

**Rosco Strobist Kit**



Rosco's Strobist 55-Piece Filter Kit 20 different Cinegel colors (including different strengths of several colors) for a total of 55 gels that cover nearly every situation where you need to filter your on-camera flash for color balancing with non-daylight sources, to change your strobe's output, and or to add a color accent.

REG. \$17.95 SALE. \$9.95

**ROSCO Lens Cleaner 2oz**

Rosco Lens Cleaner has been the choice of professional cameramen and cinematographers for over 50 years. Its unique formulation is especially designed for cleaning glass lenses, mirrors, dichroic filters, and other fine quality glass optics. It is easy-to-use and fast drying. It quickly removes dirt, residue, smudges and fingerprints. Free of ammonia, detergents and glycerin, it leaves no streaks or residue. Rosco Lens Cleaner is packaged in a pocket-size 2 ounce drip bottle.

REG. \$6.75 SALE. \$5.70



# PRESENTATION PRODUCTS

BARB B.

Happy September.

Our little darlings are all trudging back to school (suddenly, there's that odd thing.. Silence!) and parents everywhere are doing the 'happy dance'.

We're clearing out the last of our TAP 5x5 Proof Books (the embossed white Big Bargain books are set up for 200 prints), as well as some replacement pages and order forms for 5x5's and 5x7's. FYI: The last of our 5x7 covers have now been sold. Coincidentally, the 5x5 pages will also store CD's or DVD's, although you'll want to seal the end of the pocket with a piece of tape to make sure nothing falls out.



Proof books originally priced at 39.66 are blowing out for 10.00 each.

Packages of 25 pages originally priced at 13.18 are now 4.50 per package

Packages of 100 order forms originally priced at 11.54 are now 3.00 per package.

As usual, once stock has been depleted, I'll gladly special order them for you at regular prices.

This year's biggest challenge seems to be 'Finding the RIGHT DVD presentation item.' We stock a number of options here at Beau Photo:

From Renaissance, we've got the Deluxe CD/DVD album that holds 1 - DVD, 1 - 4x5 photo and 1 - 2x2 photo.

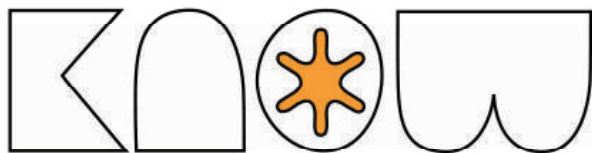
From TAP, there is the Premira Deluxe CD/DVD album (that's for 2 DVD's and includes an optional 4x6 mat that can be attached to the inside front cover), the TOPFLIGHT Window DVD folio (that's for 1 DVD and a 2x2 on the cover), the Black DPS (digital proofing system) Easel which displays a 5x7 photo and features a slide-out Disc Tray, and the Customview 45-2 or 45-3 Black folios (these accept either photos, DVD's, or a combination of both).

From AGT, our Canadian manufacturer, we have the paper CD folders for a business card and 1 or 2 discs in Black, White, Red, Blue, Purple or Green. These can be stamped with your studio logo, too, so nobody will have to guess where they came from. (I'll be happy to share the logo manufacturing details with you [barb@beauphoto.com](mailto:barb@beauphoto.com) )

Last but definitely not least, have a chat with Simon about ordering Custom folios (3 styles to choose from) with your own photos printed on them.

And, if you have a project coming up that you'd like to provide mounts for and you want to give something new (or you're just not sure what we stock or how much lead time is required for a special order), please give me a call or send me an email with your details.

*Barb Batchelor*



BY STILLMOTION

A 36-CITY EDUCATIONAL FILMMAKING TOUR  
SEPTEMBER 8TH TO NOVEMBER 20TH, 2012

## KNOW YOUR VOICE

CRAFTING A STRONG STORY COMES FROM THOUGHTFUL DECISIONS. AT KNOW BY STILLMOTION YOU WILL LEARN HOW LIGHT, AUDIO, LENSES, COMPOSITION, AND EDITING SHAPE YOUR STORY.

## KNOW STILLMOTION

A STORY IS A STORY. HERE'S OURS: WE STARTED WITH WEDDINGS. YES WEDDINGS. BUT IN THE LAST THREE YEARS WE FILMED THE SUPERBOWL, THE FINAL FOUR, OLYMPIC ATHLETES, PGA PROS, SPOTS FOR FORTUNE 100 CORPORATIONS, AND THE THREE TIME EMMY WINNING DOCUMENTARY FOR SHOWTIME, A GAME OF HONOR.

## KNOW THE BENEFITS

WHAT WE'VE LEARNED IS **IT'S THE APPROACH THAT MATTERS**. WHETHER YOU'RE FILMING WITH A DSLR OR A C300. IT'S THE APPROACH TO YOUR STORY THAT CAN TAKE YOU ANYWHERE. AND IT'S THIS APPROACH WE WANT TO ARM YOU WITH AS YOU MOVE FORWARD.

## KNOW THE OPTIONS

**OPTION 1 – \$149**  
**FILMMAKING CLASS**  
8 HOUR FILMMAKING CLASS  
DVD + WORKBOOK + SMAPP  
FOLLOW UP WEBINAR

**OPTION 2 – \$249**  
**FILMMAKING + EDITING CLASS**  
8 HOUR FILMMAKING CLASS  
2 HOUR EDITING CLASS  
DVD + WORKBOOK + SMAPP  
FOLLOW UP WEBINAR

**OPTION 3 – \$199\***  
**CAN'T MAKE IT TO KNOW IN PERSON? NOT A PROBLEM!**  
FILMMAKING CLASS DVD + WORKBOOK + SMAPP  
FOLLOW UP WEBINAR



# SIGN UP NOW!