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Mike sees the light and reviews the NiSi Natural Night Filter.

BEAU
PHOTO

Beau Newsletter - June 2017

Beau on the Road • Hasselblad Survey • NiSi Natural Night Filter Review • Fujinon XF 50mm f2R WR Review • Nikon Sale Extended • A Parka for your Camera • Classic Expired Film for Sale • Fujifilm X-T20 Now In Rentals • New BML Wrist Straps • Sale on Heat Press Board • more...

BEAU ON THE ROAD

CAROL P.

The first week of May brought us to Ontario for a couple of conferences where we not only got to meet some wonderful people, but we also were able to present awards to amazingly talented photographers.

First up, the **Professional Photographers of Canada conference in Ottawa** and the Conceptual Illustration Award. This award is given to an image that illustrates a story, theme or subject by using elements of the original image and adding your creative interpretation. It was great to present the award this year to the always creative Brad Kelly. Brad won our award with his playful image of cats casing out a fish delivery truck.

When Good Kittens Turn Bad © Brad Kelly



The following weekend brought us to Toronto for the **News Photographers of Canada POY awards**. As an added bonus, the trade show for this event was held in the Hockey Hall of Fame which was amazing. It's not often you get to hang out with and touch the Stanley Cup while working a trade show.

The following evening we presented our First Place, Portrait/Personality - 2016 National Pictures of the Year award to Zachary Prong for his stirring image of a child in Afghanistan. Zachary's photo also won Photograph of the Year. You can see more of the winners from the event at <https://npac.ca/2017/05/2016-national-pictures-of-the-year-winners>



Khan Mohammed, a young boy who fled the fighting in Sangin, Helmand Province, shortly after his father was killed in January 2016 during fighting between the Taliban and government forces, is now living in an IDP camp on the outskirts of Kabul. Afghan forces, backed by Western fighter planes and special forces had been struggling to repel a Taliban siege in Sangin for weeks. (Zachary Prong)

DIGITAL

MIKE M.

Hasselblad Survey

Hasselblad would like feedback and opinions from their customers! They would like to know how their end users feel about the brand and how they see Hasselblad when compared to other camera companies. It is an anonymous and easy multiple choice survey, so no writing is required. Survey link is here:

https://www.research.net/r/hbsurvey_crm

Also, the **Hasselblad Masters Competition for 2018 is now open for entries** here: <http://www.hasselblad.com/us/inspiration/masters/masters-2018>

NiSi Natural Night Filter (Light Pollution Filter)

A very cool filter that I recently purchased, and briefly mentioned in our last newsletter, is the NiSi Natural Night Filter, which I will refer to as the NiSi NNF for now. We now have these filters in stock at Beau, as well as NiSi's own filter holder system. Pricing is as follows...

NiSi 100mm System Filter Holder Kit (v5) - \$179

NiSi 100mm x100mm Natural Night Filter - \$249

NiSi's filter holder is a very nicely machined and packaged system that is a bargain when you consider the accessories it includes. The basic filter holder has room for three 100mm slide-in glass filters and it has a mechanism for attaching an 86mm slim multi-coated circular polarizer. The polarizing filter is actually included in the price and when mounted, there are small thumbwheels that let you rotate the polarizer independently of the main holder, very useful if you are using the polarizer in conjunction with, for example, a 100mm graduated ND. In addition, the kit also includes four adapter rings so the holder system can be attached to lenses with 67mm, 72mm, 77mm and 82mm threads. Lastly, the kit comes with a nicely fitted, hard leatherette case that has a magnetic closure, which has room for the holder

with up to three filters mounted, the CPL filter and the four adapter rings. To get all those accessories with competing systems would generally require spending hundreds of dollars more, so the NiSi is quite a bargain!

I have found the precision of machining and the anodization quality of the kit to be top notch, and the carry case is nicely done too. With the NiSi holders, the glass filters are held in place with slight edge pressure, rather than pressure along the surface of the filter near the edges. The benefit of that is that if there are different thicknesses of glass filter, they should all be held with consistent tightness, and since nothing at all is touching the surface of the glass, you don't have to worry about abrasion of the filter's surface along the edges. In addition, this lower profile design may allow for slightly greater field-of-view with the 100mm square filters, if using wide angle lenses. Keep in mind that I am a total novice when it comes to drop-in filter holder systems, and I'm not sure if any of these seeming advantages are actually significant in real-world use?

One minor drawback is that I believe the filters may be slightly harder to line-up and slide in than, for example, with a Lee holder system. The attachment point where the holder attaches to the adapter ring that screws onto your lens, is one other source of caution. While the machining is precise and the parts fit perfectly, the relatively tight fit means that it is a bit fiddly to attach and detach the holder from the adapter rings at times, especially when mounted on your lens. A more sloppy connection point might actually be easier to use. It might have been harder for me though, since I have only been using the system in the dark! Still, I quickly got used to those quirks and can't complain too much, especially with its modest price. Note that the NiSi holder should work with any other brand of 100mm drop-in filter, and of course the NiSi 100mm filters should just as easily work with any other 100mm filter holder system that you might already own.

Which brings me to the NiSi NNF, which is pretty much only useful in the dark too of course! As mentioned before, this filter will selectively block only certain wavelengths

of light, mainly those produced by sodium-vapour lights, mercury-vapour lights and a few other low-CRI light sources. The main effect of this, is to significantly reduce the nasty orange glow that will often deteriorate nighttime cityscape photos, as well as reduce light pollution that muddies up shots of the night sky when there are nearby cities. I still haven't been able to get out and test the filter with night-sky shots (star trails or tracked time exposures), but I have found it extremely helpful in improving the look of my night shots taken in cities. The filter effectively lifts the fog of orange glow and lets all the subtle variations in colour of other light sources shine through.

While a combination of custom white-balance and selective colour adjustments in Lightroom or Photoshop can significantly improve unfiltered shots, you still lose a lot of subtlety. For example, while you can dial back the saturation of orange in Lightroom, that affects a very broad frequency band and is nowhere near as selective as the NiSi NNF. Dialing back oranges in Lightroom means that anything that has an orange or near orange colour will be affected, whereas the NiSi NNF can filter out the orange light from sodium-vapour lights, but leave other, slightly differently hued oranges mostly intact. I have several examples of photos where the orange glow has been cut, but you can see some other areas of the image that are still showing orange light in spots. You can be more selective in Photoshop, but then you may need to be careful of "edge effects" or hard transitions, if an orange you are dialing back happens to blend with a slightly different orange. I have not noticed any NiSi NNF transition issues in any shots so far; they all look smooth and natural.

I have done a lot of nighttime cityscapes over the years and so have lots of experience adjusting photos to make them look good, but my reaction after my first comparison shots with and without the NiSi NNF was simply... WOW! I was blown away by how easy it was to capture a near-perfect shot, straight out of camera, without needing to do any selective colour manipulation in Lightroom. The only thing I generally did that affected the colour of a NiSi NNF filtered

shot, was a minor tweak off of daytime white-balance. The NiSi NNF has a slight blue cast, which helps correct incandescent light sources towards daylight too, but shots done on daylight (sunny day) white balance still look a bit too warm for my liking.



Without NiSi Filter



With NiSi NNF

Following is a link to a gallery of image pairs, each photo taken with and without the NiSi NNF, and each image pair processed the same way in Lightroom. I think most would agree that the NiSi NNF version is far more pleasing! Gallery: <http://mikemander.blogspot.ca/2017/05/nisi-natural-night-filter-tests-review.html>

The NiSi NNF is multicoated and I have not seen any flare caused by the filter itself from bright light sources in the frame. I did have a slight softness issue when using



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Without NiSi Filter



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With NiSi NNF

my longer telephoto zoom, at 200+ mm, but for now I am attributing that to a dim light, nighttime focus error on my part. I cannot really see why a tele lens should be affected more than a very sharp wide angle prime, and all the shots with my wide lenses were tack sharp with zero loss of resolution when comparing the filtered to the unfiltered shots. I will have to do some more careful testing to see if the telephoto issue happens again, so I may report back with an update in a future installment.

The NiSi filter certainly isn't cheap, but its currently unique ability to selectively filter light is compelling if you do a lot of night photography that could benefit. The only other similar filter that I'm aware of, costs more in USD than the NiSi does in CDN, so nearly 40% higher.

Update! I had said that I didn't have a chance to test the NiSi NNF for night sky shots, but an opportunity

presented itself, just in time to add on to my article.

I was out at Pitt Lake this last weekend, planning to do some tracked night shots. While the skies are relatively dark, being in Pitt Meadows means that there is still some pervasive sky-glow from Vancouver, Pitt Meadows and Maple Ridge. Not only did I get a chance to try the filter on some night sky shots, but as luck had it, I also had a chance to try it on a beautiful display of Northern Lights! Despite the north facing sky being the darkest direction you can face at Pitt Lake, it turns out that even for that, the NiSi NNF helped.

The aurora was predominantly green at first (the following was shot with the NiSi filter in place)...



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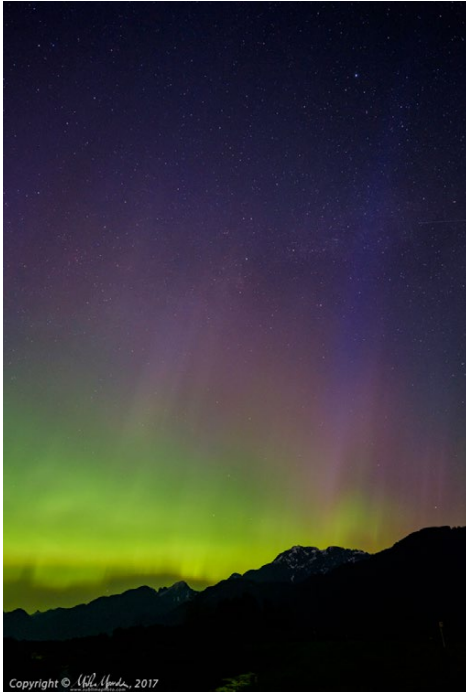
... and the NiSi filter didn't have too much effect, but later on the green faded and the camera captured all sorts of beautiful subtle shades of blues and purple, even though those colours were mostly invisible to the naked eye. The following is with the NiSi filter in place as well...



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Here is a side-by side comparison shot about 30 seconds apart, although with the dancing Auroral lights, the frames are actually different of course.

Here is a shot
with the NiSi
filter in place...

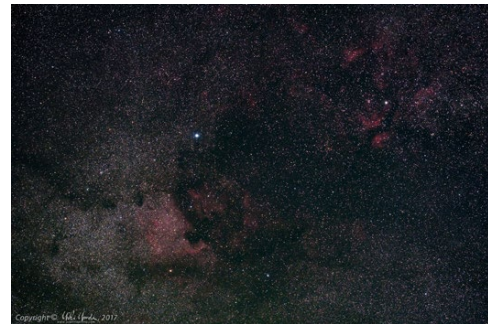


Here is one
without the filter.

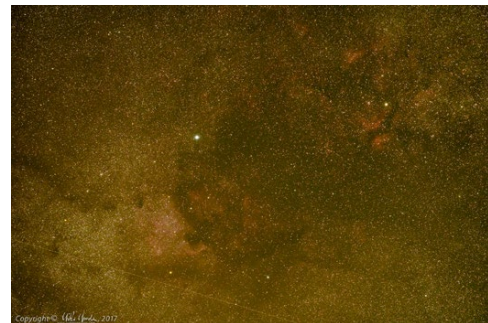


Notice that the subtle blues and purples pop a little more, although it may be a bit hard to see depending on your monitor calibration. I think that there is still enough sky-glow from city light-pollution that the glow partially obscures the really faint blues and purples. If I were under truly dark skies, away from any city, then I don't think the filter would have any benefit. You can also perhaps see the snow in the distant peaks has a bit of an orange glow on the second shot, which is not present on the first photo, and even the sky near the top of the frame has a faint glow from the light pollution, not being quite as black as the sky in the above shot.

Lastly, here is a dramatic comparison, where I used a tracking mount to do a 2 minute exposure with my 90mm f/2 Fujinon lens of the region in Cygnus that contains the "North America Nebula", which you can see near the bottom left of the frame, lying on its side, so to speak.



First the shot
with the filter...



Next, a shot
taken without
the filter and
processed the
same way in
Lightroom...

I did dramatically crank up the contrast and saturation to bring out the red colour in the nebulosity since, after all, my Fujifilm X-Pro2 is not a dedicated astro-camera. Since I had cranked things up, the non-filtered shot looks worse than normal. Had I known how effective the filter would be, I would have done a longer exposure to bring out more

detail in the nebulosity. Ah well, next time! So, the NiSi NNF filter has proven to be useful for something other than shots of the city as well.

Fujinon XF 50mm f/2R WR Quick Review

I recently picked up the new 50mm lens for my X-Pro2 and have now shot with it a few times. It has turned out to be superbly sharp... although I'd say from f/2.2 onwards. Wide open at f/2, it is ever so slightly soft but even a third stop down solves this. It has a slight bit of native pincushion distortion, but only very slight. That, of course, is taken care of automatically by many raw converters and in-camera JPEGs are fully corrected. I can see no loss in image quality from the slight bit of distortion correction that's needed and objects within the plane of focus are sharp right out to the extreme corners.

The bokeh is very nice and smooth on the new 50mm, and I'd say it's even a little more pleasing to me than from either of the two 56mm f/1.2 lenses. However, being an f/2 lens (and needing to be at f/2.2 for truly sharp results at the plane of focus) it won't give you quite the same amount of background blur as either 56mm f/1.2, but the blur that you can get is very smooth and free of halos or nervousness usually. So, if you are looking for tack sharp results with the shallowest possible depth-of-field, then the 56mm lenses should still be high on your list, but as a small, light, weather-sealed and fast focusing prime, the little 50mm is extremely compelling.



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Mechanically, it is a wonderful feeling lens, just as nice as the 23mm f/2 and 35mm f/2. The aperture ring has firm and precise detents, with tighter detents at the full-stop positions. The focus ring is smooth and even the lens hood is nicely done. The 75mm equivalent focal length is actually interesting to me, and while I first thought I might not end up using it that much, I've found it to be the perfect in-between lens, with the 35mm f/2 on the wider side and the 90mm f/2 on the tele end. It even behaves well with extension tubes and can take convincing macro shots.

The lens has been popular since we started receiving stock and currently the black ones are on backorder. The silver version is in stock, and pricing for either is \$599. By the time you read this, we'll hopefully have the black ones in stock again too.

Here are two image galleries where all the photos were taken with the new 50mm f/2. Note that despite some of the closeup shots, I did not need to use extension tubes on any of them...

http://www.sublimephoto.com/exhibit/2017/0428-spring_has_sprung/

http://www.sublimephoto.com/exhibit/2017/0520-UBC_Bot_50mm/

NIKON SALE – Extended & Improved!

Nikon has extended their sale pricing for many items right through until **July 6th** now, and while they've deleted a few lenses, they've added a number of pro lenses too! Here is a list of the more interesting items that are on sale for June...

D7200 Body - \$1,179 (save \$70)

D7200 Kit w/18-140 VR - \$1,549 (save \$180)

D500 Body - \$2,449 (save \$250)

D750 Body - \$2,199 (save \$250)

D750 Kit w/24-120 VR - \$2,899 (save \$250)

D810 Body - \$3,399 (save \$300)

AF-S FX 14-24mm f/2.8G - \$2,099 (save \$270)

PRICES EFFECTIVE JUNE 2, 2017 TO JULY 6, 2017



Spring

SALES EVENT



Save on select Nikon bodies and lenses this Spring!
Check out the details on great rebates in this newsletter.

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July 21-23, 2017

A WEEKEND AT THE RACES

Visual storytelling, action photography, workflow and editing all in one workshop

John Lehmann In Partnership with Nikon Canada

lehmann.ca

<http://lehmann.ca/a-weekend-at-the-races/>

AF-S FX 24-70mm f/2.8G - \$1,949 (save \$300)

AF-S FX 70-200mm f/2.8E FL VR - \$3,199 (save \$400)

AF-S FX 300mm f/4E PF VR - \$2,299 (save \$300)

There are also a few tied lens specials on lenses like the DX 18-140mm and the 70-300mm, as well as a handful of other DX body and lens rebates, but the above are certainly the most interesting ones.

Learn to use your Nikon off-camera flash!

Thursday, June 29th 5:30-7pm at Beau Photo

We are very pleased to have Nikon Ambassador Craig Minielly sharing tips and tricks when it comes to using off camera flash. Craig Minielly, a Yousuf Karsh Award recipient and Nikon Ambassador is an internationally accomplished photographer, and not just to one style. He has won

numerous awards in over 15 specialty fields and has been published worldwide for the last 30 years. With a passion for light styling and a flair for location opportunities, his image creations are a combination of diverse influences from the editorial world he started in, the commercial world he thrived in, and the portrait world he has always been a part of.

Newish Nikon rep Jay Gough will also be here with the latest gear. Come by and say hello.

Please RSVP to info@beauphoto.com as space is limited.

Canon Sale!

Canon has also extended many (but not all) of their rebates, and like before, there are more than I can easily list here, so call for all the details. This time, they are running

until June 29th. Here are the more interesting sale prices...

IDX Mark II Body - \$7,799 (save \$200)
 5D Mark IV Body - \$4,399 (save \$100)
 5D Mark IV Kit w/24-105mm IS II - \$5,549 (save \$400)
 6D Body - \$1,699 (save \$300)
 7D Mark II Body w/W-EI - \$1,799 (save \$450)
 80D Body - \$1,349 (save \$250)
 80D Kit w/18-135 IS - \$1,699 (save \$700)

EF 24mm f/2.8 IS - \$709 (save \$100)
 EF 35mm f/2 IS - \$709 (save \$100)
 EF 35mm f/1.4L II - \$2,209 (save \$240)
 EF 40mm f/2.8 STM - \$179 (save \$110)
 EF 50mm f/1.8 STM - \$149 (save \$40)
 EF 50mm f/1.2L - \$1,699 (save \$260)
 EF 85mm f/1.2L II - \$2,469 (save \$230)
 EF 100mm f/2.8L IS Macro - \$979 (save \$230)
 EF 11-24mm f/4L - \$3,499 (save \$550)
 EF 16-35mm f/2.8L III - \$2,439 (save \$410)
 EF 16-35mm f/4L IS - \$1,149 (save \$330)
 EF 24-70mm f/4L IS - \$999 (save \$350)
 EF 24-70mm f/2.8L II - \$1,999 (save \$560)
 EF 70-200mm f/2.8L IS II - \$2,299 (save \$530)

FUJIFILM Firmware Updates & Sale

This month, as far as rebates go, there isn't all that much going on with Fujifilm. There are a few bundle deals however, and they are running from June 2nd to July 20th.

X-Pro2 Body with Instax Share SP-2 Printer - \$300 off!
X-T2 Body or Kit with VPB-XT2 Power Grip - \$350 off!

Also, the VPB-XT2 Power Grip, when bought on its own, is \$100 off.

In late May, Fujifilm announced a series of firmware updates for the X-Pro2, X-T2, X-T1 and X-T20. No huge ground-breaking improvements, but worth doing nonetheless. Head over to Fujifilm site for the details and to download...

http://www.fujifilm.com/support/digital_cameras/software/fw_table.html

There was also a small update for the GFX medium format body here... http://www.fujifilm.com/support/digital_cameras/software/gfx_fw_table.html

SONY Rebates and Announcement

As usual, Sony has a series of rotating rebates, some of which can change weekly, so if you are shopping for a Sony lens or body, definitely ask what the current rebates are!

In late mid-May, Sony announced two new ultra-wide-angle lenses for their full-frame E-mount, the Sony FE 12-24mm f/4G and the high end Sony FE 16-35mm f/2.8 G Master zoom, which will complete the trinity of f/2.8 G Master zooms. The 12-24mm is slated to become available at the very end of July and will be \$2,299, and the 16-35mm G Master will start shipping at the very end of August for \$2,999. I am looking forward to testing these out, once they become available as I am always a fan of quality ultra-wide lenses!



Sony FE 12-24mm f/4G

Sony FE 16-35mm f/2.8 G Master

Don't forget about our try before you buy program! Try something out that is available in our rental department before you decide to buy. If you love it and want to buy one within 30 days, you can receive up to two days of the rental cost as a credit toward the purchase. Ask us for more details and if restrictions apply.

PRO SALES

KEN S.

A Parka For Your Camera!



Beau Photo is now selling camera covers for the extreme cold. Designed and produced by a local company called At Frosted Lens. These camera "Parkas" are designed for outdoor photographers looking at protecting DSLRs and

lenses from wind, humidity, frost or cold, and saving battery life. Specifically designed for use with a tripod, the camera parka is ideal for landscape photography such as long exposures, time-lapse, night and astro-photography. Whether the dew point is an issue, or in foggy or cold weather, the Camera Parka protects camera equipment and extends battery life (compared to an unprotected camera).



Main features of the camera parka:

- Protection against humidity, moisture and frost
- Protection against wind chill
- Protection against cold
- Easy access to camera controls with long and wide side sleeves
- Quick access to camera LCD with a flap
- Magnets in the flap to secure it open or closed
- Easy manual focusing without removing the cover
- A pull string to secure the cover around the lens hood
- Pull strings on side sleeves to close tight when not in use
- Adjustable around tripod plate/head through opening and a Velcro strap
- A snap hook to tie the two side sleeves together
- Keep hands warm when changing settings
- Fits most DSLRs*

Two types of camera parka are available::

- Camera Parka Classic
- Camera Parka Pro

Both covers are made of high quality outdoor fabrics from Polartec®. The outer shell is water repellent, durable and blocks wind at 99%. It provides complete protection from wind, moisture and frost. The inner layer is a double fleece

providing insulation from cold to the camera and warmth to the hands of the photographer when changing settings.



The Camera Parka Pro has an extra layer of thermal fabric around the camera body. It helps keep the cold out and the heat in, when using chemical heat warmers for instance.

Both covers have a version for short lenses or fish eye lenses. Extra pull strings inside the covers are used to secure the front sleeve around short lenses.

At Frosted Lens Classic Parka \$129.99

At Frosted Lens Classic Parka (Fisheye) \$139.99

At Frosted Lens Pro Parka \$149.99

At Frosted Lens Pro Parka (Fisheye) \$159.99

New Light, TTL Transmitter and OCF Modifiers from Profoto

If you have not heard yet, Profoto has made a few announcements recently. First and foremost, Profoto has significantly improved the B1. The Profoto B1 became the benchmark for the on-location flash. Now, the benchmark is about to be set again with the launch of the Profoto B1X.



More than an update, this is a significant replacement with improvements in three important areas; power, power and power. The B1X features a new LED modelling light which adds 80% more light output. The new battery pack holds an impressive 50% more energy with no extra size or weight. And last but not least, the High Speed Sync power range is extended to the same range as in normal flash mode - 9 full f-stops.

Two new OCF Reflectors from Profoto

The news of the B1X might eclipse the announcement of two new OCF reflectors, but I think the launch of these new reflectors is fantastic! Not only will they help the photographers who will purchase the new B1X, but all

Profoto B1 and B2 owners will benefit from these new reflectors. They are compact in size yet add lots of punch and direction to overpower the sun.

Profoto OCF Magnum Reflector

The new OCF Magnum

Reflector is almost 1/2 the size and a 1/3rd weight of the standard Magnum reflector; this makes it ideal for shooting on-location. The OCF Magnum Reflector is so portable it even fits into the B1/B1X case while mounted on the head making it a handy timesaver when packing up. It more than doubles the effective light output at the two meter range, making it perfect for throwing light over long distances without being overpowered by natural light. It also offers a wide beam angle adjustment range that extends light shaping opportunities further.



Specifications:

Diameter: 210mm (8.27 in)

Depth 150mm (5.91 in)

Weight: 250g (8.82 oz)

Profoto OCF Magnum reflector 100793 - \$250.00

OCF Zoom Reflector

The new OCF Zoom Reflector is also compact and lightweight, and ideal for shooting on-location. This compact design allows the new OCF Zoom Reflector to be packed up in the B1 case while mounted on to the B1/ B1X head. It also offers a wide beam angle adjustment range that extends light shaping opportunities further.

Specifications:

Diameter: 150mm (5.91 in)

Depth 140mm (5.51 in)

Weight: 195g (6.88 oz)

Profoto OCF Zoom Reflector 100772 - \$199.00

Find out all about these new products at: <https://profoto.com/speed-redefined/ca/b1x/>

Profoto Air TTL-O

Profoto also announced a new Air TTL transmitter for Olympus shooters. Working with Olympus Profoto has come out with their newest Air TTL Transmitter, the Air TTL. Now just attach this transmitter to your Olympus camera's hotshoe to wirelessly integrate your Profoto AirTTL flash with your camera. The Air Remote TTL-O gives Olympus users full functionality with the entire range of compatible Profoto AirTTL flashes.

- Shoot in TTL mode for fully automatic point-and-shoot shots.
- Hybrid Mode allows you to switch from TTL mode to manual mode with the automated TTL settings intact.
- Can also be used for syncing and manually controlling any Profoto unit that is compatible with Air.
- Patent-pending Profoto HSS is fast enough to keep up with your camera and is extremely consistent.
- Operating range of up to 300 m (1,000 ft).

Camera compatibility:

Olympus OM-D E-M1 Mark II

Olympus OM-D E-M5 Mark II

Olympus PEN-F

PocketWizard Spring Savings

Spring into Savings with PocketWizard! From now till June 30, 2017 save on your PocketWizard purchases. These are instant rebates, so no hassles with mail in rebates. Come in now and get ready for some great summer photography.

Here are the [rebate amounts](#) for each item,:

AC3 ZoneController for Nikon PW-AC3-N \$10.00
 AC3 ZoneController for Canon PW-AC3-C \$10.00
 AC9 AlienBees Adapter for Nikon PW-AC9-N \$10.00
 AC9 AlienBees Adapter for Canon PW-AC9-C \$10.00
 PowerST4 Receiver for Elinchrom PW-ST4-FCC \$15.00
 PlusX Transceiver PW-PLUSX-FCC \$15.00
 Plus III Transceiver - Black PW-PLUS3-FCC \$15.00
 FlexTT5 Transceiver for Nikon PW-FLEX-N \$20.00

FlexTT5 Transceiver for Canon PW-FLEX-C \$20.00
 FlexTT5 Transceiver for Panasonic PW-FLEX-P \$20.00
 MiniTT1 Transmitter for Nikon PW-MINI-N \$20.00
 MiniTT1 Transmitter for Canon PW-MINI-C \$20.00
 PlusX Transceiver 2-pack PW-PLUSX-FCC-2 \$20.00
 Plus IV Transceiver PW-PLUS4-FCC \$20.00
 Plus IV Bonus Bundle 3 PW-PLUS4-BB3-FCC \$30.00
 TTL Super 4-Pack for Nikon PW-TTL-4PK-N \$30.00
 TTL Super 4-Pack for Canon PW-TTL-4PK-C \$30.00
 TTL Bonus Bundle 3 for Panasonic PW-FLEX-P-BB3 \$30.00
 Plus IV/III Bonus Bundle 4 PW-P4P3-BB4-FCC \$35.00
 TTL Super 5-Pack for Nikon PW-TTL-5PK-N \$35.00
 TTL Super 5-Pack for Canon PW-TTL-5PK-C \$35.00

Manfrotto Tripod Sales Continue

055 and 190 tripod specials for the month of June:

Manfrotto 055 Pro w/ MHXPRO-BHQ2 Ball head
 Sale \$369.95 Reg. \$450.95

Manfrotto 055 Pro w/ MHXPRO-3W Pan head
 Sale \$369.95 Reg. \$437.95

Manfrotto 055 Pro 3 section Carbon Fibre tripod
 Sale \$499.95 Reg. \$583.95

Manfrotto 055 Pro 4 section Carbon Fibre tripod
 Sale \$519.95 Reg. \$607.95

Manfrotto 190 Pro 3 w/ MHXPRO-BHQ2 Ball head
 Sale \$319.95 Reg. \$385.95

Manfrotto 190 Pro 3 w/ MHXPRO-3W Pan head
 Sale \$369.95 Reg. \$425.95

Manfrotto 190 Pro 3 Aluminum tripod
 Sale \$211.95 Reg. \$271.95

Manfrotto 190 Pro 3 section Carbon Fibre tripod
 Sale \$399.95 Reg. \$534.95

Manfrotto 190 Pro 4 section Carbon Fibre tripod
 Sale \$429.95 Reg. \$571.95

RENTAL NEWS

JASON K.

NEW In the Rental Department!

Fuji X-T20 Body

Due to popular demand, we have added another Fuji X Series camera to our rental pool! The Fujifilm X-T20 camera is very similar to the Fujifilm X-T2, but in a smaller, lighter package. Both cameras share the same excellent image quality from the 24.3MP sensor with the typical brilliant Fuji colours. Some major differences between the X-T20 & the flagship X-T2 are:

- lack of weather sealing
- mechanical shutter speed of 1/4000 sec vs. 1/8000 sec (electronic shutter speed remains 1/32,000 sec for both)
- slightly smaller buffer depth
- both cameras record 4K video, but the X-T20 does not perform full pixel readout.
- single card slot vs. double card slot on X-T2
- touchscreen on X-T20
- internal flash on X-T20



Sample photo from Fuji X-T20 with Fuji 100-400mm f4.5~f5.6: 1/125 sec, f5.6, 1600 ISO



Fujifilm X-T20 + Fujifilm XF 100-400mm f/4.5-5.6 R LM OIS WR
1/1100 sec, f5.6, 200 ISO ©Jason Kazuta

The Fujifilm X-T20 is a very capable camera and if you don't need the capabilities of the top end X-T2, the X-T20 is a willing partner to help you enjoy photography.

\$100/day or weekend.

Tether Tools Case Air Wireless Tethering System

We have also added the new Tether Tools Case Air wireless tethering system into our rental pool. The Case Air allows you to transfer files from the camera to a computer, tablet or phone and also allows for advanced remote control of your camera via phone, tablet or computer. Focus points, exposure settings, bracketing, time-lapse, HDR can all be set remotely, and there is also a live view or movie mode for real time capture. The use of the Case Air requires the download of a free app from the Apple or Android app stores.

\$20/day or weekend.



**CASE
AIR**
WIRELESS TETHERING SYSTEM
Powered by Tether Tools

BAGS ETC!

MEGHAN S.

Burke Mountain Leather Wrist Straps and New Water Buffalo Straps



We've just got in some lovely new leather wrist straps from BML. These straps have a "raw" finish inside which makes them super soft and comfortable around your wrist; great for a lightweight mirrorless camera system or DSLR with a small lens on it. This new line of



straps are all black with various combinations of clasps such as black hooks, or brass swivels, as well as a clasp cover on some versions.

As well as the regular supple Italian leather, we also have in a couple new BML neck straps made of water buffalo. These straps are a darker brown that have a more rustic look, with a naturally cracked surface and a rougher inside which really creates a non-slip surface so the strap doesn't slide off your shoulder. These straps are finished with attractive matching copper rivets and leather covers over the clasps so the hardware does not scratch your camera.

All Burke Mountain Leather straps are handmade by a local professional photographer, with beautiful leather and quality hardware. If you don't see the size/version/colour you are looking for in store, don't hesitate to ask about getting a custom strap made! There are many beautiful types of strap to choose from, in all shapes and sizes, and now also with vibrant coloured edges too!

Wrist straps: \$40.00

Regular natural toned neck straps: \$110.00

Natural toned with coloured edge neck straps: \$135.00

Water Buffalo neck straps: \$110.00



Lowepro Transit 350 AW Backpack – Limited Stock Only!

We have in this great backpack again for a limited time only before stock runs out. It is a mid-sized light-weight backpack that holds a pro DSLR with lens attached, 1-2 extra lenses, flash and accessories, as well as a 15" laptop in the

dedicated padded compartment. It has a full front opening as well as side access so you can keep track of all your gear and easily arrange it to best suit your needs. This bag works well as an everyday backpack, with the ability to conveniently carry camera gear in the bottom and the customizable padded dividers arranging to create a space for your personal items at the top. This bag is quite streamlined, and does not scream 'camera bag' making it quite secure. It also comes with a rain cover, to keep it dry, which can also help keep your belongings safe if you are traveling.

A small tripod can also be attached to the side for easy carrying.



Get this great bag while it lasts! \$117.95

FILTERS

SIMON B.

The warmer, brighter weather has finally arrived in Vancouver. As photographers, we are excited to grab our camera gear and head outside into the elements.

The brighter weather can cause photographers some challenges, such as reflections in water, windows and hazy skies. The bright light increases shutter speeds, and f stops and ISO. This might not be ideal for the photos in mind. Luckily for photographers, we have solutions in the form of lens filters. It is always good to have filters on hand that can solve those problems when at your photo shoot, ready to be used when needed.

Beau Photo stocks B+W, Lee Filters and Kenko Filters. Kenko Filters is the most popular option we carry. Kenko Tokina Co. was established in 1957 and is a well-known brand offering very high-quality affordable filters.

Protect Your Lenses

To protect your lens while out shooting, a clear protective filter is a great option. You will want to choose a filter that causes the least distortion to your images, especially when using with a more expensive lens. The Kenko RealPro Protector is made of ultra-smooth, clear glass that will not affect the quality of your image. Excellent for everyday use, it is also recommended for active outdoor photographers who work in extreme conditions.

Kenko RealPro Protector

49mm PROTECTOR- \$29.69
52mm PROTECTOR - \$29.69
58mm PROTECTOR - \$39.59
62mm PROTECTOR - \$44.54
67mm PROTECTOR - \$49.49
72mm PROTECTOR - \$49.49
77mm PROTECTOR - \$54.44
82mm PROTECTOR - \$69.29



Avoid Reflections

Circular polarizing filters help to reduce glare and reflections

by blocking light that has become polarized. The polarizing filter can darken blue skies and reduce reflections on water and glass. The RealPro series features multi-coated layers that will protect your images from flares and ghosting caused by reflections. An Anti-Stain coating repels moisture and water drops to avoid water marks, reducing the need to clean the filter as often. The ring is a slim frame made from aluminium.



Kenko RealPro Circular Polariser

49mm MC C-PL - \$69.29	67mm MC C-PL - \$108.89
52mm MC C-PL - \$74.24	72mm MC C-PL - \$118.79
58mm MC C-PL - \$84.14	77mm MC C-PL - \$138.59
62mm MC C-PL - \$98.99	82mm MC C-PL - \$148.49

ND Filters

To help create the exposure you want in any bright condition, a neutral density (ND) filter decreases the amount of light entering the camera lens. Selecting the desired ND strength allows you to shoot at your desired wider apertures and slower shutter speeds. You can also use it to add motion blur to subjects and to extend time exposures.

Kenko ND filters use ND vacuum deposition technology to coat the glass which significantly improves neutrality, and desirable light transmittance. Beau stocks 10x, 6x and 3x stop filters.

F-Stops: 10; Factor: ND 1000; Density: 3.0

49mm REALPRO MC ND 1000 - \$59.39
52mm REALPRO MC ND 1000 - \$64.34
58mm REALPRO MC ND 1000 - \$79.19
62mm REALPRO MC ND 1000 - \$98.99
67mm REALPRO MC ND 1000 - \$108.89



72mm REALPRO MC ND1000 - \$118.79

77mm REALPRO MC ND1000 - \$138.50

82mm REALPRO MC ND1000 - \$158.39

F-Stops: 6 - Factor: ND64 – Density: 1.8

49mm REALPRO MC ND64 - \$49.49

52mm REALPRO MC ND64 - \$54.44

58mm REALPRO MC ND64 - \$69.29

62mm REALPRO MC ND64 - \$89.09

67mm REALPRO MC ND64 - \$98.99

72mm REALPRO MC ND64 - \$98.99

77mm REALPRO MC ND64 - \$118.79

82mm REALPRO MC ND1000 - \$138.59

F-Stops: 3 - Factor: ND8 – Density: 0.9

49mm REALPRO MC ND64 - \$44.54

52mm REALPRO MC ND64 - \$49.49

58mm REALPRO MC ND64 - \$59.39

62mm REALPRO MC ND64 - \$79.19

67mm REALPRO MC ND64 - \$79.19

72mm REALPRO MC ND64 - \$89.09

77mm REALPRO MC ND64 - \$108.69

82mm REALPRO MC ND1000 - \$128.69

Help Reduce Haze

The Kenko Ultra Violet (UV) filter blocks UV rays shorter than 370nm. It is ideal while using a film camera when photographing scenes such as mountains, beaches or areas of snow. The filter will create no additional coloration or contrast. It can also be used for protecting the front element of your lens from dust and scratches.

49mm PROTECTOR- \$19.79

52mm PROTECTOR - \$21.77

55mm PROTECTOR - \$22.76

58mm PROTECTOR - \$24.74

77mm PROTECTOR - \$39.59



Film / Analogue

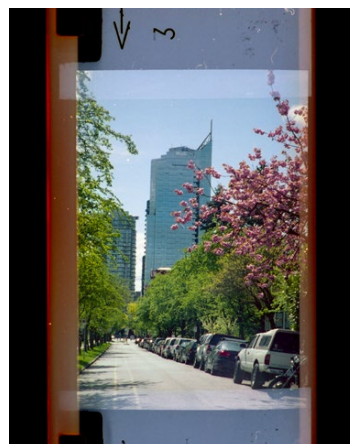
NICOLE L-D.



Try a Great Used Film Camera: The Canon T80 35-70mm lens and 50mm lens set.

A rare collector's item, this model is Canon's first foray into an autofocus SLR. At the time, three FD Autofocus lenses were released along with this camera: the AC 50mm f1.8, AC 35-70 f3.5-7.1 f3.5-4.5 and the AC 75-200mm f4.5. Afterwards Canon released a fourth similar lens, a newer FD 35-70 f4 AF. The T80 will still work with older FD lenses on manual focus as well, opening up a range of lenses available. At the time, Canon also made a command back, which is used for stamping images. Alphanumeric coding of images, time exposures and time-lapse interval exposure was also a part of the T80 set. Very innovative for 1986.

Canon T80 body, 35-70mm lens, 50mm lens - \$150



Expired Film Sale!

We recently got quite a few rolls of **Kodak Ultra 400 110 film, dated 2007** on consignment for \$10/roll. It had previously been frozen, so I was excited to go out and shoot a test roll. I was really happy with the photos I got back, the colour was great and

thanks to the faster 400 ISO (and probably the rare sun we got that day) my photos were sharp and clear. Based on the great colour and our dreary weather this year I will be stocking up on this film! We also have many rolls of **Classic Kodak Elite Chrome 100 135-36**. It was previously frozen so it should suffer minimal color shifts, and is \$6.50 per roll.

Recently I put expired (more expired than I expected) film in my Konica Genba Kantoku 28WB, which admittedly, I only kept because it has a cute little cartoon figure on it. Long after that I heard it actually had a following so I was curious to see if it deserved all the attention. However, the film I loaded it with was severely heat damaged. I have little room in my fridge for film now, so choosing it out of the Tupperware I keep it all in can be a bit like film roulette! The Genba Kantoku is said to be shock resistant and somewhat waterproof, as well as sealed against dust and sand. Perfect for documenting the Japanese construction sites it was intended for. It has a wide lens, 28mm f3.5 lens. It does have flash control which is handy. I will give it another go with another roll of film, hopefully one that's not so fried next time.



Image from my Konica Genba Kantoku 28WB
on very expired Kodak Max 400 film.

Classic Point and Shoot Cameras

'Tis finally the optimal season for 35mm Point & Shoots! I love them, as they are small and easily carted all over the countryside! Also, their design and functions are a great example of what was in fashion at the time they were made. I am obsessed with point and shoots so I continue to hunt for hidden gems.



A few of my favourite point and shoot camera lines are the Olympus Stylus series and Pentax Espio series. So far I find these to be the most reliable as well. Through the 90's and on until digital took over there were many different versions manufactured. My favourite Pentax Espio is the 135M. Here in the store we have two class 5 weather resistant Espios, the 95WR and 105WR. We also have a Espio 115S and Espio W. The prices range from \$25-\$35.

I also have a special place in my heart for the Olympus Stylus Epic, with its ultra sharp 35mm f 2.8 lens. It was the first camera my parents bought me. It took the most memorable high school photos and travelled all over with me. I didn't realize how good it was till I tried replacing it years



Photo from the Olympus Stylus Epic,

later with an APS camera, after it met an untimely death. The APS camera was terrible in comparison.

New Film from Bergger

Bergger Pancro 400 film is now available in both 120 and 35mm size. This is a black and white film with an exposure latitude of 100 to 1600. Perfect for almost every situation. They are \$12.41 each.

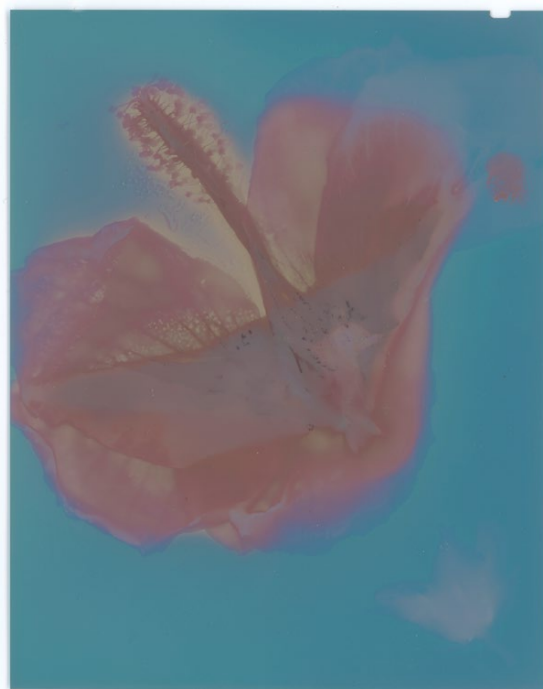


Lumen Printing

As I mentioned in the April newsletter, now that I have a deck again I am lumen printing up a storm. To make a Lumen print, use any darkroom paper or film (expired or not), place an object on it and put glass on top to hold it flat against the paper. (You can do this in low room light, but if you want to use the rest of the paper in the darkroom later, use a safelight when taking the paper out of the box) Then the UV in sunlight (or cloud light) will shine through the glass and flowers/object onto the paper leaving an impression, or shadow of the object burned into the paper. Recently the sun has decided to come out, so I was able to lumen print 'correctly' rather than leaving the prints out for days under a grey sky in the torrential downpour of spring. I sat on my porch in a morning sunbeam and read while lumen printing. This time I decided to use B&W sheet film instead of paper. The film I used was likely Kodak 4x5 Tech Pan. The sun was out so I only needed to expose the Lumen



prints for approx 30 minutes at a time. Also because I was just sitting there, it was easy to keep an eye on them and I could see the colours on the film shift between various browns and blue. When they'd reached a stage I liked I took them out of the sunbeam and stored them in a dark bag until I could scan them. You will need to fix Lumen prints to make them permanent, but it will change the colour so be sure to scan them first.



Compare the colours to this lumen print on Ilford Double Weight Hard Velvet Stipple Bromide - expiry 1960

Tintype Portraiture Photography with Phillip Chin



In the age of digital photography, photographers are looking to the past for alternative methods to give a signature look to their portraits. In this hands-on workshop students experience all aspects of wet plate collodion or tintype image making from coating a 4"x5" metal plate, using a view camera to take a picture as well as developing the final image. This unique workshop gives students a good understanding of the collodion wet plate process and the opportunity to photograph as photographers did at the beginning of the century. Each student will create four to five of their own personal tintype images.

All supplies included.

\$185, 2 sessions Barcode 438403

June 24 & 25

Saturday & Sunday, 10am-3pm

Register burnaby.ca/webreg | 604-291-6864

shadbolt centre for the arts

shadboltcentre.com



BURNABY 125



CANADA 150

Learn to develop your own B&W film!



Get a private tutorial at Beau Photo and develop your own roll of film. Each session is between 90 minutes and two hours, and is only \$45. Call Nicole at 604.734.7771 or film@beauphoto.com for more information.

**BEAU
PHOTO**

beauphoto.com

Community Darkroom in Vancouver



West End Photographic Society @ West End Community Centre

B&W film processing and printmaking: 35 mm to 4x5.

Monthly meetings that focus on sharing work and exploring a variety of darkroom techniques.

Please contact us at darkroom.weeps@gmail.com

Website: westendphotoclub.ca

CINEWORKS ANNEX DARKROOM

Artist-run analog facility for
Cineworks members

Member darkroom rentals:
\$5 /hour, \$40 /day, longer periods available
Orientation required before use

Durst 4 x 5" black and white enlarger
Beseler 35mm colour / B&W enlarger
Daylight processing tanks
Chemistry tempering bath
Tray Line for printing up to 16 x 20"
Motion picture hand / machine processing
Black and white chemistry included

The Ironworks Building @ 235 Alexander Street (use buzzer in west laneway for entry)

RENAISSANCE ALBUMS

SIMON B.

Renaissance Cover Materials



Renaissance Albums has announced an adjustment to their cover material offerings. The following cover materials are being phased out and will eventually be discontinued. Renaissance has enough of these materials to last the rest of the year and possibly beyond, and we will continue to take orders for them as long as supplies last.

Silk Brocade - Forest, Truffle, Olive

Silk Shantung - Chocolate, Citron

Tribeca leather - Brown, Red

Gramercy Leather - Baby Blue, Baby Pink, White

Madison NL: Classic Black, Distressed Brown

Designer NL: Bronze Spiral, Pearl Spiral, Silver Spiral

If you have a sample album with any of these cover materials, please let us know as we are happy to swap the cover with a new material of your choosing. All you would need to pay for is shipping back and forth.

Renaissance Albums continues to add newer and better options, but we feel that it's necessary to give advanced warning about these future changes. Please call or email albums@beauphoto.com if you have any questions.

PRESENTATION PRODUCTS

BARB B.

I love June. Whether it's because of the joy on our children's faces as they burst out of school anticipating a summer of fun, the promise of the future for the graduate, or the romantic hope of a June bride, it is hard to pinpoint.

Although most of our clients have finalized their spring presentations, we're still well supplied with team and class mounts and certificate and photo folders for those little surprises that seem to crop up!

If your client needs imprinted folders for a conference or tournament or team mounts for a specific sport, please let me know as soon as you can to avoid delays. Special or imprinted orders can take several weeks, especially if the client needs an imprinting die made up. Call or email if you need help planning your timeline. barb@beauphoto.com

Thank You Cards

If your client wants to acknowledge wedding or graduation gifts, AGT's 'Vision' Thank You cards are a great option. They feature a blind embossed 'Thank You' and an opening for either a 2x3, 3x3, or 4x5 photo on the front of the card, leaving the entire interior for their message of appreciation (and we have envelopes for the 2x3 and 3x3 cards, too!).



Thermal Mount Board Clearout!

If you use a heat press to mount your photos, this sale is for YOU! We have decided to BLOW OUT our remaining in-store supply of Thermal Mount Boards. We've got a good supply of boards on hand in most sizes (we're sold out of the 8x10 size, sorry) at really good prices.

24x30	regularly priced at 6.88 each are now 2.75 each,
20x24	regularly priced at 4.91 each are now 2.15 each
16x20	regularly priced at 3.40 each are now 1.45 each
11x14	regularly priced at .81 each are now .55 each
5x7	regularly priced at .18 each are now .14 each

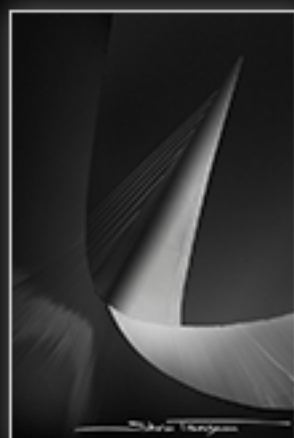
CHICAGO ARCHITECTURAL FINE ART PHOTOGRAPHY WORKSHOP



SEP. 22-24, 2017

Fusion of ART and ARCHITECTURE

Gaining from the opposing viewpoints of a realistic Architectural point of view, In contrast with an Artistic interpretation of reality.



"The Chicago workshop was one of the best I've attended, and really improved my photographic skills and vision. Rick and Sharon's unique backgrounds and informal teaching style provide easy to understand and complementary insights into the art and science of photography. The small group style allowed participants lots of one-on-one instruction and assistance when out shooting. And Chicago is one of the greatest cities to photograph, whether your interest is architecture, cityscapes or street photography. Highly recommended!"

Charles Zwirewich

SHARON TENENBAUM AND RICK HULBERT

DETAILS AT: SHARONTENENBAUM.COM