

Three great conventions, all in one month!



Fusion 2013

BRIDGING THE TECHNOLOGIES
OF PHOTO AND VIDEO

Saturday, April 13th, 2013 • 8:30am - 5:30pm
Hyatt Regency Hotel - 655 Burrard St. Vancouver, BC

Tickets are still available for Fusion!

Call us at Beau or visit the [Fusion 2013 website](http://www.beauphoto.com/fusion2013)
for information about the speakers and to request tickets.
www.beauphoto.com/fusion2013

Canadian Imaging
Conference & Trade Show **April 12-17, 2013**
Hyatt Regency Hotel, Vancouver, B.C. www.Vancouver2013.com

The Professional Photographers of Canada
National Convention is in Vancouver, April 12th - 17th.
See the [Canadian Imaging website](http://www.vancouver2013.com) for details.
www.vancouver2013.com



The Canada Photo Convention is an event
geared toward wedding photographers
being held on April 23rd and 24th.
See their [website](http://canadaphotconvention.com) for a list of presenters.
canadaphotconvention.com

Beau Newsletter - April 2013 Special Trade Show Edition

Beau will be at all three shows. We'll have
a booth filled with equipment, albums and
show specials. See inside this newsletter
for a sneak peek at what we're bringing!



About Beau Photo

Beau Photo Supplies is Vancouver's one-stop source for photographers. From cameras, lighting and grip to film and accessories, and a well equipped rental department, professionals and avid amateurs alike will find all the tools they need to create spectacular images.

Beau carries the latest cameras and lenses from Canon, Nikon, Hasselblad, Phase One, Panasonic and Fuji, grip equipment from Manfrotto, Matthews, Gitzo, Slik, Arca Swiss and Wimberley, and lighting from Profoto, Dynalite, Hensel, Lightrein and more. Find the most reliable products from the brands you trust. Beau has experienced staff who are ready and willing to answer your questions, help you find the right equipment for your needs and troubleshoot whatever problems may arise.

Beau Photo is a local, independent shop, where clients are not just customers, but a part of our larger photographic community.

We ship across Canada! If you are not from Vancouver, you can still get great advice and service, and find the best selection of equipment just by calling us or sending an e-mail.

Follow us on -



beauphoto.blogspot.com



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[Beau Photo Store](https://www.flickr.com/photos/beauphotostore/)



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Beau Photo is open Monday to Friday from 8:30 to 5:00
We are now open every Thursday until 7pm.

Cameras and Lenses

Nikon Cameras

Show Specials - Free with purchase!

With the purchase of any **Nikon D4, D800E or D800** body, get a **free Lexar Pro 32GB 800x CF card** (regular \$125 value) and a **free EN-EL14** (\$84 value) **or EN-EL18 battery pack** for the D4 (regular \$159 value) and an **\$80 rental coupon**, a total combined value-added bundle of over \$285.

D4 body - \$5,999

D800E body - \$3,299

D800 body - \$2,999

With the purchase of any **Nikon D600 or D7100** body, get a **free Lexar 32GB 400x SDHC card** (regular \$66 value) and a **free EN-EL15 battery pack** (\$84 value) and a **\$50 rental coupon**, a combined value-added bundle of \$200.

D600 body - \$1,999

D600 w/24-85mm f/3.5-4.5 VR - \$2,499

D7100 body - \$1,189

D7000 body - \$815 (clearance - one only)

Nikon Lenses

AF-S 14-24mm f/2.8G - \$1,712 (reg \$1,799)

AF-S 16-35mm f/4G VR - \$1,225 (reg \$1,319)

AF-S 24-70mm f/2.8G - \$1,615 (reg \$1,719)

AF-S 24-120mm f/4G VR - \$1,169 (reg \$1,259)

AF-S 28-300mm f/3.5-5.6G VR - \$1,005 (reg \$1,079)

AF-S 24mm f/1.4G - \$2,049 (reg \$2,129)

AF-S 35mm f/1.4G - \$1,745 (reg \$1,835)

AF 50mm f/1.8D - \$133 (reg \$149)

AF 50mm f/1.4D - \$239* (reg \$369)

*limited quantities

Nikon Flashes

SB-910 Speedlight - \$469 (reg \$510)

Thinking about purchasing a new camera or lens to add to your collection? Check out these show specials. If you don't see the lens you are looking for listed, ask us.



Canon Cameras

EOS-1DX body - \$6,799

Special **1DX bundle** includes **extra LP-E4N battery pack** (\$200 value), a **Lexar Pro 64GB 800x CF card** (regular \$230 value) and a **\$100 rental coupon** for a total combined value-added bundle of \$519!



EOS-5D Mark III body - \$3,299

EOS-5D Mark III w/24-105mm f/4L IS - \$3,899

Special **5D Mark III bundles** include an **extra LP-E6 battery pack** (regular \$93 value), a **Lexar Pro 32GB 800x CF card** (regular \$125 value) and a **\$100 rental coupon** for a total combined value-added bundle of \$318!

EOS-6D body - \$1,889

EOS-6D w/24-70mm f/4L IS - \$3,089

Special **EOS-6D bundles** include **two Lexar Pro 32GB 600x SDHC cards** (regular \$110 value each) and a **\$50 rental coupon** for a total combined value-added bundle of \$270!

EOS-7D kit w/18-55mm f/3.5-5.6 IS - \$1,949

Special **EOS-7D bundle** includes a **Lexar Pro 16GB 800x CF card** (regular \$73 value) and a **\$100 rental coupon** for a total combined value-added bundle of \$173!

Canon Lenses

EF-S 10-22mm f/3.5-4.5 - \$810 (reg \$969)

EF 70-200mm f/2.8L IS II - \$2,215 (reg \$2,499)

EF 70-300mm f/4-5.6L IS - \$1,410 (reg \$1,615)



TS-E 17mm f/4L Tilt-Shift - \$2,300 (reg \$2,620)

EF 24mm f/2.8 IS - \$735 (reg \$929)

EF 28mm f/2.8 IS - \$690 (reg \$885)

EF 50mm f/1.4 - \$375 (reg \$459)

EF 100mm f/2.8 Macro - \$580 (reg \$699)

Canon Flashes

320EX Speedlite - \$215 (reg \$299)

600EX-RT Speedlite - \$555 (reg \$599)

ST-E3 Speedlite Transmitter - \$315 (reg \$349)

(*Canon prices include any applicable April instant rebates)



GoPro Hero 3



Never thought about a GoPro? They are the best cameras you can use to capture amazing photos that you would never risk using your expensive DSLR for! Sports photographers and videographers have been using GoPro cameras for years, and now wedding, portrait and commercial photographers / videographers are realizing that using a

GoPro will get them the shot that takes their work to a whole new level. GoPro cameras are used by more professional athletes, sports filmmakers and core enthusiasts than any other camera in the world.



GoPro Hero3 - Sale 389.95 • 15% off all GoPro accessories
(reg \$425.95)

Panasonic Micro-4/3 Bodies *

GX1 - \$439 (reg. 569)

LVF2 Viewfinder for GX1 - \$195 (reg. 229)

G5 - \$529 (reg. 669)

GH3 - \$1079 (reg. 1249)

* body sale prices include applicable April rebates

Panasonic Micro-4/3 Lenses

8mm f/2.5 Fisheye - \$729 (reg. 799)

20mm f/1.7 - \$409 (reg. 469)

25mm f/1.4 - \$529 (reg. 589)

14-42mm f/3.5-5.6 OIS - \$210 (reg. 249)

45-150mm f/4.0-5.6 OIS - \$235 (reg. 289)

45-200mm f/4.0-5.6 OIS - \$310 (reg. 359)

**Limited quantities at these prices on all Panasonic.

Olympus Micro-4/3 Lenses

45mm f/1.8 - \$339 (reg. 399)

60mm f/2.8 Macro - \$419 (reg. 499)

75mm f/1.8 - \$749 (reg. 859)

*Limited Quantities

Hasselblad H4D-40

April Promotion

For the month of April, you can save \$4,000 on an H4D-40!

For only \$13,750 CDN, you can get the H4D body, 40 megapixel digital back and viewfinder. For an additional \$2,650, you can add an HC 80mm standard lens to the kit. The H4D-40 is perfect for fashion and portraits, allowing you to shoot quickly and be confident in your image quality. Armed with the H4D's True-Focus technology you can be sure that when you AF and recompose, the focus will stay locked exactly where intended, even when shooting wide open.



Extra Memory from Lexar

Lexar Pro USB 3.0 CF/SD UDMA Card Reader - \$38.95 (reg. 53.95)

Lexar Pro CompactFlash 800x

16GB 800x CF - \$54.95 (reg. 72.95)

32GB 800x CF - \$94.95 (reg. 124.95)

64GB 800x CF - \$176.95 (reg. 229.95)

Lexar Pro SDHC 400x UHS-I

8GB 400x SDHC - \$14.95 (reg. 24.95)

16GB 400x SDHC - \$24.95 (reg. 39.95)

32GB 400x SDHC - \$44.95 (reg. 69.95)

64GB 400x SDXC - \$79.95 (reg. 133.95)

Lexar Pro SDHC 600x UHS-I

16GB 600x SDHC - \$43.95 (reg. 59.95)

32GB 600x SDHC - \$71.95 (reg. 109.95)



New lens testing: finding its sweet spot and checking for problems

Mike M. • Digital Sales

Finally the day has come! You've been saving and saving and you've finally gone ahead and bought that fantastic new lens you've always wanted. Hooray! You put it on your camera with eager anticipation and start happily shooting away. Fire up the computer, download the card, open your favourite image editor, bring in an image, zoom into 100% and... and... well, hmmm. Perhaps the word "underwhelming" comes to mind. Did you buy the wrong lens? Is it a dud? What is going on?! This article will explore how to test a lens in order to find its optimal range of f-stops as far as minimizing aberrations and maximizing sharpness, as well as checking for any telltale signs of lens problems, like a de-centred or tilted lens or optical-group.

Shooting a group of test images

When you buy a new lens, there are a few basic tests I'd recommend that you do. Every lens has a sweet spot, an aperture range where it will perform optimally. On really good lenses, this is usually just beyond one or two stops down from wide open, and then up to the point where diffraction starts to impact overall sharpness. As an example, on a Nikon D800 with an AF-S 70-200mm f/2.8G VR II, I find it to perform best between f/4 and f/8. Also, generally speaking, on wide-angle lenses you'll often need to stop down just a bit more to achieve superb edge or corner sharpness. For example, on Nikon's AF-S 24mm f/1.4G wide-angle, although the centre is already very sharp by f/2.8, the extreme corners are not optimal until f/8 to f/11. If centre sharpness is the important thing, then shoot between f/2.8 and f/8 on a D800 with that lens, however if you want the most even sharpness across the entire frame, then shoot around f/11 for a great corner-to-corner result, even if you have lost a tiny bit of overall sharpness due to diffraction. On cheaper lenses, consumer zooms and the like, if the optics are relatively poor you may still see sharpness improve even beyond where diffraction would start taking a toll on a good lens. For example on a D800, a really poor lens may actually look sharper overall at f/16 than it would at f/8, whereas a good one certainly wouldn't.

If that sounds complicated, well it isn't really. It just requires putting up with a bit of tedium and shooting a methodical set of test photos. This is what works well for me...

1) Find a spot where you can photograph a fairly distant city skyline stretching from edge-to-edge within your lens' field-of-view. If not distant, then closer works too, but you have to ensure that your row of buildings (or trees if you are away from a city) are square on to the camera, that one side is not significantly closer to

you than the other. Have the skyline go through the centre of your frame initially for the first set of shots. Also, shooting on a clear sunny day can help you to judge contrast loss (if any) at varying f-stops, whereas a grey, overcast day can make that hard to evaluate.

2) On a tripod, use live-view to focus the lens manually in the centre of the frame. If the lens has a stabilizer (IS or VR) then turn that off for these tests. With a new lens, it may be too early to tell if you have an AF adjustment issue, so a careful zoomed-in live-view manual focus negates that possible source of error. Virtually all modern DSLRs have the ability to tune their AF, so that is not something to really worry about initially. AF calibration is a topic for another article! Also ensure that you are not over-exposing details and don't have any highlight clipping.

3) With a cable release and mirror lockup option (if your camera has it), shoot through the range of f-stops, from wide open to about f/16. I just usually go in full-stop increments. If the lens hasn't reached its sweet spot by f/16, well, it might not be the best lens for you. For a medium format camera, I'd say the limit would be f/22 rather than f/16 and for a Micro-4/3 camera with a smaller sensor, f/11 will probably be the suggested limit. However, certainly feel free to stop the lens down all the way if you like, since that will give you a sense of how much sharpness and contrast loss you might experience by going well past the diffraction limit.

4) Without adjusting the focus (and being careful not to nudge it by accident), position the skyline near the top of the frame and run through the f-stops again, then at the bottom of the frame and again do the same.

5) If it is a zoom lens, test it at a range of focal lengths in the same way (steps 1-4), ensuring that you check the focus with live-view for each focal length tested.



Here is an example of the type of test sequence I am talking about, in this case a bridge railing rather than a city skyline. The weather was not ideal, but it illustrates the technique. Put the same section of detail through the middle of the frame, the top, and bottom, then examine the areas that I've circled in red for sharpness and aberrations.

Again, there are two distinct goals with these tests. The first is determining whether or not your lens is performing as it should. Note that although quality control procedures for key manufacturers like Canon and Nikon usually ensure that new lenses are perfectly assembled and aligned, once in a while an imperfect one slips

through QA testing. The second is to get a handle on how your lens performs and where its sweet spot is.

Analyzing the test shots

Download the tests into your favourite image editing software and turn off any automated lens corrections in your raw converter (if possible) to see the shot as “raw” as possible. If you are examining the jpegs, try to make sure any and all lens corrections are turned off in-camera. You may also want to apply a bit sharpening equally to all the images as it can make it easier to see variations in sharpness. Starting at the centre of the frame, zoom in to 100% pixel view and look at a sequence of shots from wide-open to stopped down in order to find out at which f-stop the resolution starts to peak. The sample images in this article show the areas I would suggest looking at carefully circled in red.

Then look at the edges of the frame, starting at the f-stop where the centre resolution peaked and make sure the left and right edges of the frame are evenly sharp. If the left side is significantly different looking than the right, your lens may have an optical element or lens group that is slightly tilted. You may then want to look at some shots taken at a smaller aperture to see if the left and right sides even out, but if you still see variation once you reach the end of the sharp f-stop range, then your lens may have an out-of-box defect severe enough to be concerned about. Looking that carefully at the left and right edges, you can now see why it was so important to be square on to your test subject, the city skyline, or in my samples, the bridge railing.

Now examine the shots where the detail is at the top edge of the frame and then the shots where it is at the bottom edge. Look for variations in top-centre or bottom-centre detail in the same way as the left and right detail as described above. Note that often the extreme corners of the frame may look much worse than the left and right edges, even on what is otherwise a very good lens. If the lens suffers from chromatic aberration (usually green/magenta or blue/yellow colour fringing along high contrast edges), this is where it will be most obvious too. Even a lens that has all its elements perfectly aligned and centred may still suffer from corner issues, but each corner should look identical. In other words, the degree of softness and chromatic aberration should be exactly the same in each corner. Some slight variation may be acceptable, but if it is dramatically different, that could indicate a problem. Also, most chromatic aberration corrections presume a perfectly centred lens, with equal amounts of aberration in each corner. If your lens is not even, then you might see over or under-correction in one or more corners, resulting in some residual colour fringing, even after software correction.

The exception is when an element or lens group is de-centred. It is possible you might see relatively even amounts of softness or aberration in the four corners, and might simply attribute that to the lens' normal characteristics. If you feel a lens is performing sub-par in all four corners, perhaps have a look at www.photozone.de and if they report it as performing much better than you feel your own lens is, then a second opinion on your results might be suggested. Maybe rent the same lens from us and compare it to your own? Or come in and talk to us since chances are, one of us here may have had experience with the model of lens you are testing. Another thing to note is that some lens designs inherently have a curved plane of focus, and that could also cause corner softness on wider apertures, if your entire subject is in the same plane. This is then not indicative of any sort of a lens quality control issue. Again, looking at a good online review site like photozone.de will often times tell you whether or not a lens has a curved plane of focus, especially if it is dramatic. Another issue with these tests can be focus shift, where the lens' plane of focus shifts ever so slightly when the aperture is stopped down at near wide-open settings, however that is beyond the scope of this article.

Stopping down a lens to its sweet spot might improve overall sharpness, but some lens aberrations won't be affected much. Distortions, such as barrel or pincushion, are completely unaffected by f-stop, and to a large extent, so is chromatic aberration in my experience. There is another aberration which looks similar to chromatic aberration, often called “purple fringing”. This is when there is a purple or blue glow along a high-contrast edge, for example a branch or edge of a building against a white, blown out sky. If this fringing is lens related, then stopping down will often minimize or even totally eliminate it and it's usually at its worst at wide open f-stops. Sometimes purple fringing may be related to sensor blooming effects and stopping the lens down won't help, however reducing the total exposure might. Unlike chromatic aberration, which is worst near the edges or corners, you can get bad purple fringing close to the centre of your shot as well. It is harder to correct for, and testing at different apertures to see at which f-stop the purple fringing goes away, can also be a useful exercise.

So, that about covers it. This group of test shots will tell you at what f-stop the centre, the edges and extreme corners are sufficiently sharp, and at which f-stop you'll start seeing overall resolution falloff for a particular lens. You'll be able to tell if those initial underwhelming photos indicate that your lens is truly a dud, or if it was just your technique or unfamiliarity with the lens' behaviour at differing f-stops. Lastly, a point about diffraction: if you absolutely need the depth-of-field that, for example, f/16 gives you, then the overall loss in sharpness or contrast (some of which can be recovered again in post) might be an acceptable trade-off to achieve a greater depth-of-field. Happy lens testing!

Lighting: Strobes, Battery Packs and more.

Profoto

Professional photographers today need durable, tough, fast and consistent flash units suited for digital photography and demanding assignments. Profoto is well known as the world leader in electronic flash technology. Our 40 years of experience in developing state-of-the-art flash units is built in to the design of the the new D1 Air.

The Profoto D1 Air is available in 250, 500 and 1000 Ws versions. The Profoto D1 Air is fully digital, not just on the display panel, but in the flash output control circuitry as well. This to ensure a consistency in flash-to-flash color temperature and flash energy.



Beau has Profoto for sale and for rent.

Come by the booth for show special pricing on Profoto lighting.

Dynalite

Offer #1

Upgrade from the Road to Roadmax Power Pack with the RK8-1222WPPI Kit.

Purchase a Road RK8-1222 kit and receive an upgraded kit with a Roadmax MP800 Power pack replacing the RP800 power pack that would normally come with the kit. A value of \$300.00.

The MP800 comes with the built-in Pocket Wizard™ wireless transceiver, adjustable modeling lamp switches and the ability to connect 4 Dynalite flash heads.

Offer #2

SH2000 Studio Head and Free SR-80 Beauty Dish

When you purchase a SH2000 Studio Head during the Fusion 2013 / CIC events, we will include a **FREE SR-80 18" Beauty Dish**. The SR-80 Beauty Dish is one of the most popular light modifiers Dynalite makes and a must have with the SH2000 studio head. Save \$168.00 with this promotion!



Mola Soft Lights

15% off all products until the end of April

Similar to beauty dishes, Mola's unique patented designs allow you to get more work out of less light. Designed by a photographer for photographers, Mola reflectors are shaped to intercept all light, no matter which direction it leaves the flash tube, and redirect it toward the subject. Their efficiency is equal to or better than other modified parabolic reflectors. Internal and external diffusers are used to modify light temperature and dampen UV light output. Different effects can be achieved by using accessories such as using the front diffuser in conjunction with the interior PAD or optional Opal glass. Mola's light clarity, efficiency, outstanding light control and choice of four sizes makes Mola reflectors ideal for a wide range of photographic jobs. Try one on your next shoot - they are also available for rent.



Come by the Beau Photo booth and see Mola on display.

Battery Inverters vs Battery Packs

How do you choose between a battery inverter or a battery pack? This really is a personal decision based on your shooting requirements and financial constraints. Both have their advantages and disadvantages.

Battery packs are portable battery powered packs for strobes, that don't need AC power to operate. Since they are self-contained, there is less equipment to carry around. While they range in quality, the better ones tend to be a bit more of an investment.

Battery inverters are portable batteries that are designed with one or more AC plug sockets to allow you to plug in your strobes when you do not have access to electricity. These are great for photographers who already have AC strobes and occasionally need to do remote shoots. Using a battery inverter means you can use the equipment you already own, and the investment in new equipment will be less.

If you are a sports or fashion photographer, a battery pack like the Profoto

B4, Acute B2 or Hensel Porty 1200 may just fit your needs. These self contained units support one or more heads output up to 1200ws.

Battery Powered Packs

There are several things besides cost that should be considered when choosing a pack -



Hensel Porty 1200

- Recycle time is the time it takes the capacitors to become fully charged in order to fire again at the same output. A short recycle time is always desirable. A long recycle time can be frustrating, as you wait to capture the next image and end up missing the action.
- Flash duration varies from manufacturer to manufacturer. A shorter flash duration will freeze movement and eliminate motion blur. This is an important consid-

eration for snowboard, mountain bike or dance photography.

- Colour consistency. Less expensive packs often fail in this category. Manufacturers of professional strobes have worked diligently to limit the colour shift in their products, not only from flash to flash but from high output to low output.
- Batteries. There have been great improvements in battery weight reduction and battery life. The shift to the lighter lithium battery is the biggest trend. Lightening the load you have to carry around makes getting to that remote spot that much easier, but if you are flying with these batteries, you have to let the airlines know.
- Charge time. The shorter the charge time the quicker you are up and running after you have depleted the battery. Many photographers will consider having a second battery charged and ready to go.

Battery Inverters

Older battery units tended to be heavy and bulky but now with technological advances, they are becoming smaller and lighter.

When using a battery inverter, you need to remember some important details -

- You do not want to exceed the draw on these units. The load capacity of each unit will be listed in the manual.
- They are a pure sine wave inverter. In other words, the inverter produces

a nearly perfect sine wave output and the power coming out of these batteries is essentially the same as that provided from your electric utility.

- There is a shut off circuit in case the voltage drops below the requirements of your strobes.

While at the show, visit the Dynalite, Profoto and Beau Photo booths.

You can also find more information if you check the manufacturers web site for that product. Usually there is a section under 'technical' where you will find specifications. Some websites to check out -

www.dynalite.com www.profoto.com www.hensel.eu/en/products



Profoto BatPack

Manfrotto Tripods

Two great Manfrotto Video tripod kits at 2 great prices -

Manfrotto Video Kit

701HDV Professional Fluid Video Mini Head, 547B Professional Video Tripod and padded Tripod Bag.

Developed specifically to support the latest DSLR cameras and professional compact HD camcorders, the 701HDV offers an updated design created for improved ergonomics that allows for a more solid grip and better control.

Show Special price \$350.00

Limited quantity available at this price!

(regular 449.95)



The Manfrotto 502 head has full smoothness control while shooting thanks to the variable fluid mechanisms. Ideal for the latest camcorder and HD/SLR cameras. The telescopic twin legs of the **546B tripod** make it more compact and stable. This system comes supplied with a carry bag.

Show Special price \$525.00 for this kit.

Limited quantity available at this price!

(regular 793.95)

Gorillapod

The GorillapodSLR tripod will hold your camera almost anywhere! It features sturdy legs that help you get a steady shot in virtually any environment. Its compact size means it can go everywhere, and the quick release plate makes set-up a snap. A perfect companion for your next great adventure!

Show Special - \$22.95 While stock lasts!
(Regular - \$39.95)



DSLR Video Accessories

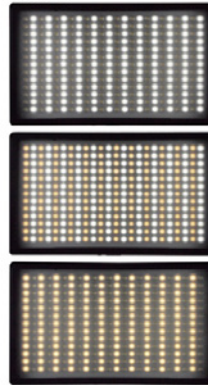
Lumahawk LED Lighting

144 LED Colour-Temp. Adjustable Light - \$199 (reg 225)

312 LED Colour-Temp. Adjustable Light - \$310 (reg 349)

LMX 1000 LED Dimmable, 5600K - \$889 (reg 959)

LMX 1000 LED Dimmable, 3200-5600K - \$1,099 (reg 1,199)



3200K - 5600K variable
colour temperature

Marshall Monitors



V-LCD51 Pro 5" Monitor - \$429 (reg \$475)

V-LCD56MD Pro+ 5.6" Monitor - \$855 (reg \$959)

M-CT6

Marshall Electronics M-CT6 6.2" Monitor with
Canon LP-E6 Battery Kit.

Sale Price \$399.95 (reg. \$475.95)

Zacuto



Z-Finder Pro 2.5x for 3.2" LCD - \$375 (reg. 399)

Z-Finder Pro 3.0x for 3.2" LCD - \$375 (reg. 399)

Z-Finder Pro 3.0x for 3.0" LCD - \$375 (reg. 399)

Zacuto 3.2" Upgrade Mounting Frame - \$55 (reg. 62)

Zacuto 18" Mini-HDMI Swivel Cable - \$34 (reg. 40)

Steadicam - Merlin 2 - \$689 (reg \$849)

The STEADICAM MERLIN 2 is a professional handheld camera stabilizer. The STEADICAM MERLIN is ultra-light and the perfect tool for indie films, DSLR videographers and wedding videographers.



Cinevate



Atlas 10 - 26" Slider w/All-Terrain Legs - \$689
(reg 779)

Atlas 10 - 35" Slider - \$649 (reg 685)

Atlas 10 - 60" Slider - \$689 (reg 779)

Atlas FLT - 26" Slider - \$549 (reg 589)

Atlas FLT - 35" Slider - \$559 (reg 629)

DSLR Core Package - \$2,399 (reg 2,699)

Durus Follow Focus (15mm) - \$989 (reg 1,255)

Cyclops Viewfinder w/Articulating Mt. - \$469 (reg 569)

Cyclops Viewfinder w/Simplis base - \$569 (reg \$689)

Ask us about Cinevate's spring promotion specials running until May 31st!

DSLR Microphones

Rode Audio

Show Specials

VideoMic - \$150 (reg. 179)

VideoMic Pro - \$215 (reg. 239)

Stereo VideoMic - \$205 (reg. 245)

Stereo VideoMic Pro - \$250 (reg. 289)



Sennheiser

For more than 65 years Sennheiser has stood for top-quality products, true sound and tailor-made solutions for every aspect of recording, transmission and reproduction of sound. Sennheiser wants people to not only hear all aspects of sound, but to also feel it. With German engineering, decades of experience in professional business, and innovative science, Sennheiser stays true to the sound and sets new standards for headphones, headsets, microphones, and integrated systems.

The ENG set offers a great amount of flexibility for portable recording indoors or outdoors. The bodypack transmitter, as well as the plug on, can be synced up to the receiver with the simple push of a button. A very small high-quality directional clip-on microphone completes this set.



Purchase a MKE 400 shotgun mic for your DSLR and get a free accessory kit with XLR adaptor, wind screen - a \$50.00 value

Purchase a ENG G3 body pack and get a set of HD280 head phones for free - a \$130.00 value.

Tablets and Colour Calibration

Wacom Graphics Tablets

Intuos 4 Large (L only) - \$439 (reg. \$499)

Intuos 5 Touch Medium - \$319 (reg. \$369)



Xrite Products

ColorChecker Passport - \$75 (reg. 105)

*Limited quantities at these prices

ColorMunki Display - \$179 (reg. 229)

i1 Display Pro - \$219 (reg. 269)

ColorMunki Photo \$439 (reg. 479)



i1 Display Pro bundle w/ColorChecker Passport - \$289 (reg. 319)

Datacolor Products

Spyder 4 Pro - \$149 (reg. 185)

Spyder 4 Elite - \$219 (reg. 269)

Spyder LensCal - \$59 (reg. 69)



Photographing Birds

Jason K. • Rental Department

Beau Photo has a well equipped rental department with the latest digital DSLR bodies and lenses, lighting, grip and other equipment to help everything go smoothly on your shoot. Check out our new, updated rental guide for pricing and information. Weekend rentals are a great deal, especially for the more expensive items such as long lenses or high end bodies. Pick up Friday after 12pm and return Monday by 1pm and pay for only one day, this gives you lots of opportunity to get that perfect bird or wildlife shot!

Photographing Birds

As many of you know, I like to photograph birds, and I go out as often as I can on weekends. In reality, I am a very impatient person, but for some reason, I have been known to spend 8 hours without a break sitting in front of a hummingbird nest to photograph the mother feeding her young. Bird photography has a relaxing & cathartic effect on me that no other activity has. I have been photographing birds (mostly raptors and other birds of prey) for about seven years now, and I would like to think I have some techniques worth sharing:

Be vewy, vewy Quiet!

When I go out to photograph birds, I try to be as quiet as possible and not make any sudden movements. If a bird you are after is sitting on a fence or branch in front of you, it is best not to walk towards them in a straight line, as this can be interpreted as a threat by the bird. Instead, take a zig zag route, and keep an eye on the bird to look for any obvious signs of stress. If it starts to fidget or looks uncomfortable, then you may be approaching too fast or too close. Of course, birds have a tendency of flying away regardless. You will not get every shot you want - bird photography takes time & patience. I read somewhere that bird photography is 90% frustration and 10% exhilaration. Truer words have never been written/spoken.

Observe!

To help you get a higher keeper ratio, you should observe the environment and behaviour of your target. Often, birds will have a favourite perch, or fly a certain route to a feeder. You can just position yourself at an optimal spot and let the birds get used to you, and when/if the birds perceive you as being non-threatening, they will eventually come back. While you don't have to be decked out in camouflage, you should not wear bright, conspicuous colours, earth tones are best. However, a red jacket can be quite attractive to hummingbirds!

Lighting.

As in any discipline in photography, lighting is crucial for a good photo. I personally prefer the flat light of a cloudy day, or if it's a sunny day, the few hours after sunrise and a few hours after sunset. I also love silhouettes during a beautiful sunset!

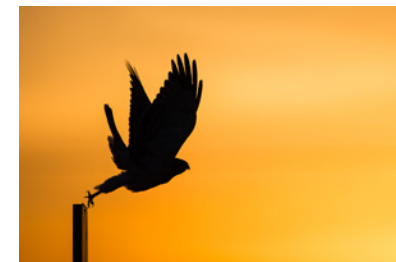


Photo by Jason Kazuta

Pose/Environment.



Photo by Jason Kazuta

I have noticed that a vast majority of my bird photos are of birds perched on a branch not doing anything. Such static portraits have become redundant and monotonous to me, so I have recently tried to photograph birds being more dynamic - singing, interacting with other birds, etc...

Birds In Flight.

I find birds (especially large raptors) in flight very majestic and I feel a tinge of jealousy every time I see the freedom they enjoy. To take photos of birds in flight, you should set your camera's AF mode to continuous and also set the drive mode to continuous.



Photo by Jason Kazuta

Gear

This is where things can potentially get expensive. In wildlife photography, bigger is almost always better, and generally requires you to have some long lenses. Yes, those 300mm+ large aperture lenses may be the most desirable to have, but not everyone can afford \$5000+ on a lens. Luckily, Nikon & Canon currently have some very sharp but more economical lenses. Canon has the 70-300mm f4~5.6 IS USM, 70-300mm f4~5.6L IS USM, 100-400mm f4.5~5.6L USM lenses which are good performers. Nikon has the new AF-S 80-400mm f4.5~5.6VR.

eBooks.

There are two apps that I use on my iPhone when I am out birding. iBird 6.1 and Birds by the Audubon society are excellent guides that fit in your smartphone and contain a wealth of information. See a bird you have never seen before? No problem! You can search by body shape, bill shape, colour of various body parts, even audio samples of calls - all in your pocket!

New in Rentals

Lumahawk LMX-LD1000AL Studio/Video Light

Designed to be studio workhorses, these lights will illuminate a vast area and also stay cool to the touch! Measuring 12"x12", weighing in at a svelte 8.3 pounds and containing 1000 daylight balanced LEDs, each unit will provide up to 1000W of tungsten equivalent light output while consuming just 12 volts and 60W of power at full brightness. This means that you can plug them into battery generators like a Profoto BatPac or Dynalite XP1100 and have more than an hour's worth of light at full power, while shooting outdoors. Other photographers or videographers using HMI or tungsten lighting will be forced to use noisy and smelly gas generators to get their work done!

\$35/day

Nikon 80-400mm F4.5~5.6

YES! Nikon has finally announced and shipped their replacement for the venerable, yet now 12 year old AF-D 80-400mm f4.5~5.6 VR lens. This new lens designated AF-S NIKKOR 80-400mm f/4.5-5.6G ED VR is much improved over its predecessor. This new lens benefits from Nikon's Nano coating, AF-S built in AF motor and an improved VR system all combining to produce a much sharper and faster focusing lens. As this new lens has a built in AF motor, owners of entry level Nikon DSLRs like the D3000 or D5000 series finally have a lens with a wide zoom range that they can use for sports or wildlife photography. After some preliminary tests, I can say that this is a very sharp lens!

\$45/day

Nikon D7100



This month has been a good month for the Nikonistas out there, as Nikon has also introduced the fantastic new 24 megapixel D7100 DSLR. An update to the now two year old D7000, there have been many improvements by Nikon that should be beneficial to the serious photographer.

The resolution has been bumped up to an amazing 24 megapixels, providing a 50% increase over the D7000, and the absence of an optical low pass filter will help produce even finer detail. Enhanced video shooting capability, a larger rear LCD, improved AF and weather sealing that



matches that of the D800 and a two axis virtual horizon to help level the camera all help round out this amazing camera.

This new body coupled with the aforementioned new AF-S 80-400mm f4.5~5.6 VR lens will be amazing for sports and wildlife photography.

\$125/day

Accessories - Camera Straps, Filters and more...

MOD Straps • Carry your camera in style!

All Straps 12% OFF

priced from \$21.95

The ultimate in comfort, utility, and style. Along with its stylish design & plush signature lining, the Premium strap comes equipped with a "quick release" feature, which allows you to disconnect your strap with ease.



The Sun-Sniper strap is the new generation of quick, pliant and ultra convenient camera straps for professional photographers. It has a shock absorber that absorbs jolts in the strap and makes carrying the camera even more comfortable.

12% Sale extended to all straps stocked at Beau Photo including Sun Sniper, Black Rapid & DOMKE

B+W, Tiffen, GenusTech & Hitech Filters

Beau Photo offers a wide selection of filters including clear, UV, polariser, colour correction and neutral density filters. Filters are available in screw-in and drop in.

Show specials on all neutral density filters.

ND filters are commonly used for long exposures or to enable you to keep a fixed aperture when lighting conditions vary. They reduce or modify the intensity of all wavelengths or colors of light equally, giving no changes in hue or color rendition.



B+W Fixed ND Filters

100x (10 Stop) - 77mm (reg. 173.95) – **Sale 161.77**
 64x (6 Stop) - 77mm (reg. 173.95) – **Sale 161.77**
 4x (2 Stop) - 77mm (reg. 86.95) – **Sale 80.86**
 2x (1 Stop) - 77mm (reg. 86.95) – **Sale 80.86**



Tiffen Variable ND - Provides 2 to 8 stops of light control in one filter depending on how it is rotated.

Tiffen 82mm Variable ND (reg. 289.95) **Sale 237.00**
Tiffen 77mm Variable ND (reg. 239.95) **Sale 196.00**
Tiffen 67mm Variable ND (reg. \$199.95) **Sale 163.00**
Tiffen 58mm Variable ND (reg. \$163.95) **Sale 134.00**

NEW GenusTech – 77mm ND FADER

Genus provides one filter that generates 2-8 stops of neutral density depending on how it is rotated. - \$182.95

GenusTech 77mm Variable ND

Variable up to four stops.

Sale - \$126

(reg. 239.95) *Limited quantity*



Formatt Hitech

Formatt Hitech filters are made from the highest quality 1.5mm optical resin. Available in full, soft and hard graduation. It's never been a better time to buy with huge savings.

Formatt Hitech 10 STOP (3mm) 100mm

Sale. \$95.00* (reg. 169.00)

Formatt Hitech 6 STOP (3mm) 100mm

Sale. \$95.00* (reg. 169.00)

Formatt Hitech ND GRAD SOFT 100 x 150mm

Sale. \$135* (reg. 280.00)



Formatt Hitech Modular Filter Holder 3mm - Sale. \$60.95* (reg. 99.95)

Formatt Hitech Adaptor Rings - Sale. \$20.95* (reg. 30.00)

Limited quantity

EXPODISC 77mm Neutral

Get accurate color in difficult lighting with the patented ExpoDisc, the fast and easy digital white balance filter. Spend more time shooting and less time on workflow. Simply read and set white balance with The ExpoDisc in place before shooting and you'll reduce or eliminate the need for post-capture adjustments.



Sale 87.95 - Save 12% (reg. \$99.95)

ROGUE Flash

Rogue XL Pro Lighting

In studio or on location, the Rogue XL Pro Lighting Kit gives photographers using speedlights more creative lighting control.

The XL Pro FlashBender Reflector allows you to control directional light by bouncing, curving and reflecting the light where you want it. The Strip Box Attachment can be used in combination with the XL Pro FlashBender for greater edge lighting control.



All 4 pieces are sold together in a single kit: XL Pro FlashBender White Reflector, Strip Box Diffuser Attachment, Soft Box Diffuser Attachment and Silver/Black Reflector Attachment

Sale. \$95.95 (reg. 119.95)

ROGUE Flash Modifiers 12% OFF

Rogue Flash Benders - Unique positionable light modifiers for shoe mount flash systems.

Small - Sale 33.40 / (reg. 37.95)

Large - Sale 37.80 (reg. 42.95)

Rogue Diffusion Panel - The design produces an even light across its surface that softens light that is bounced off a Rogue FlashBender.

Reflector - Sale 17.55 (reg. 19.95)



Rogue 3-IN-1 Honeycomb Grid - Sale 42.19 (reg. 47.95)

Rogue Gel Kits offer a choice of 20 dynamic colours and correction filters to help create dramatic and artistic lighting in your images. Each Kit includes 14 colours effects gels, 5 colour correction gels and 1 diffusion gel universal filter. **Sale 26.36** (reg. 29.95)

Sunbounce reflectors 20% off - Show Special

Sunbounce reflectors are best-in-class photographic reflectors for photography and motion picture. They are rigid, sturdy and collapse down to easily transportable sizes. The quality of materials and range of sizes make this an outstanding product that will last for years.



Camera Triggers

NEW! Trigger Smart

A unique and affordable motion capture system to trigger your camera using light, sound and motion!

The TriggerSmart is designed to trigger a camera using various sensors that detect different types of input including sound, light intensity changes, infra-red beam breaking and movement.



Trigger Smart Kit - Sale: 331.88 (reg. 369.00)

Trigger Smart Wildlife kit - Sale: 232.87 (reg. 299.00)

The Phottix Aion™ Wireless Timer and Shutter Release

This wireless/wired timer and shutter release offers photographers an amazing number of triggering options, including auto-bracketing for HDR.

- Timer and Long Exposure Functions
- Shutter Release Functions
- Wired or wireless operations
- 60m range

Show specials on Phottix Aion sets for Canon and Nikon
(Sony and Olympus are available as special order.)

The Wireless Phottix Aion - Sale 84.95 (reg 98.95)

Wired Phottix TR-90 - Sale 50.95 (reg 59.95)



Camera Bags

All Think Tank is 12% OFF

Professional solutions designed by pro photographers to protect your investment - rolling bags, camera bags, belts and cases. With several rolling bags to choose from, take the gear you need, where you need to go, without breaking your back in the process.

There are many styles to choose from that incorporate advanced security features and fit within specific sizes to meet domestic or international travel. **Airport International V2.0** holds a surprising amount of gear - a complete kit for most photographers. Pictured are two pro-sized DSLR's, two speed lights, 70-200mm, 16-35mm, 17-24mm, 35mm lenses, plus a Jack-rabbit and batteries

Sale \$380.17 (reg. 431.95)



Kata Bags

Kata develops and produces carrying bags used by defense agencies, hi-tech industries and photographers - both photo and video. Their products include carrying systems designed for heavy equipment, lightweight protective carrying systems for sensitive equipment, bags and accessories for still and video cameras, and solutions for shooting in rainy weather.

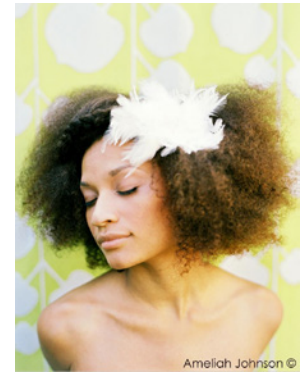


Come by the booth and see a selection of clearance and demo bags we have in stock. Many of these are "one only" and are priced to move.

45% off all in stock 'drop it Modern' backdrops!

You must be at either Fusion 2013, CIC or the Canada Photo Convention to take advantage of these prices. There is very limited stock so come by the **Beau Photo booth** early to snap up this deal.

Drop it modern Backdrops are unique and fun, and are a break away from the ordinary backdrop. They are made with the highest quality materials and should last for a very long time. Great for photo booths, weddings and portraits - both people and discerning pets.



Travelling by Post

Meghan • Shipping/Receiving

We ship across Canada!

We know that not everyone is able to come by Beau in person and we don't want anyone to feel left out. That's why we have a toll free number you can reach us at to ask advice and place orders. We will ship your items to you, usually the same day, and you will have your new doodad in no time!

Meet our new shipper. As our new shipper/receiver, Meghan loves getting to travel the countryside through what's coming and going at Beau. Growing up on a working farm, Meghan fell in love with animals and photography. She's also an artist who likes to take her photos beyond a print, turning them into various forms of jewelry & silk screened images.



The Magical Beauty of Wet Collodion, Understanding the Process

Kathy K.



[Two Women]
Tintype, c. 1870
From the collection of the
Metropolitan Museum

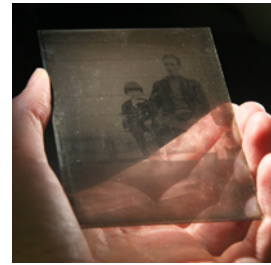
The Wet Collodion process has become an often heard term in the last few years, but what is it really? Ian Ruhter, the keynote speaker for the Fusion 2013 symposium and one of the Monday evening speakers for the Canadian Imaging Conference, uses this historic process to create beautiful images on metal plates. It is a very hands on process with many variables, making it challenging, but the quality of the final product makes it worthwhile. I will try to explain the process so that you can have a sense of what goes into the making of each plate. It certainly isn't digital!

In the 1850s, photography was only about 20 years old, and the Daguerreotype was the popular medium of the day. For the most part, photography was an activity reserved for the middle class and well-to-do because the technique was difficult and expensive. In 1851, Frederic Scott Archer developed the wet collodion process, dramatically changing the medium of photography.

The wet collodion process is so named because the image is exposed while the plate is still wet, making it necessary to have the darkroom always close at hand. Travelling photographers equipped horse drawn darkroom wagons just for this purpose. Wet collodion refers to the medium that the light sensitive silver is carried in, comparable to gelatin in modern films. It was coated on both glass and blackened metal plates, creating both positives and negatives. Images produced using the process can be called many different things depending on the support, including tintypes (positives on metal), ambrotypes (positives on glass), ferrotypes, and melainotypes (both positives on metal). It is important to understand that tintypes and ambrotypes are not prints, but unique originals. When viewing a tintype, it is the very same plate that was exposed in the camera. It is actually a negative that you see, the metallic silver particles suspended in the collodion viewed against a black background cause the image to appear positive. This also means that tintypes are usually reversed left to right, an effect which is quite noticeable if there is text in the image unless the photographer has created reversed text to photograph. You can experiment with



"The photographic van with Sparling on the box"
Roger Fenton, Salted paper print [1855]
From the collection of the Library of Congress



A negative that appears positive
against a black background

this effect by laying a thin, underexposed black and white negative against black paper and viewing it in bright light.

To create a tintype, the black metal plate is first coated with the prepared collodion (a sticky substance that in the 1850s had recently been created for use as a wound dressing) and then dipped in a solution of silver nitrate to make it light sensitive. The plate is then loaded in the film holder and whisked to the camera that has been already set up and focused on the subject. The exposure is made and then the plate is removed from the holder and developed immediately. It is fixed and washed and the final image is ready. A plate can be poured, sensitized, exposed and a finished positive image produced in under 10 minutes, and Polaroid probably thought they were the inventors of instant images!

The process that Archer discovered in 1851 was to coat collodion on glass plates to create very sharp negatives, enabling photographers to produce many high quality positives of the same image. This was a big step forward in photography since the Daguerreotype was not reproduceable, and the paper negative process invented by William Henry Fox Talbot was slow, and the prints not as sharp (though still a brilliant discovery for his time, Talbot is considered by many as the inventor of the modern photographic process). Because Archer was a generous sort of man, he didn't place any restrictions on the use of his process so other photographers were able to modify his formulas and produce something new. It was discovered that if Archer's formula was used to coat blackened metal plates rather than glass, a positive image would result that was more durable than the glass plates and eliminated the need to make a print from a negative. In 1856, in the United Kingdom and in the United States, the tintype was patented and an 'instant', affordable photographic process was born. The low cost of the tintype allowed the working classes to now have their portraits done. As well, the tintype was much more light sensitive than earlier photographic processes, and with the shortened exposure time that ranged from one second to ten seconds and up, the subjects could take more spontaneous poses and be creative. Tintypes were also widely used in the United States during the civil war with young soldiers having their portraits done before leaving home for the battlefield. In many cases, these images are the only thing their families had to remember their loved ones by.

Tintypes started losing their popularity later in the century when dry plates became more commercially available, though many street photographers in places such as Cuba and Argentina continued to use the process well into the 1950's and later. Today, tintypes are making a comeback as more and more people are learning the

process. One of the first to revive the almost lost art was John Coffey. In 1978, he decided to travel across the U.S. with his horse Brownie and his darkroom wagon. There really wasn't anyone else working with wetplates at the time and he had to learn on his own. He now teaches workshops at Camp Tintype on his farm in upstate New York. I was lucky enough to attend one in 2008 and it was an amazing experience. Camping on his farm, and getting up in the morning to learn a photo process from the 1850's was like an immersion into a different time. The husband and wife team of France Scully Osterman and Mark Osterman in Rochester, NY also give wet-plate workshops and have done a lot to bring back this wonderful historic process.

www.johncoffey.com • <http://www.collodion.org/>

Ian Ruhter in Vancouver -

Here are two great opportunities to see Ian talk about the process and his work.

For information and tickets for these events, go to -

www.beauphoto.com/fusion2013



Still from Ian Ruhter's video "Silver and Light" on Vimeo.

See more of Ian's videos and plates at - ianruhter.tumblr.com

"Silver and Light" Behind the Story Friday April 12th, 7-9pm

Ian is the keynote speaker for Fusion 2013, a DSLR Videography Symposium featuring five great speakers and a full day trade show. Ian's videos not only reveal the Silver and Light project, but tell much more about the thoughts and passion in the process while revealing many very personal human stories. It makes for compelling stories about the photographs shot with a process from the 1850's and documented on the latest digital SLR cameras. Ian and Lane will discuss the creative and production process they use and share some of their latest work.

"Using the World's Largest Camera" Monday April 15th, 7-9pm

Ian will be speaking at the Canadian Imaging Conference; the national Professional Photographers of Canada convention. Ian's work explores stories, people and places through the lens of the world's largest portable camera, and records life using the wet plate process from the 1850's. Ian will discuss his Silver and Light project, the risks he took, his inspiration, passion and creative process and what it feels like to follow a dream and see it succeed. The project tells many stories both in print (metal plates) and in videos that offer compelling insight into peoples' lives, fears and successes.

Be Creative with the Holga Camera

Nicole L.D. • Film Department

Part of the charm of using a Holga camera is its unpredictability. The cheap plastic construction often causes light leaks, vignetting, slight edge blur (chromatic aberration) and uneven spacing. The Holga's simple controls, and light-weight body make it hassle free to use and carry around on most adventures and it's low cost makes it less of a liability if you find yourself caught out in a sand or rain storm...



The 120 Holga camera first appeared in Hong Kong / China in 1982. Back then, black and white 120 film was the most widely available film in mainland China, but medium format photography was fairly expensive. The Holga was intended to provide an inexpensive mass-market camera for students and working-class Chinese in order to record family portraits and everyday events. Later, 120 film made way for 35mm film which took over in popularity and convenience. 35mm film used more compact cameras, causing manufacturers of the Holga to search outside China for new markets. This started the Holga, plastic camera revolution.

The basic Holga has two apertures - F8 for cloudy weather and F11 for sunny days. There are two shutter speeds, an N (Normal) setting of 1/125 or a B setting which is bulb. Cable releases can be used with the bulb setting.

Now, thirty-one years later, a variety of different Holgas are available, including 35mm format, a stereo Holga and pinhole Holgas to name a few. They are available with or without flash, or with a built in colour flash! There are quite a few Holga accessories - a selection of interchangeable lenses, film size masks, coloured filter sets, split image filters, cable releases, flashes and more. With all of these options there are infinite creative possibilities.

The Holga has an uncoupled film advance and shutter; therefore it allows you to do as many exposures as you like in one spot, or advance the film as much as you'd like, in some cases creating a sweet continuous panoramic with overlapping frames.

One can also customize their Holga by creating their own personal modifications. A mask can be created which sits inside the Holga on the film plane and projects its unique edges onto the film. Use paper or cardboard (approx 8x7cm), fold it down to 6x6x7cm, rip or cut out the center, and then tape the whole thing into the back where the film moves across. You can use it instead of the regular 6x6 plastic mask,

though if your Holga has batteries you made need to tape them in to secure them. You could also try photocopying a drawing, design or message onto transparent paper. Cut out enough of the transparent paper to cover the plastic mask and then stick it down. Put your mask into the back of your Holga. Set the "film counter window arrow" to 16 so your shots will overlap (if your design is a repeating pattern), and if you carefully line everything up it will look like a good panorama. The neatest idea I've seen so far are photos where a sheet of music has been used on the transparent paper. For more fun I even painted the outside of my Holga to give its stock black body a bit more pizzazz! Use paint, nail polish or even glue fuzzy or sparkly bits to it!



Holga camera customised by Nicole L.D.



Masks on film plane leave patterns on the final image. Patterns should be placed upside-down in order to appear correctly in the image.

Holga Sale!

Holga 120N

- \$26.95 (was \$31.50)

Holga 120FN (with flash)

- \$42.75 (was \$47.50)

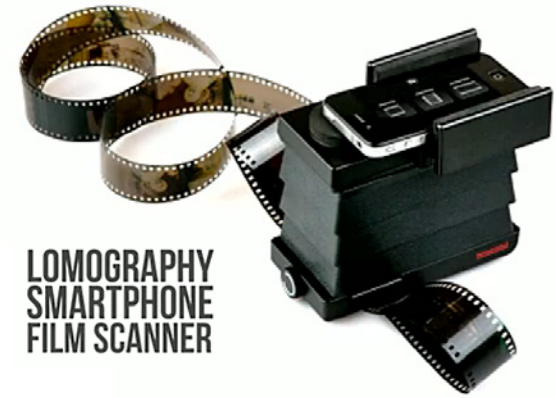
Holga 35mm

- \$39.95 (was \$50.50)



New from Lomography - Smartphone Film Scanner

The fastest, most convenient, light-weight way to view all your 35mm film, unmounted positives or negatives! You can use either your mobile phone camera app, or use the camera in combination with the Lomography app. With the Lomo app you have more options: scan and stitch your Spinner, Sprocket Rocket panos and Lomokino half frames, or keep it simple and just scan your regular 35mm frames. Whether its brand new film or some you found in your parents basement, this is an easy, inexpensive way to view and save them as images that can be shared amongst family and friends. The quality at which they end up depends on the capability of your smartphone.



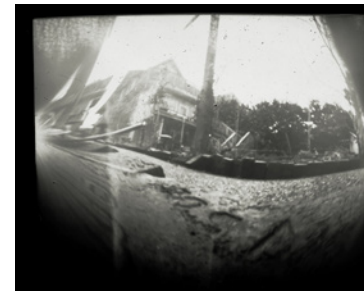
Lomography Smartphone Scanner - only \$68.95

Celebrate Worldwide Pinhole Photography Day!

Sunday April 28th is Worldwide Pinhole Photography day. Join thousands of other pinhole photographers and take some pinhole photographs. You can then post them on the WPPD website to share with other photographers.

All pinhole cameras, body caps and accessories are 10% off.

Get out and make some pinhole images!



'In the Backyard' Pinhole photograph from a 120 film canister.



Body caps are available for Canon and Nikon. Contax, Pentax and others available by special order.

Worldwide Pinhole Photography Day website - www.pinholeday.org

Lensbaby - The coolest little lens around!

Lensbabies are lenses that mount directly onto your SLR. Each Lensbaby lens comes with an optic installed that can be easily removed and replaced with any of their seven other optics, giving different effects. Lensbabies let you bend the light to choose your point of focus while blurring the rest of the image. Try them out at the Beau Photo booth.

Lensbaby Composer sale.

Limited stock Nikon and Canon mounts only!

Beau Photo blowout price \$179.95 (suggested retail \$269.95)

Show Special - All other Lensbabies 10% off.



COMPOSER®



MUSE®



COMPOSER® PRO

Presentation Products – The Finishing Touch

Simon B. • **Albums**

It seems these days just about anyone can call themselves a “photographer”. However, not everyone realizes how important presentation is. A simple cardboard folder can make you stand out from the rest of the crowd, even more so if you emboss your name on it. Are you giving the clients images on a CD? How about a CD folder with your logo on it? A little 2x3 wallet album is the perfect size to put your business card in as the last image, chances are good that the little wallet book will get shown around to many friends and family. Every time the CD goes into the computer or DVD player for viewing, it's your logo they see on the sleeve. The photo in the folder can sit as is on a desk or mantle. These are inexpensive ways to get your name out on your finished product. From there you can bump it up a notch and look at padded folios and leather dvd holders. Go even bigger and get a matted or custom album. Ask us about the many different options available.

We stock (and special order) a wide variety of presentation products and if you only need to dress up a few photos, don't worry, we have no minimum purchase for stock items.

We carry a wide selection of folders in many styles and sizes by **AGT Photomount**. They are made of quality materials and are manufactured in Canada. Regular stock products include - Vancouver Folders, Vancouver Easels, CD folders, Vision Thank you cards and more.

TAP Packaging, out of the U.S. is the manufacturer of a wide variety of folders, folios and albums. We stock a broad selection of their product and will gladly special order anything from their catalogue.



Come by the Beau Photo booth to see samples or call us for a catalogue and pricing information.

Renaissance Albums 2013

Renaissance Albums creates beautiful hand crafted albums that will make your clients special day look just perfect. Beau Photo is the official Canadian distributor for Renaissance Albums, so call or come by the booth or the store to look at sample albums and discuss your needs.

CUSTOM COLLECTION //

CUSTOMIZED OPTIONS (PRINT + BIND + DESIGN SERVICES)

OPTION A - BIND ONLY

Design your layout and have your photos printed to the album specifications. Renaissance will coat, mount and bind your album.

OPTION B – PRINT + BIND

Design your layout and send us the colour corrected print ready files. Renaissance will print, mount and bind your album.

OPTION C – DESIGN SERVICE

Send your colour corrected image files to be designed by Renaissance. Renaissance will custom design, print, coat, mount and bind your album.

OPTION M – Mix and Match (Stock Products)

This option allows you to customize your stock product giving you the freedom to change page amounts and cover options.

// FLUSH BOOKS



SOHO BOOK

A contemporary coffee table design for showcasing full panoramic prints. Unique and unrivaled in presentation.

Options Available: A,B,C

For more information refer to Price Guide 2013 pages 08-09



FINE ART ALBUM

A traditional flush-mounted album design for individual page-sized prints. Prints are mounted on a black page with an ultra thin break in-between. Options Available: A,B,C

For more information refer to Price Guide 2013 pages 10-11



ESSEX BOOK

A fresh and innovative thin page book that is designed and crafted with seamless panoramic prints. Ideal for unobstructed presentations.

Options Available: B & C

For more information refer to Price Guide 2013 pages 12-13

// MATTED BOOKS



GALLERIA ALBUM

A handcrafted, reversible mat album featuring hand-trimmed images mounted within a flush matted page. Each image is set in a custom designed mat with a surrounding accent lining.

Options Available: A,B,C

For more information refer to Price Guide 2013 pages 14-15

STOCK COLLECTION //

Many Items are available and ready to ship from Vancouver, BC.

// SELF-MOUNT (FLUSH-LOOK BOOKS)



VENTURA

Each Ventura Album is beautifully crafted to display your most precious moments in a popular flush-mounted look

In-stock at BEAU Photo.
See samples at our booth

Large selection of album sizes and page amounts available. For more information refer to Price Guide 2013 page 22



ROMA BOOK

The Roma Book is a contemporary self-mount album that features full-page repositionable adhesive.

In-stock at BEAU Photo.
See samples at our booth

Large selection of album sizes and page amounts available. For more information refer to Price Guide 2013 page 23.

// MATTED BOOKS + FOLIOS



AMBIANCE BOOK

A matted album featuring a sophisticated and contemporary look with clean lines. Ambiance mats come with linen texture and self-adhesive on the back.

In-stock at BEAU Photo.
See samples at our booth

Large selection of album sizes and page amounts available. Option M available. For more information refer to Price Guide 2013 pages 20-21.



LIBRARY ALBUM

Experience the sophistication and timeless quality of Renaissance's most popular album line. The Library Album is an elegant book that features durable bound pages with beautifully gilded edges.

In-stock at BEAU Photo.
See samples at our booth

Large selection of album sizes and page amounts available. Option M available. For more information refer to Price Guide 2013 pages 16-17.



MILANO ALBUM

Revel in the ultimate marriage of elegance and versatility. Milano Album offers the refined style of a set capacity book with the flexibility and convenience of removable pages.

In-stock at BEAU Photo.

Option M available. For more information refer to Price Guide 2013 page 20-21.



SEVILLE ALBUM

Whether used as a companion album, a portrait book or a high-end proofing book, Renaissance Euro Ring Seville Album is an ideal choice for any special occasion.

In-stock at BEAU Photo.

For more information refer to Price Guide 2013 page 25.



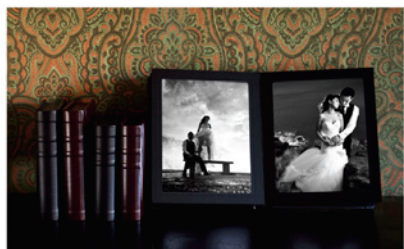
BE BOOK

The BE Book is an incredibly versatile album – perfect as a Photobooth Book or as a Guest Sign-In Book.

In-stock at BEAU Photo.
See samples at our booth

For more information refer to
Price Guide 2013 page 25.

// MATLESS BOOKS



THE PARK ALBUM

Clean features and a polished presentation define this album. The Park album offers a high-end blend of ease and beauty. Full sized images are framed into a luxurious presentation.

In-stock at BEAU Photo.

For more information refer to
Price Guide 2013 page 24.

ELAN ALBUM

The Elan book is now available in a bound book style including upscale Elan leather. Elan books are the perfect companion or portrait album.

In-stock at BEAU Photo.

For more information refer to
Price Guide 2013 page 24.



DIGITAL STOCK PRODUCT //



CD CASE

Deluxe CD case with leather overlapping cover, featuring a 4x5 and 3x3 cameos. For more information refer to Price Guide 2013 page 25



4 x 6 PROOF BOX

Available in black stitched top or capiz shell top. Holds up to 500 4x6 prints with dividers.



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SOHO BOOK - FINE ART - ESSEX BOOK
 GALLERIA ALBUM - GALLERIA FOLIO
 CUSTOM VENTURA - CUSTOM ROMA BOOK



Official Canadian Distributor

* Some restrictions apply.

PST PRIMER for BC Folks

(that's Provincial Sales Tax) BC politics – you have to love them! Or not.

Hard to believe that the HST is gone, especially since less than 3% of our clients who used to have PST numbers have updated us with their new ones. Why get a PST number? Well, if you sell taxable goods in the ordinary course of your business, you need to register to collect PST.

CLAIMING EXEMPTIONS

Pre HST, if you had a PST number you were exempt from PST when you bought goods for resale. This is still the case. The basic rule is that if the item you buy goes into the finished product you are selling to your client, it should be exempt. For example, the inkjet paper & ink that produces the photo and the folder that holds the photo which you ultimately sell to your client would all be free of PST. There used to be an industry bulletin for "Photographers" which had a more detailed listing as to which specific items were considered exempt. The kind & overworked woman from the tax office said that they are currently updating all the industry bulletins but wasn't able to give a time frame as to when the one for Photographers would be out. (They have 30 done and 70 or so more to go.)

Photographers are also considered "manufacturers" and as such, you may be able to use the "certificate of exemption production machinery and equipment" form. That means camera bodies, lenses, printers and various other gear that goes into the production of your tangible finished item are PST exempt. This is still valid BUT, what you think qualifies and what they think does may not be the same. Also, please check online as to whether or not you qualify based on your yearly sales. Please keep the following in mind if you're not sure "It is the purchaser's responsibility to ensure they qualify for the exemption. If the purchaser completes an exemption certificate but they don't qualify for the exemption, the purchaser is responsible for paying the PST." For us not to charge you PST we must have your PST number or, if you don't have one, a completed PST exemption certificate. Otherwise, we have to charge and collect PST.

We will be using our monthly newsletter to update the information on the PST and how it applies to photographers. We are also working to compile a detailed list in writing from the government as to which items are taxable and which are exempt. Finally, we will be checking into the possibility of having a PST seminar specific to the photographic industry. If you are interested or have any questions, please email me at admin@beauphoto.com.

In the meantime, here's some FAQs and answers from the government website.

Frequently Asked Questions...

Can I use my old PST registration number?

No. You will need to apply for a new PST registration number.

Do businesses need to register for the PST if they are already doing business in B.C. and are already registered for the HST?

Yes. Businesses will need to apply for a new PST registration number.

Will my federal HST number automatically become my GST number, or do I need to apply for a new GST number?

The Canada Revenue Agency (CRA), not the Province of B.C., is responsible for federal GST/HST registration numbers.

Will businesses need to show PST separately on bills, invoices or receipts they issue?

Yes. As with the previous PST, where a bill, invoice, receipt or similar document is issued by a person required to charge PST on a taxable sale or lease, the PST must be shown separately.

If you issue a bill, invoice or receipt to a customer, you must record their registration number on the bill, invoice or receipt to show why you did not collect tax. Alternatively, you may record your customer's PST number on a written agreement that you have entered into related to that sale.

Detailed information on the exemptions and the specific documentation requirements for businesses to provide exemptions will be available in the near future.

Are out-of-province businesses that deliver goods into B.C. required to collect and remit PST?

Out-of-province businesses that are required to be registered to collect and remit PST (collectors) will be required to collect and remit PST on taxable goods they cause to be delivered into B.C.

Tired of reading about PST?

Why not pick up a magazine or book instead?

We have some great photographic ones.

Plus, they're PST exempt....

:)

**The best part about the convention, and the thing
I really need to remember is...**



Photo © Jason Kazuta. Photo taken with a Canon 1D Mk IV and a 500mm f4L IS lens.



Photo © Kathy Kinakin. Photo taken with Impossible film in a Spectra camera.



Photo © Nicole Langdon-Davies
Taken with a Lomo Sprocket Rocket



Photo © Mike Mander. Taken with a Nikon D800