



## Fusion 2019 *Refocused*

Nov. 7th - 30th, 2019  
@ Beau Photo Supplies!



### Fusion Speaker Series

Nov 7th - Sharon Tenenbaum - Daytime Long Exposure  
Nov 9th - Kathy Kinakin - Wet Plate Demo  
Nov 14th - Jason Kazuta - Wildlife Photography  
Nov 16th - Kent Kallberg - Commercial Photography  
Nov 21st - Mike Mander - Night Photography  
Nov 23rd - Wayne Hoecherl - Reading the Light  
Nov 30th - Chris Morris - Sports Action Photography

### Join us on November 29th for our Black Friday / 1st Anniversary Event!

We will have vendors in store from 3-7pm  
and huge Black Friday sales all day!

This event is FREE at our store location at 1401 W. 8th Ave.

For more info or to purchase tickets for the speaker series visit:  
[www.beauphoto.com/fusion2019](http://www.beauphoto.com/fusion2019)

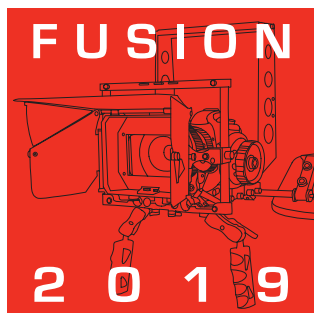
## FUSION 2019 - REFOCUSED

Fusion is coming home this year! See inside for details on a great speaker series being held throughout the month of November - get your tickets now!



### Beau Newsletter - November 2019

FUSION 2019 - *REFOCUSED* Speaker Series, and Beau's Anniversary Celebration and Black Friday Event • Fujifilm's New X-Pro 3 • New Canon 1Dx Mk III • Used 4x5 cameras • New Bags from Wolf and Tenba • Canon 90D now in Rentals • New Renaissance Album Covers • more...



## FUSION 2019 REFOCUSSED

This November, in celebration of our upcoming one year anniversary in our new location, we are hosting a series of photographic talks and demos right in our own

shop! Once again, this year's line up of talented speakers will cover a variety of different topics. Our Fusion event is being presented a little differently this year, with workshops happening throughout November. We hope this gives everyone a chance to attend something that interests them in a more intimate venue, allowing for more interaction with the speakers.

Tickets for each workshop are \$15 and can be purchased on Eventbrite or in-store. All attendees will receive \$10 in Beau Bucks which can be used for any purchase until November 30th. (minimum \$50 purchase)

## We're Having a Party!

There will also be specials on all sorts of items during the month with our big **Black Friday Event / 1st year anniversary party on Friday, November 29th from 3 to 7:00pm**. Reps from many of your favourite manufacturers will be here, and they will be bringing some deep discounts on your favourite gear. Those prices will be valid all day!

## Hear Some Great Speakers, Learn and Be Inspired!

The following is the schedule for the speaker series. As space is limited, we recommend you book early to get a seat. We will also have a stand-by line on the date of the talk, in case people who purchased tickets don't show up. Talks are Thursday evenings and Saturday mornings.

We are not running any speakers on Saturday November 2nd as our good friends at PPOC-BC have a great event and line up of speakers that you can check out at this link: [www.photographiefestival.ca](http://www.photographiefestival.ca)

Here is a list of the speaker sessions. See the following pages for descriptions and bios of each workshop. **Be sure to register early as there is limited seating available.**  
<https://beaufusion2019.eventbrite.ca>

All workshops will be held here at Beau Photo.

## The Beauty and Art of Daytime Long Exposure Photography

Thursday, November 7th, 6:00pm-7:30pm  
Sharon Tenenbaum

## Wet Plate Photography Demo

Saturday, November 9th 10:30am – 12:00pm  
Kathy Kinakin

## Wildlife Photography

Thursday, November 14th, 6:00pm-7:30pm  
Jason Kazuta

## Stories and Lessons from 44 Years as a Diverse Vancouver Commercial Photographer

Saturday, November 16th, 10:30am-12:00pm  
Kent Kallberg

## Night Photography

Thursday, November 21st, 6:00pm – 7:30pm  
Mike Mander

## Reading the Light

Saturday, November 23rd, 10:30am – 12:00pm  
Wayne Hoecherl

## Sports Action

Saturday, November 30th, 10:30am – 12:00pm  
Chris Morris

## The Beauty and Art of Daytime Long Exposure Photography

Thursday, November 7 6:00pm - 7:30pm

Sharon Tenenbaum



Join award-winning photographer Sharon Tenenbaum and discover the beauty and art of daytime long exposure photography. In this presentation Sharon will explain the fundamental principles of the long exposure theory and technique. Attendees will get a grasp of both the artistic vision required in using long exposure as an art form as well as the intricate details required for completing the image in the post process phase. Sharon will talk about what gear is best to have, all about ND filters, as well as general know-how. This presentation is a great introduction for those wanting to get acquainted with the technique, as well as seasoned long exposure photographers who wish to expand their artistic horizon.



Sharon Tenenbaum was educated as a Civil Engineer in Israel and is practicing as a Professional Engineer in Vancouver, Canada. In late 2007 she made a decision to part from engineering in order to pursue her passion

for photography after being inspired by a life-changing journey to South East Asia. Her passion for photography started with street photojournalism, and combined with her original background as a Civil Engineer, her work covers a wide gamut of subject matter from 'in the moment'

Photojournalism to Fine Art Architectural Photography, which is a perfect marriage of her engineering and artistic sides. In a relatively short period, she has managed to define an artistic direction and distinctive style in her work, acquiring international recognition in the process. Sharon has numerous fine art international awards and her work has been published in several magazines including National Geographic.

As a photographer, Tenenbaum is a self-taught artist, having learned her craft through personal research and practical experience behind the camera. In her work, she incorporates a long exposure technique to expand the expressive dimensions of her art. Although an artist at heart, Sharon enjoys teaching and sharing with others her photography techniques and vision. She teaches Fine Art Photography Workshops around the world as well as at Langara College in Vancouver BC. Sharon also has a variety of digital teaching products. You can see more of her work at <https://www.sharontenenbaum.com>

## Wet Plate Photography Demo

Saturday, November 9th 10:30am - 12:00pm

Kathy Kinakin



The wet plate, or wet collodion, process is becoming more popular as people see the beautiful images this historic process is able to produce. Invented in 1851 by Frederick



Scott Archer, it became the most widely used process at that time. As a much less expensive alternative to the Daguerreotype, it allowed the average person to have their portrait done. It is also unique in that the whole process, from sensitising the plate to development and fixing must be done all at once, while the plate is wet, making it an early version of instant photography. See how tintypes are made from start to finish in this demo of the process. We will discuss chemicals and equipment, and answer whatever questions you bring to the workshop. If you are thinking of trying this process yourself, this is a good way to see exactly what is involved. Space is limited to 12 people. We will be working outside so bring something warm to wear.



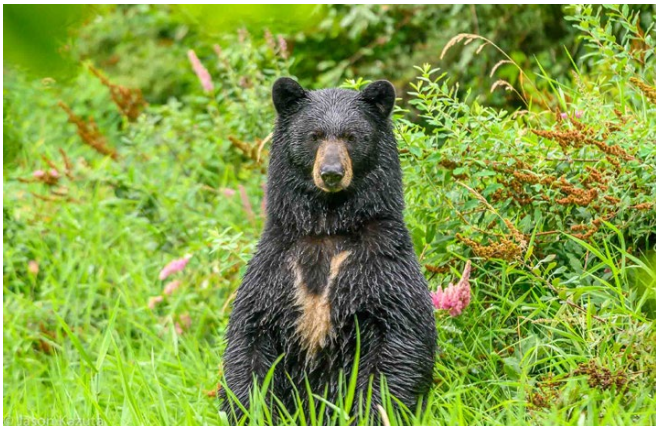
Kathy Kinakin works extensively with historic and alternative photographic processes and shoots with everything from handmade pinhole cameras and instant film cameras to large format 16" x 20" antique view cameras. She has curated exhibitions in Vancouver

and Toronto and has shown her work in galleries in Vancouver. She holds an MA in Photographic Preservation and Collections Management from Ryerson University, Toronto, and a BFA in photography from Emily Carr University of Art + Design, Vancouver.

## Wildlife Photography

Thursday, November 14th, 6:00pm - 7:30pm

Jason Kazuta



In this presentation, I will show a selection of recent images of wildlife including birds of prey and bears. I will also show the gear that I use and go through how and why I used the gear for a particular shot, camera settings and tips for improving your wildlife photography.



The start of my interest in wildlife photography started in 1995, when I went to Banff with family and encountered the Elk, Golden Mantle Ground Squirrel, Chipmunks, and bears...I

was hooked! By then, I had a decent SLR in the and a few lenses. My interest was mostly a casual one until I bought my first DSLR in 2005 and my first true telephoto lens. This enabled me to photograph what became my passion: Bald Eagles and other birds of prey. In addition to birds of prey, my other passion is bears. I have completed the CAPA Judging Course, and have been a judge in numerous photography competitions. In addition to judging, I have given talks on my wildlife photography to many of the local camera/photography clubs and other events, such as the Northwest Photofest in Kitimat, BC in August last year.

## Stories and Lessons from 44 Years as a Diverse Vancouver Commercial Photographer

Saturday, November 16th, 10:30am-12:00pm

Kent Kallberg





The beautiful world gets by with one main light, and most of the time we as photographers don't need much more. Always expect the parameters of the job to change when you show up, know your equipment inside out, and always have a plan B, plan C etc. Happy mistakes, creative answers and funny stories highlight this presentation about enjoying a long career doing what you love.



Photo © Sara Leavitt

Kent enjoys a very wide ranging client list (BC Hydro, Translink, BC Ferries, Vancouver General Hospital, Larrivee Guitars, Cadillac Fairview, Sauder Business School, E-Comm/911, numerous hotels and resorts, doctors, dentists, lawyers, accountants, engineers and much much more) at one point,

and all at the same time, he was official photographer for the NHL Vancouver Canucks, NBA Vancouver Grizzlies, soccer's Vancouver Whitecaps, Baseball Canadians, Tennis Canada, Soccer CANADA and more. While Kent grew his photography career he spent 14 years as a radio/television broadcaster in Vancouver:

<https://kallbergstudios.com/>

## Night Photography

Thursday, November 21st, 6:00pm - 7:30pm

Mike Mander



Copyright © Mike Mander, 2013

Be inspired by Mike's night photography, and learn about the equipment and techniques he uses to achieve these great images. Topics include:

- Cameras and lenses: choosing the best gear for nighttime shooting
- Choosing additional equipment: tripods, accessories such as cable releases, timer remotes etc.
- Optimizing exposures: optimal f-stops and ISOs, as well as shutter speed concerns in certain situations.
- When to use or avoid filters, and shooting with the specialized NiSi Natural Night Filter
- Miscellaneous items: security and awareness, headlamps, shooting fireworks, avoiding bridge vibrations, flashlights for light painting, tracking mounts for sky shots and more.
- Tips for post processing the raw files of your night shots (as time allows).



After two decades of shooting film, then experimenting with digital cameras for IR, Mike Mander finally went all digital in 2004. Sticking with Canon digital SLRs for many years, then augmenting his DSLR with some lighter weight Panasonic and Fujifilm gear, he made a switch to a full-frame Nikon system before finally moving to an all mirrorless system with Fujifilm. Besides his love of landscape photography, especially the deserts of the US Southwest, Mike also enjoys shooting in the city, and with the long, dark winters in Vancouver, many of his cityscapes end up being night shots. His love of astronomy, and the bizarre hobby of collecting flashlights, also comes in handy at times when shooting in the dark. When he's not out shooting, he's been managing the digital imaging dept. at Beau Photo Supplies for the last 20+ years...

## Reading the Light

Saturday, November 23 10:30am – 12:00pm

Wayne Hoecherl

Have you ever looked at a photograph in someone's portfolio or a magazine and wondered how it was lit? In this



workshop I will go through all of the clues that can give you the answer, showing you how you can read the photograph.

How many lights?

What sort of modifiers?

What was the direction and placement of lights?

You will learn how to answer these questions for yourself and use this information to enhance and inform your own photography, inspiring you to take your images to the next level.



I have been working in photography for over 20 years. I work as a Photographer, Photo-illustrator and Educator. I specialize in photographing people.

I have shot Advertising, Fashion, Editorial, Music and Film

<https://wah-pix.com/>

## Sports Photography

Saturday, November 30th 10:30am – 12:00pm

Chris Morris



There is no better subject for a photographer than sports. Action, winners, losers, raw emotion; they are all on full display, and make great pictures. Christopher Morris will talk about his experiences shooting the Olympics, Pan American games, Stanley Cup finals, World Cup soccer, baseball, the most prestigious and high pressure assignment of them all, his daughter's soccer, and more. Come hear the story behind the pictures, and how they are made. With his recent experience shooting for Team Canada at the Pan-Am Games in Lima, Peru, Chris will talk about the planning, preparation, and shooting of a major sports event. Learn what goes in to the making of compelling sports photos with ideas, tips, and a look behind the scenes.



I live in Vancouver, Canada. I have been a photographer for thirty years and have worked with many clients, in many places, on many assignments, and occasionally, winning an

award. With me in Vancouver are my wife Lara, daughters Caitlin and Paige, and dog Scout, all of whom like walking on the beach. There are lots of beaches in Vancouver so everybody is very happy. Scout likes to chase sticks at the beach, Lara and the girls don't.

[www.christophermorris.com](http://www.christophermorris.com)





# PHOTOGraphie

Professional Photography Festival

Engage. Inspire. Educate.

**NOVEMBER 1-3, 2019**

UBC Robson Square Vancouver BC

## KEYNOTE SPEAKERS

Dana Pugh & Don Komarechka

### ADDITIONAL SPEAKERS

Christina Craft. Tracey Farrington. Lisa Kaulback. Don MacGregor.  
Stephen Mayhew. Aura McKay. Monashee. Taylor Roades. Grant Withers

Festival Passes \$220 | PPOC Member Festival Pass \$165  
Single Day tickets also available

**TICKETS & FESTIVAL INFORMATION AT:**  
[photographiefestival.ca](http://photographiefestival.ca)

*presented by*

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## DIGITAL

MIKE M.

## Canon News



Canon has just announced the development of the new **IDX Mark III**, with a price and delivery date yet to be announced, but the pro DSLR is definitely not dead yet! While full details are yet to come, it will have an all-new AF module that has 28 times the resolution of the one in the current IDX Mark II with greater dynamic range as well, allowing the AF to be more effective in really dark or really bright conditions. Wow! It will have a crazy fast new mechanical shutter, capable of 16 fps with full AF and AE at those speeds as well. If shooting in live-view, the speed will increase to 20 fps. With dual CF-Express card slots, the raw buffer will have 5x the burst depth of the current IDX Mark II! You'll also be able to shoot in a new 10-bit compressed HEIF image format (High Efficiency Image File format), which is capable of higher dynamic range and wider gamut compared to JPEG. Built-in Bluetooth and faster WiFi, along with an AF-On button that integrates focus point control... all those new features should make for one heck of an impressive new pro camera!

Canon has also announced **two new pro-level RF lenses** for their full-frame mirrorless system. First in the long awaited **RF 70-200mm f/2.8L IS zoom**, due in December



for \$3,499. While this lens won't be a fully internal zoom design that the EF versions have been, it will be very compacted when zoomed to its smallest size and should balance well on the smaller-than-DSLR EOS R body.



The second new lens is an **RF 85mm f/1.2L DS** for \$3,999, also due in December. "But wait..." you're saying, "... there's already an RF85mm f/1.2... oh... just a minute, what the heck does 'DS' mean?!" and that indeed would be the right question to ask. The term DS refers to **"Defocus Smoothing"** and,

similar to Fujifilm's XF 56mm f/1.2 APD, the lens will have an internal filter that will help to smooth out hard-edged bokeh without affecting in-focus subject sharpness, but only when shooting at the widest apertures. In fact, Canon's sample photos show some very nice smoothing, so this new DS lens might just be the portrait lens of choice if you are shooting with the EOS R mirrorless system! In fact, Canon DSLR users may very well be jealous of this fine new lens!

## Rebates and Sales!

As usual, there are lots of rebates ongoing, and also as usual, we are only listing the ones we feel are most relevant to our customers. If there is something you are interested in, but don't see it listed on sale, it very well might be, so just contact us for a price quote!

## Canon

Canon's rebates are slated to continued until November 28th. First the DSLR rebates (and check out that 85mm f/1.8 price!)...



EOS 1DX Mark II Body - \$7,429 (SAVE \$570)  
 EOS 5D Mark IV Body - \$3,499 \* (SAVE \$500)  
 EOS 5D Mark w/24-105 IS II - \$4,649 \* (SAVE \$500)  
 EOS 6D Mark II Body - \$1,599 \* (SAVE \$400)

**\* 5DIV and 6DII include a FREE Premium Accessory kit, a \$329 value!**

EF 28mm f/2.8 IS - \$629 (SAVE \$110)  
 EF 35mm f/2 IS - \$749 (SAVE \$60)  
 EF 34mm f/1.4L II - \$2,229 (SAVE \$200)  
 EF 50mm f/1.2L - \$1,799 (SAVE \$160)  
 EF 100mm f/2.8L IS Macro - \$1,079 (SAVE \$130)  
 EF 85mm f/1.2L II - \$2,599 (SAVE \$100)

**EF 85mm f/1.8 - \$349 (SAVE \$220!)**

EF 16-35mm f/2.8L III - \$2,699 (SAVE \$150)  
 EF 16-35mm f/4L IS - \$1,349 (SAVE \$130)  
 EF 24-70mm f/2.8L II - \$2,299 (SAVE \$260)  
 EF 24-70mm f/4L IS - \$1,199 (SAVE \$150)  
 EF 70-200mm f/2.8L IS III - \$2,449 (SAVE \$350)  
 EF 70-200mm f/4L IS - \$1,499 (SAVE \$120)  
 EF 100-400mm f/4.5-5.6L IS II - \$2,799 (SAVE \$170)

### Now the full-frame mirrorless rebates...

EOS R Body - \$2,499 (Save \$500)  
 EOS R w/RF 24-105 IS - \$3,699 (SAVE \$700)  
 EOS RP Body - \$1,299 (SAVE \$400)  
 EOS RP w/RF 24-240 IS - \$1,999 (SAVE \$700)

RF 50mm f/1.2L - \$2,849 (SAVE \$150)  
 RF 24-105mm f/4L IS - \$1,199 (SAVE \$250)

## Fujifilm

These Fujifilm rebates run until Nov 21st...

X-HI VPB Kit - \$1,300 (SAVE \$400)  
 X-HI VPB Kit + 16-55mm - \$2,200 (SAVE \$1,050)  
 X-HI VPB Kit + 8-16mm - \$3,000 (SAVE \$1,300)  
 X-HI VPB Kit + 18-135mm - \$1,950 (SAVE \$930)

X-HI VPB Kit + 90mm - \$2,025 (SAVE \$925)  
 X-Pro2 Body - \$1,950 (SAVE \$250)  
 X-Pro2 Graphite w/23mm f/2 - \$2,525 (SAVE \$375)

X-T3 Body - \$1,700 (SAVE \$200)  
 X-T3 Kit w/8-55mm - \$2,200 (SAVE \$200)  
 X-T3 Body + 56mm f/1.2 - \$2,600 (SAVE \$600)  
 X-T3 Body + 16mm f/1.4 - \$2,600 (SAVE \$600)  
 X-T3 Body + 10-24mm f/4 - \$2,600 (SAVE \$600)

X-T30 Body - \$1,050 (SAVE \$150)  
 X-T30 Kit w/18-55mm - \$1,550 (SAVE \$150)  
 X-T30 Kit w/15-45mm PZ - \$1,175 (SAVE \$125)

X-E3 Body - \$775 (SAVE \$125)  
 X-E3 Kit w/18-55mm - \$1,175 (SAVE \$125)  
 X-E3 Kit w/23mm f/2 - \$1,100 (SAVE \$150)

X-T100 Body - \$525 (SAVE \$125)  
 X-T100 Kit w/15-45mm PZ - \$650 (SAVE \$150)

X100F (23mm f/2) - \$1,425 (SAVE \$225)

Fujinon XF 14mm f/2.8 - \$1,050 (SAVE \$130)  
 Fujinon XF 16mm f/1.4 - \$1,175 (SAVE \$125)  
 Fujinon XF 23mm f/1.4 - \$1,050 (SAVE \$130)  
 Fujinon XF 56mm APD f/1.2 - \$1,750 (SAVE \$150)  
 Fujinon XF 56mm f/1.2 - \$1,175 (SAVE \$125)  
 Fujinon XF 80mm Macro OIS - \$1,225 (SAVE \$325)  
 Fujinon XF 90mm - \$1,100 (SAVE \$150)  
 Fujinon XF 8-16mm f/4 OIS - \$2,350 (SAVE \$250)  
 Fujinon XF 10-24mm f/4 OIS - \$1,175 (SAVE \$125)  
 Fujinon XF 16-55mm f/2.8 - \$1,300 (SAVE \$250)  
 Fujinon XF 50-140mm f/2.8 OIS - \$1,825 (SAVE \$225)  
 Fujinon XF 18-135mm f/3.5-5.6 OIS - \$1,050 (SAVE \$130)  
 Fujinon XF 100-400mm f/4.5-5.6 OIS - \$2,200 (SAVE \$250)

GFX 50s Body - \$6,500 (SAVE \$500)  
 GFX 50s + VG-GFXI - \$6,630 (SAVE \$1,170)  
 GFX 50R Body - \$5,200 (SAVE \$500)

Fujinon GF 63mm - \$1,300 (SAVE \$575)  
 Fujinon GF 32-64mm - \$2,350 (SAVE \$525)  
 Fujinon GF 120mm - \$2,850 (SAVE \$525)  
 Fujinon GF 23mm - \$2,725 (SAVE \$525)  
 Fujinon GF 110mm - \$3,000 (SAVE \$500)  
 Fujinon GF 45mm - \$1,550 (SAVE \$575)  
 Fujinon GF 250mm - \$3,650 (SAVE \$475)  
 Fujinon GF 100-200mm - \$1,950 (SAVE \$650)

## Nikon

These Nikon rebates are running until November 28th...

Nikon D5 Body - \$7,799 (SAVE \$700)  
 Nikon D850 Body - \$3,699 (SAVE \$600)  
 D850 Filmmaker's Kit \* - \$7,199 (SAVE \$700)  
 \* D850 body, 20mm f/1.8, 35mm f/1.8, 85mm f/1.8  
 ME-1 Stereo Mic, ME-W1 Wireless Lav, extra EN-EL15a  
 Nikon D750 Body - \$1,699 (SAVE \$600)  
 Nikon D750 Kit w/24-120mm - \$2,399 (SAVE \$600)  
 Nikon D500 Body - \$1,999 (SAVE \$300)  
 Nikon D7500 Body - \$1,199 (SAVE \$200)

AF-S 24-120mm f/4G VR \*\* - \$1,100 (SAVE \$349)

\*\* savings only when sold with D850 body

Nikon Z7 Body - \$3,899 (SAVE \$300)  
 Nikon Z7 Kit w/24-70mm f/4 - \$4,699 (SAVE \$300)  
 FREE Nikon FTZ Adapter when purchased with Z6 or Z7  
 (SAVE \$329)

## Sony

The following Sony rebates are running until at least November 14th, and some will possibly be extended to the end of the month as well...

Sony A7 II Body - \$1,299 (SAVE \$500)  
 Sony A7R III Body - \$3,299 (SAVE \$300)  
 Sony A9 Body - \$4,999 (SAVE \$500)  
 A6500 Body - \$1,449 (SAVE \$200)

Sony FE 24-105mm f/4G - \$1,649 (SAVE \$200)  
 Sony/Zeiss FE 24-70mm f/4 - \$1,099 (SAVE \$100)  
 Sony/Zeiss FE 35mm f/1.4 - \$2,099 (SAVE \$100)  
 Sony FE 35mm f/1.8 - \$529 (SAVE \$50)  
 Sony/Zeiss FE 50mm f/1.4 - \$1,849 (SAVE \$100)  
 Sony FE 50mm f/1.8 - \$299 (SAVE \$50)  
 Sony/Zeiss FE 55mm f/1.8 - \$1,149 (SAVE \$100)  
 Sony FE 70-200mm f/4 - \$1,799 (SAVE \$100)  
 Sony FE 85mm f/1.8 - \$749 (SAVE \$50)

## Fujifilm News



Fujifilm has finally officially announced the **new X-Pro3** in three different finishes. The new flagship rangefinder-styled body has a magnesium chassis and titanium top and bottom plates, for extra strength without adding substantial weight. The painted black finish version, which will essentially have the same finish as the black X-Pro2 does currently, will sell for \$2,400 and should be in stock to sell on November 29th. The two premium finish cameras, with "Duratect" coatings (basically a DLC or Diamond-Like-Carbon finish) will be available from December 12th at \$2,700.

Why would you pay an extra \$300 for a Duratect model? Well first off, I have seen all three finishes and the Duratect ones do look and feel great when compared to



FUJIFILM  
X | GFX

FALL INTO SAVINGS

Photo © 2019 Spencer Wynn



**GREAT FALL SAVINGS**  
**ON THE GFX 50R AND GFX 50S!**

**SAVE UP TO \$500**  
**PLUS SELECT LENSES ON SALE**

The FUJIFILM GFX 50S camera body instant savings promotional offers are effective from October 11, 2019 through November 21, 2019, or while participating dealers' supplies last.



the basic, black painted one. Secondly, DLC coatings are extremely durable and scratch resistant and should keep the cameras looking new for many years to come. Should. I say "should" because the rougher finish of the DLC coating seems like it will have a propensity for trapping dirt, and once dirty, will likely be rather hard to clean. I don't know how much handling the samples I saw went through, but the dark DLC coated one looked a little grungy. On the other hand, the silver/titanium coloured one still looked gorgeous. It might be like car finishes: black cars get dirty the quickly but light colours like silver, especially an off-silver colour like titanium tint, will hide dirt well. If I were buying one, I would be hard pressed to not pony up the extra for the silver Duratect... it really does look lovely in person and none of the photos I've seen online do it justice!

### Part I - X-Pro3: what has been left out...

Let's get the most controversial feature out of the way first: the rear LCD screen which, by default, is totally hidden from view when stowed in its normal position. Some people, myself included, simply won't like what Fujifilm is trying to do here. By hiding the screen, they want to encourage you to shoot through the viewfinder more, hoping to simplify the experience and lessen the distractions of an LCD screen. That's fine, but I virtually always use the viewfinder anyway and do not need a hidden screen to prevent me from holding the camera out in front of me like a phone, nor to keep me from excessively chimping photos I've just taken. Anyway, I won't delve into it any more: some of you will appreciate the simplification and won't miss the folded LCD screen, and others will. Personally, I would have loved to see the X-T3 or X-H1 articulated screen instead. Oh well. At least when the screen is folded down, you now have the ability to shoot at waist-level, and it is a fully touch

enabled screen. It even has customizable swipe gestures like the other bodies, although how those will be useful when the screen is folded up is beyond me? Maybe useful on a tripod? Oh wait, most tripod plates will interfere with how far the screen can fold out as well so if your tripod is taller than waist-level, you might be out of luck there too. Anyway... enough about that LCD now. Okay okay, one more point, and it is something I immediately mentioned to the rep after playing with a preproduction body in early October: the folded down LCD display actually makes a reasonably decent hand-grip of sorts!



I will say that the hinge mechanism is smooth and very robust feeling. It seems that Fujifilm has certainly designed that hinge for a lot of use, so I don't anticipate it being a long-term weak spot of any sort. Very smooth and easy to fold down too, so I think the quality of the hinge and sturdiness of the LCD frame will make using it second nature in no time. What I wish Fujifilm would add to the X-Pro3, is an option for the camera to enter playback mode automatically when the LCD is folded down. If you want to shoot with it flipped down, a quick half press of the shutter release would cancel playback mode. Personally, I am quite sure I would set it up that way, if that were an option. I still prefer seeing images on the back LCD if I do want to chimp, so folding down the smoothly hinged LCD and

automatically entering playback would only be slightly more inconvenient than pressing a playback button, but having to do both is a bit cumbersome. Of course for those that do a lot of low-angle work or just use the LCD frequently while shooting, the current setup would be the preferred one.

Before getting into the good stuff, and make no mistake, there is certainly a fair bit of that to talk about too, let me get the other four things they've taken away, out of the way. Firstly, the 4-way D-pad controller is now gone. While the focus point joystick is totally fine to use for menu navigation, I would miss those extra three customizable function buttons. Note that the top drive-mode button on the X-Pro2 was not customizable. Sure, some things I could simply put into the programmable user menu for reasonably quick access, but I am one who like tactile knobs and buttons for as many functions as possible, and always seem to find some regularly used feature to assign to a button. I have never owned a camera yet where I've said "Okay, this camera actually has more buttons than I need!" Once again, a control simplification which some will most certainly appreciate, but not everyone.



Secondly, Fujifilm has "removed" the dual-magnification feature of the optical Hybrid-Viewfinder. The X-Pro2's OVF had switchable 0.36x magnification for use with wider lenses, and 0.60x for use with longer lenses. The magnification of the X-Pro3's OVF is now in between at 0.52x, with the

widest framing line at 23mm, versus 18mm before and for longer focal length lenses, you will now have to deal with very small framing rectangles. By removing the extra complexity of the switchable magnification diopters, Fujifilm did make room for a significantly improved EVF. More on that later. Also, the parallax corrected focus point display has inexplicably been simplified, no longer showing the infinity focus mark when the camera is focused closer than infinity, making it harder to judge where the actual focus point is going to be in relation to the current framing in the OVF.

Thirdly, there is no longer a PC flash-sync port. Will anyone truly miss that with most using shoe-mounted radio transmitters these days? I doubt it. Lastly, there is no more HDMI out port, but then this is a camera with distinct focus on photography and not on videography. The intended customer for this camera won't miss that either I'd say.

With everything I wrote above, it might seem that I'm dwelling on the negatives too much. However, what I definitely don't want is for someone to come along and "blindly" order a new X-Pro3 to replace their X-Pro2, only to be surprised at what has been left out this time around! So with all that out of the way, let's get to the good stuff!

## Part 2 - X-Pro3: The Good Stuff!

As mentioned above, while superficial perhaps, I can't stress enough how nice the X-Pro3 looks in Duratect Silver. The finish reminds me a lot of my all-time favourite looking 35mm film camera, the champagne coloured Nikon F3/T (Titanium). So apart from a great looking and durable coating (if you buy either of the Duratect models), there are indeed many significant improvements in the X-Pro3. First off, you basically get the imaging system, new X-Trans 4 CMOS BSI 26MP sensor and quad-core X-Processor 4 from the X-T3, and that is very good indeed. Higher dynamic range, and far less noise during long exposures with Long-Exposure NR disabled, are the two main benefits of the new sensor, since going from 24 to 26 MP is really not noticeable. The faster processor does make for more responsive shooting, faster AF, as well as generally swift and lag-free



operation from startup, to shooting, to playback. Despite the fact that video is not at all the intended market for the X-Pro3, it has more or less gained the video capabilities of the X-T30, which are only just shy of the flagship X-T3, the most video capable camera in Fujifilm's stable.

Continuous shooting speed is much faster now, up to 11 fps with a raw buffer size of 42 lossless compressed raws, or 145 JPEGs. Slower speeds can be selected as well, 8.0, 5.7, 5.0, 4.0 or 3.0 fps. With slower continuous speeds, the buffer size improves, giving up to 71 raws and endless JPEG shooting at 3 fps. You get endless jpeg shooting at 5.7 fps or slower. In addition, when using the electronic shutter, you can get up to 30 fps with a 1.25x crop factor with a 35 shot raw buffer, or 20 fps with the full sensor and a 36 shot raw buffer. In comparison, the X-Pro2 topped out at 8.0 fps, regardless of mode, with a 33 shot raw buffer, although with fast a UHS-II card in the first slot, I managed 48 compressed raw + JPEG images before the buffer filled on my X-Pro2. Perhaps with the fastest cards the X-Pro3 will also outperform its specifications? Speaking of fast cards, both SD slots in the X-Pro3 are now UHS-II capable, but only Slot-1 was in the X-Pro2.

With more space inside the camera due to the simplification of the OVF portion of the Hybrid-Viewfinder, there have been noticeable improvements to the EVF. Instead of the X-Pro2's 2.36 million dot TFT LCD panel, the X-Pro3 has a 3.69 million dot OLED panel with a massive increase in dynamic range with a 5000:1 contrast range, versus only 300:1 for the X-Pro2. It is also brighter at 1500 candelas, versus 800 for the X-Pro2, and has a greater magnification for a larger apparent field of view too, now at 0.66x versus 0.59x for the X-Pro2. That said, the X-Pro3's EVF view is still not as impressively large and easy to see as what you get with an X-H1 or X-T3, which give 0.75x magnification from their 3.69 million dot OLED EVFs. But then look at the relatively large EVF humps those cameras have, having much more room for expanded EVF optics! One additional EVF enhancement is a wider colour gamut, now covering 97% of the sRGB colour space, although I do not have any info

on the X-Pro2 EVF's gamut, so I am not sure how much improvement that actually is. The refresh rate of the EVF has been increased, now at 100 fps in normal mode, and up to 200 fps in a new "Smoothness Priority" mode. Lastly, the accuracy of the OVF framing has now been improved and with the brighter OLED panel inside, the framing lines and other viewfinder info that is displayed when using the OVF is also a little brighter with better contrast.

Another major enhancement for the X-Pro3 is its ability to autofocus down to -3 EV for phase-detect and a very dim -6 EV for contrast-detect, which is near pitch darkness! That is a truly massive improvement over the X-Pro2, which was only rated to AF down to -1 EV. Even the current flagship X-T3 is only rated for a max of -3 EV. General AF performance, including face-detect, eye-detect, moving subject focus-tracking and more, are all said to be the best of any current X-system camera. If past experience is any indication, some of these AF improvements will likely make it to the X-T3, also being equipped with the same sensor and same X-Processor 4, but for now the X-Pro3 will be the highest performance Fujifilm body from an AF standpoint.

An all-new AF enhancement is the addition of several focus limiter modes, so you can now choose to limit the AF from 2m to infinity, 5m to infinity, or even program in a custom setting, choosing the closest point and farthest point. When one of these modes is set, the camera will only AF between those two points, potentially making for much swifter AF that doesn't hunt outside of the range you anticipate needing. This would be a great addition to Fujifilm's other current models as well, and I can only hope we'll see a firmware update for those in the future.

Somewhat alleviating the pain of the hidden rear LCD, there is a small "always-on" colour memory-LCD panel, similar to the monochrome top deck LCD of the X-H1. By default this small display shows your selected film-simulation type, ISO and white balance setting. The display mimics what you might see on an old 35mm film camera,



when those cameras had a slot to insert the torn off end of a film box to remind you what film was loaded in the camera. Cute... but I found the display's other mode more useful, the one that shows all your exposure data, frames remaining etc., much like the normal top display on the X-H1. Sadly, this display is not backlit and is very hard to see in low light, and there is no capacity for menu access, rudimentary playback of images, viewing a histogram etc. However, I'm sure a future firmware update could expand upon that display's usefulness. Here's hoping! Note that when the camera is switched off, the display reverts to a basic black & white display showing battery life and frames remaining.

Also improved in the X-Pro3 is its Q-Menu (Quick-Menu). Not only can that button be reassigned if you're one to never use the Q-Menu, but the Q-Menu itself can also be simplified. I do use the Q-Menu on my X-Pro2 once in a while, but generally only for 2 or three settings at the most. Always having a grid of 16 items is distracting and unnecessary. Well on the X-Pro3, you can choose to have 16, 12, 8 or 4 settings icons. Nice!

The X-Pro3 now gains a true multiple exposure mode, not limited to only two frames like the previous bodies, as well as advanced multi-shot HDR and focus bracketing modes. There are also tons of enhancements if you are a JPEG shooter. There is a new "Classic Neg" film simulation

type, as well as a "Color Chrome Blue" effect, which seems similar to pulling down the blue luminance in Lightroom, which is great for enhancing blue skies, and popping cloud contrast, similar to using a polarizing filter. Of course, the existing "Colour Chrome" effect is still there too. You can now process in-camera with a variety of advanced features. For example there is now a "Clarity" control and when converting to B&W, you can not only simulate using a colour filter on your lens, but you can also tone the resulting B&W image with a matrix of warm & cool tones and magenta & green hues. You can even choose to save in-camera processed files out as 8 or 16 bit TIFF files and not just as JPEGs. Very cool!

The X-Pro3 also gains Bluetooth connectivity, like many other recent Fujifilm bodies, and this makes establishing a WiFi connection with your mobile device a whole lot easier. You can also set up the camera to automatically pull GPS data from your phone, and if it's anything like the X-H1, the bluetooth connection will establish very quickly when you power up the camera. There is also now a USB-C port on the X-Pro3, which allows for in-camera charging of the batteries, great if you want to travel light and not carry an external charger.

Battery life is rated to be slightly better, and the X-Pro3 is roughly the same size as the X-Pro2 and has only gained in weight by a mere 2 grams. There is a new leather half-case available, as well as a metal handgrip with an Arca-Swiss dovetail along the bottom. It remains to be seen how far down the LCD screen will tilt with the handgrip's dovetail attached to a tripod head.

There are probably some other hands-on things I am forgetting about, but I only had maybe 20 minutes to play with a preproduction camera, and have not had the change to actually take one and shoot with it properly. Eventually, once we either get our demo body, or I borrow a production unit from Fujifilm, I will take it out and provide some more hands-on feedback on how it actually is to shoot with. Will the improvements in the EVF and AF be

obvious in use? Will the rear-LCD screen drive me crazy, or will flipping it out become second-nature quickly? Will I be able to configure the camera easily enough to make my key functions available on custom buttons, the custom menu, or the new more customizable Q Menu?



So there you have it: my preview and impressions of the X-Pro3, as seen from a die-hard X-Pro2 user; one who thought it was almost the perfect camera. As you can tell, I am personally not thrilled with the simplification of the camera's controls and OVF, nor with the hidden LCD screen. That said, the camera brings quite a few improvements to the table and I feel that for some people, they will be substantial enough that they'll overlook that quirky LCD screen. Others may indeed be happy to have the LCD hidden, tucked away and protected against the camera body!

Time will tell how popular a camera the X-Pro3 ends up being, but personally, I hope a future X-Pro4 brings back a more conventional LCD and a few additional customizable buttons. If it had that, I'd be all over an X-Pro3 in its lovely Duratec Titanium finish, despite the relatively high price, and would have preordered one already! In the meantime, I suspect that I'll remain very happy with my X-Pro2, as well as with my recent X-H1 acquisition.

## DIGITAL PRINTING

HUNTER W.

**New!**

### Natural Line of Inkjet Papers from Hahnemühle.



Hahnemühle has released a new line of inkjet papers focused on sustainability and going green. These new papers are made from Agave, Bamboo, and Hemp - plants that are fast growing and require minimal maintenance, no pesticides, and less water to grow. These papers are all acid and lignin free, of museum quality age resistance (ISO 9706 compliant),

free of optical brighteners, and have a matte inkjet coating that is compatible with both pigment and dye based printers.

The **Agave paper** is 290gsm and made of 70% sisal fibers and 30% cotton. The base material stands out with its bright white tone while the rough, yet delicately defined surface texture gives the subject a sense of depth with a pleasantly soft feel.

The **Bamboo paper** is 290gsm and made of 90% bamboo fibers and 10% cotton. The bamboo gives the paper a natural white, warm-toned look with a lightly textured felt structure perfect for warm hues and monochrome prints.

The **Hemp paper** uses one of the oldest and most diverse natural fibers in the world and is made of 60% hemp fiber and 40% cotton. The Hemp fibers give the paper a bright white look and a pleasant silky feel.

We will be stocking sample packs of these papers (2 sheets of each paper) in 8.5x11 and 13x19 sizes, as well as 13x19 25 sheet packs. As with all of our other inkjet papers, we will have samples of these in store for you to take a look at in person.

**Sample Pack 8.5x11: \$14.23    Agave 13x19 (25 sheet): \$168.63**  
**Sample Pack 13x19: \$20.54    Bamboo 13x19 (25 sheet): \$151.04**  
**Hemp 13x19 (25 sheet): \$168.63**



## PRO SALES

KEN S.

### Profoto Deals

The AI is every inch a Profoto light – just smaller. Its unique round head delivers light that's both natural and beautiful with a soft smooth fall-off. And it's incredibly easy to use with superfast recycling and a long-lasting battery, so you'll never miss a shot. On the move, shooting on-camera or off, this is light shaping excellence everywhere.

#### Profoto AI/AIX promotion

October 29th to December 31st, 2019

**Purchase a Profoto AI and receive a second AI battery and a Grid Kit for free.** A \$248.00 value

**Purchase a Profoto AIX and receive a Grid Kit, Gel Kit and Wide Lens for free.** A \$366.99 value

**Purchase a Profoto AI and receive a Grid Kit, Gel Kit and Wide Lens for free.** A \$366.99 value

### Orangemonkie



Orangemonkie has a unique line of home and studio products for photographers and artists alike.

#### Foldio3 25" Portable Photo Studio - Sale \$199.95

Reg. \$219.95

The portable, mini studio light box is 25" to cover a variety of subjects.

#### Foldio2 Plus 15" - Sale \$105.95 Reg. \$129.95

The updated 15" all-in one foldable photo studio, now includes better LED lighting and the Foldio2 Plus top cover (detachable cover accessory)

#### Foldio360 - Sale \$199.95 Reg. \$219.95

Foldio360 is a smart turntable that allows you to create 360° images using just a smartphone. Create your own stunning 360° images with the Foldio360.

#### Halobar - Sale \$49.95 Reg. \$54.95

Foldio's Magnetic lighting accessory

#### Foldio2 Clearance price \$89.95

The original 15" All-in one foldable photo studio

### Black Friday Specials



Here is a sample of the great deals coming your way. FEIYU-TECH is a world leader in manufacturing videography stabilization technology that combines imagination and innovation. **No need to wait until Black Friday, get these FEIYU-TECH deals now!**

#### FEIYU-TECH AK4500 DSLR

Gimbal for cameras up to 4.6 KGs – Sale price \$949.95  
Reg. \$999.95 Special order only

#### FEIYU-TECH AK4000 DSLR

Gimbal for cameras up to 4 KGs – Sale price \$ 599.95 Reg. \$699.95 Special order only

#### FEIYU-TECH AK2000 DSLR

Gimbal for cameras up to 2.8 KGs – Sale price \$359.95  
Reg. \$499.95 In stock and in Rentals

#### FEIYU-TECH Gimble 2 - Smart phone gimbal

Sale price \$84.95 Reg. \$129.99 in stock

#### FEIYU-TECH G6 Plus

Gimbal for small cameras and action cameras  
Sale price \$279.95 Reg. \$379.95 special order only.

## Sinar - A not so short history.



Hans-Carl Koch In Airplane from the early 1900s

With origins dating back to 1879, Sinar has a legacy of building quality cameras for the advancement of photography and improving the work of photographers.

1879 was the year Carl August Koch opened his own photographic studio in Schaffhausen/Switzerland. Besides his work at the studio, mainly as a portrait photographer, he was a passionate photographer of landscapes and mountain scenes. At that time, the photographic plates were sensitised and processed in a photo tent on the spot, and the heavy equipment had to be carried everywhere. In 1911, Hans-Carl Koch took over the business. His favorite photographic work was portrait photography. However, his field of activity soon expanded also to architectural and occasionally to industrial photography.

In 1947 the business was carried on by his son Carl Hans Koch, the inventor of the Sinar view camera. As a photographer with a degree in photography and as a photo retailer, Carl Koch was unsatisfied with the then available large format cameras. In 1948 with his experience of many years and his inventive genius, Carl H. Koch developed a view camera for universal use. The camera had to adapt quickly and precisely to the changing needs of the photographer. In 1947 Carl Koch applied for a patent for the Sinar camera, and in 1948 Sinar was founded.

In 1951 they developed an integrated aperture control shutter that could be used for all lenses, which was revolutionary at that time. In 1968 Carl H. Koch's son, Hans-Carl Koch joins the Sinar company and Sinar became a family shareholder company. The same year, production started in their new plant at Feuerthalen, on the other side of the river Rhine. In 1978 Sinar was the first camera manufacturer using microprocessors in their



revolutionary digital shutter and the exposure module. The selective exposure metering on the film plane provided the photographer with convenience in operating the camera and with the ideal automatic settings. In 1984 Sinar created quite a stir when they came out with the Sinar P2 large format view camera. This superb professional camera combines elegance, perfect versatility and high precision of the adjustment technique with great stability and ruggedness. Thanks to modern consistency in CNC manufacturing technology, a substantial leap in quality was made. In 1994 Sinar released the world's first professional color digital camera with a resolution of - amazing for that time - 4 megapixels with a surface of 30 x 30 mm. The electronic, computer-assisted Sinar e view camera (CapCam) with Leaf DCB-I digital back produced razor-sharp still-life color images. A real "high-performance production machine".

- 1998 Sinar AG celebrates their 50th anniversary

- 1998 Sinar launched their first digital camera back: of their own, the Sinarback 22

- 2000 Sinar launches the digital large format Sinar Macroscan. It is now possible to capture a digital image with a CCD area sensor with a resolution of 19 million pixels and a capturing area of 72 x 48 mm.

- 2002 The Sinar p3 is launched. Equipped with highly precise controls this new camera is significantly reduced in size without sacrificing any of this traditional precision.
- 2007 The successor model of the Sinarback 54 H in the multi-shot segment, the Sinarback eVolution 75 H with 33 million pixels is the ultimate high-end solution for in studio photography.
- 2009 The Sinar arTec camera system is released. It's a milestone in digital architectural and landscape photography. The Sinar arTec also won the Photokina Star as a highlight of Photokina 2008
- 2010 All Sinar business activities are regrouped and Sinar Photography AG is founded. In 2010 the newly formed company moves into its new premises in Zurich.
- 2013 Sinar completes their merger with Leica
- 2016 At Photokina, Sinar launches the mobile digital device: Sinarback S 30|45.

Information edited from:

<https://sinar.swiss/company/geschichte-en-us/>

**We have some amazing used Sinar 4x5 cameras for you to own - some at greatly reduced prices.**



**Sinar P2 4x5 camera DB system - New lower price \$1500 Was \$2100**

When it was introduced in 1984, the Sinar P2 was one of Sinar's top-of-the-line 4x5 view cameras. It was the choice of many professional and commercial photographers. One of the many great features of the P2 is that it has yaw-

free movements, and the Sinar auto aperture shutter. This kit comes with a Sinar Sinaron-S 300mm f/5.6 lens, Sinar Sinaron-S 240mm f/5.6 lens, bag bellows, extension rails 6", 12", 14", Graflex 120 roll film back, Polaroid 405 and 545 backs, Sinar shutter and case.

**Sinar P/F 4x5 Camera** - Comes with Sinar auto aperture shutter, Schneider Symmar 210mm f/5.6, Schneider Super-Angulon 75mm f/5.6, Sinar Sinaron N 210mm f/5.6 MC, Sinar bag bellows, Sinar 12in. and 6in. extension rails, and Polaroid 545 film back.

**New lower price! Now only \$750 Was \$1000**

**Sinar F with a Schneider Xenar 180mm f/4.5 lens - \$399**

**We also have these large format cameras available -**

- Omega View 45D with a Fujinon 180mm f/5.6 lens, \$450
- Calumet 4x5 rail camera with lens board but no lens, \$75

## Novaflex Patron Umbrella



The Patron Umbrella from Novoflex has multiple uses for the photographer working in the field. It been designed as a rain or sun shield, but with optional 29.5 x 29.5" reflection foils, the Patron can be used as a traditional 44.9" photo umbrella. The outside surface is silver that also works as a reflector. In addition, when the Patron is turned inside out, it can serve as an emergency 8-legged camera stand or tripod capable of supporting mirrorless or compact cameras. The Patron has a 30.7 to 45.7" telescopic shaft with a 1/4-20 mount for a ball head that turns it into a monopod. The shaft is also usable as an extension arm for high-angled photography or as a way to shoot over barriers or when



you're in the middle of a crowd. When working outdoors and mounted to a tripod with its optional accessory, the Patron works as a UV coated protective shield with a 50+ sunscreen factor that allows you to work hands-free while you and your gear are protected from heat and moisture. It's also portable since it includes a carrying case, shoulder strap and backpack mounts.

Includes:

Carrying case, shoulder strap, backpack mount, cover.

**Listed in the USA for \$145.95 - we have them on sale for only \$65.00!**

## Ex-Rental Hensel Porty 1200 lithium Kit on sale.

These are a great way to save \$\$\$ on your purchase of a location kit for the outdoor photographer. It has a 1200W/s output but only weighs 13 lbs. (5.9 kgs). It has very fast flash recycle times, starting from 0.2 sec. Combine that with extremely short flash duration up to 1/8100 sec, symmetric or asymmetric power distribution, individual settings in 1/10 f-stop increments and an output range of 7 f-stops, and you have one great portable studio light kit.

**There are a couple of kits to choose from;**

**Kit 1:** this kit includes 1-Hensel Porty 1200 L Lithium, 2-EH Pro Mini 1200P Speed head, 2 Batteries, Charger, Sync cord and Hensel transmitter. **\$2599.00**

**Kit 2:** this kit includes 1- Hensel Porty 1200 L Lithium, 2-EH Pro Mini 1200P speed head, 3 batteries, charger, \$2599.00

**Used Hensel Ring Light:** RF 3000 P/PM -XS Handy, mobile light source creates a direct but soft light. **\$900.00**

**Not looking for used?**

**We have a new Hensel Porty 1200 lithium kit floor model on sale.**

This kit includes 1- Porty L 1200, 1-Eh Pro mini 1200P head, charger, 7" reflector and rolling bag.

**One only, floor model. - Sale \$2999.00 Regular \$ 4295.95**

## ACCESSORIES

MEGHAN S.

### Wolf Bags

We have in a few new bags this month and if you are looking for a low profile, lightweight camera bag for your small DSLR, mirrorless or film SLR kit these great new



Wolf bags are good option. They come in two sizes and the larger messenger bag size fits 1-2 DSLR bodies with 1-3 additional lenses depending on their sizes. Great also for a mirrorless

or film body with a large range of lenses. Also included is a rear luggage strap, as well as a side mesh pocket for a small tripod, water bottle or other accessories. The smaller shoulder bag is a nice compact size that will fit a body with 2 additional lenses and also a small tripod or water bottle. I really like the simple design of these camera bags and at the price point they are a great option for photographers of all types.



**Wolf Shoulder Bag 15 (small) - \$29.95**

**Wolf Messenger Bag 25 (large) - \$49.95**

### Tenba Bags

We have finally brought in Tenba bags, as everyone's been asking for them! We now have a couple of the messenger bags, as well as the protective wraps in two sizes, and one of the mid-sized backpacks.



You've been asking for **lens wraps** and we finally have them! There are a few different camera or lens wraps out there but now we finally have a great option from Tenba. These are perfect for wrapping your cameras or lenses up in for added protection or so you can carry them safely around in your purse, briefcase or backpack. We will have them in two different sizes, the 12" and the 16" in blue. The blue is a really nice blue and makes it easier to find your gear when tossed in the bottom of a dark black bag!

**Tenba 12" Protective Wrap Blue - \$26.99**

**Tenba 16" Protective Wrap Blue - \$30.99**

It's very hard to choose only a few **Tenba bags** to bring in, but we went with the most practical ones that we ourselves like. That being said we can always special order any of the Tenba bags for you if the ones we have in stock are not quite what you are looking for!



DSLR cameras with 4-6 lenses (up to attached 70-200mm

In stock we have the **Solstice Backpack 20L** in black. I liked this backpack's rear opening feature and secure padded waist belt, so that when you are on the go you can open your bag easily without ever setting it down! By rotating the bag around by the waist belt, you can easily access all your gear and not worry about putting your bag down in the dirt. The 20L backpack will fit 1-2 mirrorless or



f/2.8) plus an iPad or similar tablet, with space left over for a light jacket, and personal items. It also has exterior pockets to hold a tripod or large water bottle. Included is a rain cover for those super wet days that we get in Vancouver!

**Tenba Solstice Backpack 20L: \$190.12**



We have also brought in a few Tenba messenger bags, because we liked them so much! We will have in stock the **Tenba Messenger DNA 8 and DNA 13**. These really well made, versatile bags are great for all different social events, from photojournalism to sports and everyday photo situations.

The **DNA 13**, will hold up to a 13" laptop or tablet, mirrorless system with 4-5 extra lenses or a DSLR body with 2-3 extra lenses. It features a quick access zipper at the top so you can get your gear fast without having to



open the velcro flap. With plenty of extra pockets there is definitely a spot for everything on this bag! It also includes an extra strap that goes under your arm to hold the bag in place



if you want to wear it on your back like a true messenger style bag.

**Tenba Messenger DNA 13: \$202.75**



The **DNA 8** is the 13's little brother and will hold a mirrorless or rangefinder camera with 1-3 extra lenses and room for an iPad Mini or similar tablet. Otherwise it has all the same great features of the 13, with it's



quick access zipper top and multitude of accessory pockets. Both sizes come in graphite gray and include an all weather rain cover.

**Tenba Messenger DNA 8: \$123.24**



**Mindshift Rotation 180 PRO: Sale \$524.25**  
Regular \$699.00



**Mindshift Rotation 180 Horizon:**  
**Sale \$336.75**  
Regular \$449.00  
(free rain cover with purchase of bag)





A man wearing a light blue baseball cap, an orange long-sleeved shirt, and grey cargo pants is standing on a rocky trail. He is wearing a large blue backpack with orange accents. A green and yellow rope is coiled around his neck, and a green helmet is attached to the side of his backpack. He is looking down at a red and black object, possibly a tool or a piece of gear, which he is holding in his hands. The background is a steep, rocky hillside.

**Mindshift** GEAR

**All Mindshift Gear  
now 25% off!**

Plus receive a FREE raincover with  
purchase of any in stock Mindshift bag.



FUJIFILM

# instax®

**MAKE YOUR NEXT EVENT MEMORABLE WITH  
PHOTOS YOUR GUESTS CAN HOLD ONTO**

Rent an Instax instant camera  
or instant printer here



## RENTAL NEWS

JASON K.

**\*NEW\* In Rentals!**

**Canon EOS 90D DSLR**



The new camera EOS 90D DSLR from Canon replaces the 80D that was introduced back in 2016. The 90D is a great update to the old 80D with a new 32.5MP sensor - which is the highest megapixel APS-C sensor on the market, the ability to record 4K video & 1080p @ 120 fps, and a 10 fps stills shooting rate. In addition to a 45 point all cross



type AF system is Canon's 5481 point Dual Pixel CMOS AF system gives very effective AF during video or live view stills recording, giving very smooth focusing. Built-in WiFi & bluetooth connectivity facilitate pairing with mobile devices to wirelessly transfer files for sharing online.

**\$125/Day or weekend**

## Sony Alpha A7RIV



An update to the popular 42MP A7RIII, the new A7RIV has an incredible 61MP 35mm full frame sensor with 15 stops of dynamic range. Despite the 61MP of resolution the A7RIV can shoot at 10fps for stills and 4K @ 30fps for video, both with Real-time Eye AF and Tracking. With 567 phase detection AF points, the A7RIV has very fast and responsive AF performance. Of course, the A7RIV retains Sony's excellent 5-axis Steady Shot in body stabilization system. Dual SD card slots are both rated for UHS-II to manage the massive 125MB(!) uncompressed RAW files produced by the A7RIV. **\$200/Day or Weekend**

## Remembrance Day Long Weekend

Monday, November 11 is Remembrance Day, and Beau Photo will be closed to pay respects for our veterans. This means you can rent gear on Friday afternoon or on Saturday and return before 1pm on Tuesday, November 12 and just pay for ONE day!

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.





© 2019 West End Photography Society, Photo credit: Nick Ross

Want to get back to printing your own analog photographs?  
Looking for a place to process your black and white film?  
Interested in meeting film photographers of all levels?

Join **West End Darkroom**

Memberships • Darkroom Access • Workshops

**WEST  
END** **Darkroom**

Located in the West End Community Centre, 870 Denman Street  
[westenddarkroom.ca](http://westenddarkroom.ca)

## FILM / ANALOGUE

NICOLE L-D.

We have some new lenses in that I don't have a lot of information on, but they seemed cool so here they are:

### Isco – Gottingen Iscorama – Anamorphot 1.5x 42 MC



Anamorphic lenses distort an image by squeezing the image to record a wider field of view. - high quality but therefore distorted. This lens was introduced in 1982 and is extremely sharp. It is a single focus lens with a close focus of 2m. Regardless of the fungus

scarring in this lens (we did have it fully CLA'd – cleaned lubed and adjusted, but it remains marked up a little) we decided to put it out in our consignment department because of how uncommon this lens is.



**Kollmorgen Cinelux 35mm f/2.275in E.F.** I found very little written online specifically about this lens, however on flickr I came across some photos taken with the Kollmorgen lens. They looked sharp and had great bokeh. The other interesting thing I found was a "100 years of Kollmorgen" pdf which looked like it could be a pretty good read.

**Super-lite Projection Optics Co. INC Rochester, N.Y. Series III . C . f/1.9 . 23/4 E.F.** I found zero useful information on this lens which is annoying because it looks quite interesting.



**Voigtlander Skoparex 35mm f/3.5.** Manufactured by Carl Zeiss, it is a wide angle lens for the Zeiss Ikon Icarex range of cameras. It is noted that they have outstanding build quality, are very sharp (even at a small f-stop), and have very vivid colours.

**Kodak Cine Ektar 25mm f/1.4.** This is a small lens with very soft characteristics, especially at low f-stops. I found comments saying it creates a dreamy look with mild vignetting.

### Folding cameras



We have quite a few large folders now which I feel like need a whole new shelf to be displayed properly! One of the neater ones is the **Kodak Premo** (1906 to 1916). It was designed as a compact camera specifically made for the Premo pack of film. While this film is no longer made, one could definitely modify 4x5 film to fit. Its f-stops have quite the range: 4, 8, 16, 32, 64 and 128! Its shutter speeds are B, T, 25, 50 and 100.



## RENAISSANCE ALBUMS PRESENTATION PRODUCTS

MEGHAN S..

### Super Sale on Soccer Mounts



School is back on and it's sports season! Most of our specific sports mounts are special order but we have these great soccer memory mate mounts left over from last season and we'd like to practically give them to you at 0.75 each! We only have 600 in stock so get them while you can!

### Renaissance Albums New Cover Swatches

You've been asking for new cover options for awhile, and finally Renaissance has released a whole bundle of great new swatches! Here's the run-down on some of the new cover options and new colors.

#### New Hudson NL line:

Soft and smooth to the touch and available in fresh new colors, this unique material is sure to please. Excellent for two tone heat burnishing. Scratch resistant too!



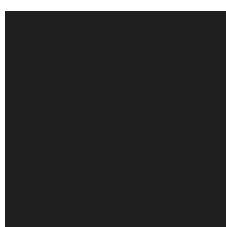
Aqua



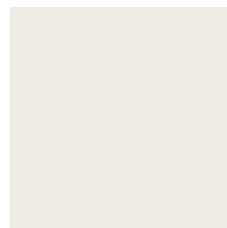
Ash



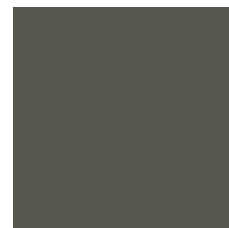
Light  
Pink



Smooth  
Black

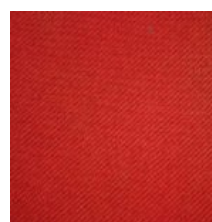


Smooth  
White

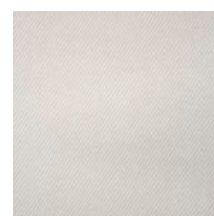


Stone

**Fulton NL:** Formerly known as Stanton Fabric NL, Renaissance decided that it's time to add some brand new colors and create its own line. Its comfy, plush feel gives it a clear distinction from their other fabric cover lines. These are just the NEW additions to the line. Still included are also the brown, denim, flint and grey.



Cardinal  
(new)



Dove  
White  
(new)



Iris (new)

Brown (existing)  
Denim (existing)  
Flint (existing)  
Grey (existing)

**New Delancey NL:** New and improved, this Delancey line will replace all previous Delancey colors. Still known for its signature textured feel, the New Delancey is now easier to deboss/imprint, creating a much clearer impression. The old Delancey will be available until supplies run out.



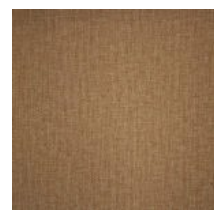
Indigo



Smoke



Steel



Tweed



**Tribeca Leather –**

There are five new genuine leathers in the Tribeca family. The new colors are fun and versatile, but will have the same rich, luxurious feel of all previous Tribeca Leathers.



Dusty Blue



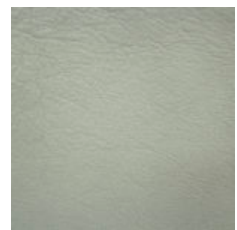
Birch



Lavender



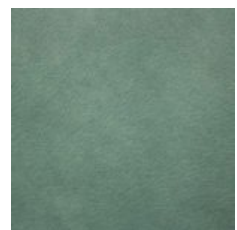
Slate Blue



Mint

**Gramercy Leather –**

There is one new addition to the most prominent leather line. Gramercy Tide adds a splash of color to the lavish composition of genuine Italian Leather. Bellissimo!

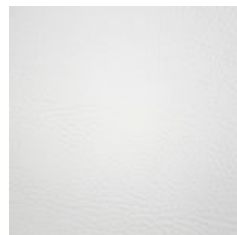


Tide

**Stanton NL –**

A long awaited, often requested color, the Stanton NL White now affords all Essex and Bowery users a pure white

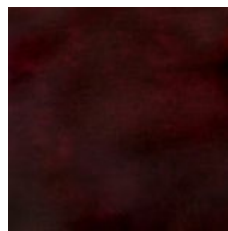
option. Textured like leather, this faux leather is a more than suitable substitute for the now discontinued Madison NL White.



White

**Madison NL –**

Previously discontinued, this deep Burgundy is now available again - by popular request!



Burgundy

**Discontinued Colours and Covers -**

There have also been a few **cover options** that are being phased out. These covers may still be available for a limited time while supplies last but beyond that stock will not be replenished:

Old Delancey NL Charcoal, Old Delancey NL Cobalt, Old Delancey NL Moss, Old Delancey NL Scarlet, Old Delancey NL Wheat.

The following **covers** are completely out of stock and discontinued:

Old Delancey NL Black, Madison NL White (a comparable substitute would be the new Stanton NL White), Designer NL Mushroom, Designer NL Pomegranate, Silk Shantung Marine Blue.



## 2019 HOLIDAY DEADLINES

### Renaissance Albums Holiday Deadlines

The holiday deadlines for ordering a custom album and receiving it in time for Christmas is looming. If you know you have a client who will need an album for the holiday season or as an upcoming present, be sure to get your orders in as soon as possible to avoid any rush fees or the possibility of not getting it in time. Below are the holiday deadlines you should be aware of if you are going to be ordering a custom album. Please note: Renaissance reserves the right to change the shipping option to deliver the order on time. If you need an album by a certain date, please feel free to contact me to double check we will have it in time.

#### Custom Books:

Ground Shipping:

Print & Bind service: Order must be in-house by Nov 19th

Design, Print & Bind service: Final approval due by Nov 19th

Express Shipping:

Print & Bind service: Order must be in-house by Nov 26th

Design, Print & Bind service: Final approval due by Nov 26th

**\*\*Please allow an extra week for Bowery Books, Galleria Albums and the following upgrades: Acrylic covers, Highline covers, Metal covers, Deluxe Presentation boxes, and metallic paper.\*\***

#### Stock Albums:

If the stock album or mat you are looking for is not one that we have on hand in store, please be sure to have your order in by the following dates (note: there may also be an added shipping charge for orders needed by a certain date.)

Ground Shipping:

Roma, Ventura and BE Book: Order must be in-house by Dec 5th.

Ambiance and Ambiance Mats: Order must be in-house by Dec 2nd.

**\*\* Please be sure to verify in advance that what you require is in stock at Renaissance as well!**

**Important notes: Orders must be marked “Holiday Order” and submitted in-house or approved by MIDNIGHT EST on the dates indicated above to meet the deadline.**

**There will be NO EXCEPTIONS.**

### Delivery Dates

Domestic Ground shipping options will receive orders by Monday, December 23.

Express shipping options (2nd Day & Next Day Air) will receive orders by Monday, December 23.

Drop Ship Client Books will receive orders by Monday, December 24.

Submitting orders earlier will ensure that you receive your orders sooner and avoid potentially more expensive shipping options and potential weather delay issues. By selecting the Express Shipping option, you are agreeing to let Renaissance choose either 2nd Day Air or Next Day Air to make the deadline.

### Option A (bind only) Customers -

All option A orders must come with a disk containing the print-ready files of the prints submitted. If Renaissance does not receive a disk with the order and replacement prints are required, Renaissance cannot guarantee that the book(s) will meet the Holiday Deadline.

Proof approvals must be confirmed by the due dates above to meet the Holiday Deadlines.

# Beau Photo is the Canadian Dealer for Renaissance Albums

Renaissance Albums are handmade and printed in New York by a family owned company who have been creating these beautiful albums for over 30 years. With many classic and modern album styles to choose from, Renaissance continues to be a leader in custom professional album production.

We work closely with Renaissance Albums to make sure every one of your albums is perfect so you can present your best work to your client. We take care of all the hassle so all you have to do is create stunning work.

Photography by Rebecca Gosselin



RENAISSANCE  
RENAISSANCE ALBUMS

For more information or to set up an appointment to view our sample albums, please contact Meghan at [albums@beauphoto.com](mailto:albums@beauphoto.com).





The Makerlabs community darkroom is located in a quiet corner of the 42,000 sq ft Makerlabs warehouse at 780 East Cordova Street. We have a Besler 23c enlarger, negative carriers for all formats, film developing tools and printing materials and are surrounded by other workshops and studios in a creative, collaborative environment.

The darkroom orientation (Photolab101) is scheduled by appointment to familiarise you with the shared space and offers an introduction to b/w film developing and b/w printing, as well as darkroom safety and protocol.

There are free tours of Makerlabs every day at 6:30pm if you just want to check it out before jumping in. To book or for more information: email [education@makerlabs.com](mailto:education@makerlabs.com) or call 778-984-7299





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## COURSE OUTLINE

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Effective composition and Visual Design  
Methodology and Filter techniques  
Basic and Advance Raw Development  
Actual shoot and applications

Registration Fee:  
CAD 450.00  
(Early bird discount)