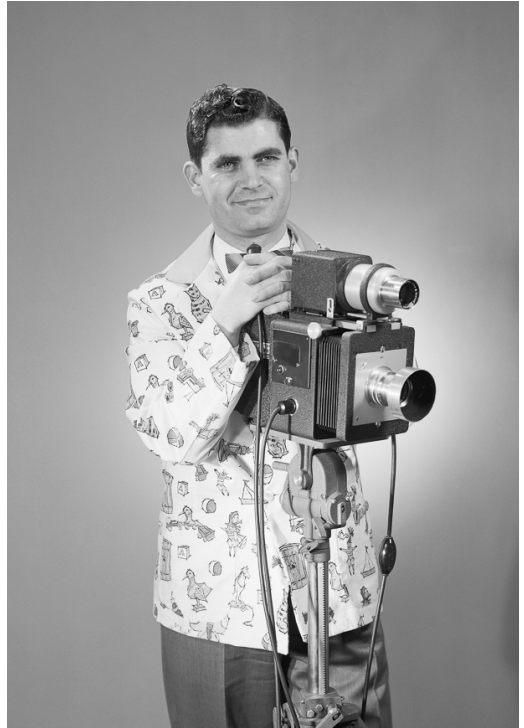




Evangelos (Angie) Apostolides
1932 - 2021



August 2021 Newsletter



Remembering Angie - Loupedeck consoles - Nanlite Forza 60 kit now in Rentals - Using on-camera flash: The Beau Bracket - Profoto A10 flash - Half frame 35mm cameras - Contax SLR cameras - Eco friendly chemicals from Flic Film - Found film images - more...

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It is with much sadness that we share the news of the passing of Evangelos (Angie) Apostolides, our great leader and the owner of Beau Photo.

Born July 1st, 1932 in Tsakones, Pella, Greece, Angie immigrated to Canada in 1951 and settled in Vancouver. After learning English mainly from children's books, he worked for Campbell's Studio before opening Atlas Studio at Broadway and Trutch in 1957 with the help of his brother Basil. In 1962 he opened Evangelos Photography in the Hotel Vancouver, which he relocated to the West Broadway address in 1967. He photographed dignitaries

and celebrities including Queen Elizabeth, Louis Armstrong and Bob Hope as well as local politicians, Vancouver society, many Greek weddings, nursing graduates and students. He served as president of the Professional Photographers of British Columbia for two years, was a founding board member of the Professional Photographers of Canada, was on the board of directors that established the photography program at Langara College, became a lifetime member of the Royal Photographic Society of Great Britain, was a member of the Professional Photographers of America where he earned a Master of Photography in 1972, and won numerous awards for his portrait work and his service to the photographic community. The Professional Photographers of B.C. awarded him Photographer of the Year in 1965.

In 1982, Angie and three partners started Beau Photo Supplies, which Angie became the sole owner of in 1999. With Angie's vision and guidance, Beau Photo has become the unique shop you know today. Over the years, he has been a friend and mentor to many of us at Beau, and to other photographers in Vancouver. His humour, advice and support will be greatly missed. In Beau Photo, he has left a legacy that will carry on as strong as ever and we look forward to supporting all of you, our loyal customers and friends, as well as he did for the past 39 years.

He passed away peacefully at his home in Vancouver on July 14, 2021. In lieu of flowers, donations can be made to the Kidney Foundation of Canada in Angie's name. <https://kidney.ca>

See our [blog post about Angie](#) with photographs and articles on our website. There are some great images of young Angie before he arrived in Canada, and more from various events we've held at Beau over the years. Please share your stories about Angie in the comments section of the post.



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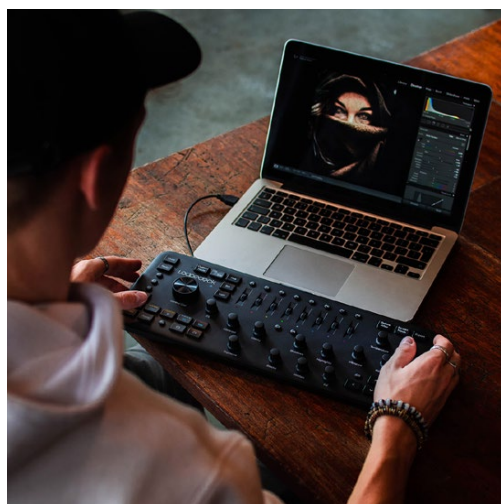


Digital

Mike M.

NEW! Loupedeck Consoles

We now have access to Loupedeck editing consoles at Beau Photo! These consoles are designed to allow for rapid and intuitive adjustments while using specific software, and have an array of buttons and knobs that you can use in lieu of clicking and dragging your mouse to different controls. While you can use these consoles for many different programs, the original use of the Loupedeck was to control Adobe Lightroom. The first Loupedeck, and then the Loupedeck +, had a



Loupedeck+ \$359 - announced mid 2018

vast array of knobs, dials and buttons which were labeled with specific Adobe Lightroom editing controls. So, rather than clicking and dragging the sliders for exposure, white balance or clarity adjustments for example, you could just twist some hard labeled knobs. While this was totally awesome if you were primarily working with Lightroom, when you tried using it with Photoshop or Capture One, which Loupedeck added support for, not all of the labels made perfect sense anymore. Enter the Loupedeck CT and Loupedeck Live...

In mid 2020, Loupedeck released the Loupedeck CT, a complete rethink of the original design that introduced dynamic button and dial labels, instead of static printed ones. On its top half, the CT has a bunch of unlabeled knobs that have OLED display labels next to them that can change based on which software you are using. In addition, there are twelve touch buttons with OLED displays and they can show text or icons that tell you exactly what they will do in whatever software you are using. The bottom half has a very large, prominent knob with a huge internal OLED display, and this knob,



Loupedeck CT \$699
introduced mid 2020

for example, could be very useful for scrubbing footage back and forth in a video editing program like Adobe Premiere. In the photo below, you can see that there are also a bunch of vaguely labeled buttons that can be defined to do various things in different programs.

While a great unit, at \$699 its price is a bit steep, especially if you are not sure how much it might help your workflow. Then in fall of 2020, the Loupedeck Live was released. It is basically the top half of the bigger Loupedeck CT, but at a much more affordable price-point, now selling for \$339, even less than the original. Now we're talking!

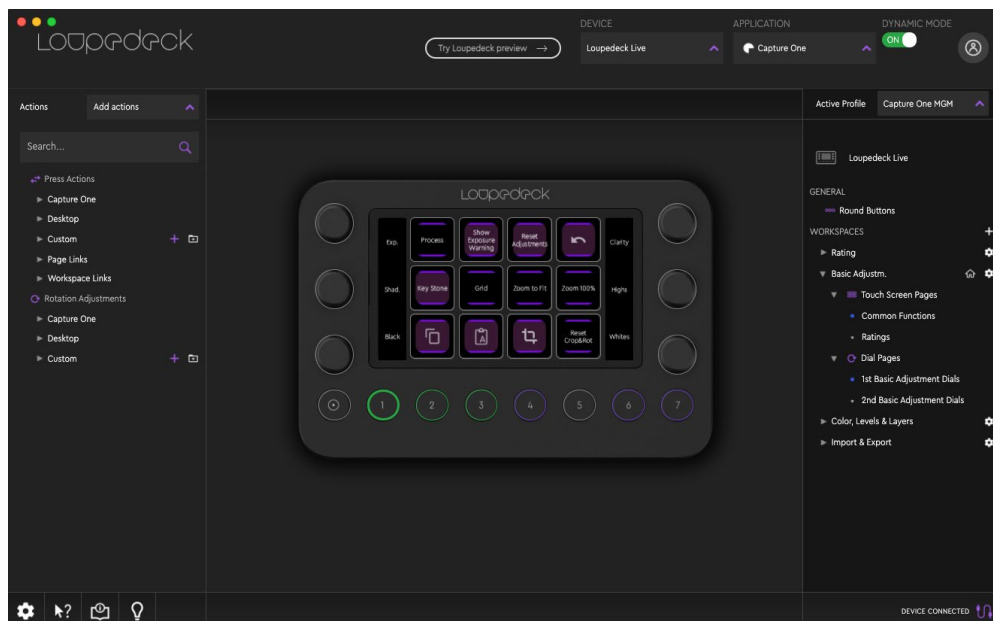


Loupedeck Live \$339 - introduced fall of 2020

Ever since the first Loupedeck was announced, I was itching to get one for myself, but I always hesitated since the hard labeled buttons meant it was not as conveniently flexible with other software, and I do use quite a variety of different programs when editing images; Capture One, Photoshop, Lightroom, Photo Ninja etc. When the CT was announced, I was sure I was going to buy one... until I saw the price. Well the Loupedeck Live hit the sweet spot for me, so I decided to dive in and get one. I can summarize the rest of this review in one word: COOL!

I have been using the Loupedeck Live extensively with Lightroom Classic and Capture One Pro, and it is fantastic. Adjusting images is so intuitive using the labeled knobs, and even being able to twist a knob to straighten an image with a crooked horizon feels very natural as well. Loupedeck now has very powerful software to customize their consoles and I was able to reassign and reorganize the knobs in a way that made perfect sense for my workflow. Capture One support is still listed as being "beta" and while a few functions did not work as expected, with judicious use of Capture One's "Keyboard Shortcuts" menu, as well as creating

some custom button and knob functions in the Loupedeck software, I have been able to get things working perfectly to my liking.



In Photoshop for example, I have various actions defined and can attach those to the programmable buttons. You can set up a number of things one button does, like saving and closing a file, then switching back to Lightroom. Loupedeck is actively adding support for a diverse array of software too. Here is a link that lists supported software... <https://support.loupedeck.com/native-software-integrations>



I must say, Lightroom support seems to be the best integrated, and operation is truly smooth and seamless with it. Capture One support still feels a bit clunky, especially since I needed to fix some of the functions, but I presume that will improve as time goes on. I did notice that using the Loupedeck Live with Capture One here at work with my Mac Mini, control tracking and display refresh lagged when twisting the physical knobs a little, but at home with my higher specced Mac

The image displays three Loopedeck controllers, each configured for a different digital audio workstation (DAW): Ableton Live, FL Studio, and Logic Pro X. Each controller features a central grid of 16 buttons, a top row of four buttons, a bottom row of seven buttons, and a set of four side buttons. The buttons are color-coded and labeled with icons and text corresponding to the software they control. The background is a dark, textured surface with a grid pattern.

For now, all three Loupedeck consoles are special order items and would take roughly a week to bring in. You can find them on our site here: <https://www.beauphoto.com/product-tag/loupedeck/>

As far as rebates go, as of this writing we do not have info on what comes after August 5th for Nikon. See our blog posting here for all the updates as they happen! <https://www.beauphoto.com/ongoing-rebates-canfujnikson/>

The current Canon rebates started on July 16th and run to Aug 5th; check the link above for those. Here are some of the rebates running from Aug 6th to the 26th...

Speedlite 430EX III-RT - \$349 (reg. \$369)



EOS R6 Body - \$3,299
(reg. \$3,499)

FUJIFILM



Minimum

X100V (w/23mm f/2)

\$1,775

Maximum

GFX 100S

\$7,800 body

GF 30mm f/3.5

\$2,300 lens



*Professional grade,
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Fujifilm

Fujifilm rebates are mostly over for the time being, save for a few configurations of X-T30 and X-T3, most of which are not available for us to order any longer. We presently do not have any X-T30 or X-T3 bodies or kits in stock. Whatever versions may still be available would be special order items for us.

Nikon

After a quiet July, Nikon has some back-to-school rebates for August, starting on the 6th and running to Sept. 9th. These were announced after our newsletter was fully laid out, so there is not enough room to mention them all here. See our [rebate blog posting](#) for details!

D850 Body - \$3,599 (reg. \$3,899)

D780 kit w/24-120 VR - \$3,599 (reg. \$3,699)

Nikkor AF-S 500mm f/5.6E PF - \$4,499 (reg. \$4,699)

Z7 II Body - \$3,899 (reg. \$3,999)

Z6 II Body - \$2,599 (reg. \$2,699)

Z 35mm f/1.8 S - \$949 (reg. \$1,099)

Z 50mm f/1.2 - \$2,599 (reg. \$2,799)

Z 14-30mm f/4 - \$1,499 (reg. \$1,699)

Z 70-200mm f/2.8 VR S - \$3,199 (reg. \$3,399)

Sony

Note that on Sony bodies, where it says "original version", these do not have the new, quietly upgraded higher resolution rear LCD screens. The newer ones are at regular pricing with no sale pricing. The following rebates started on July 23rd and run to at least August 19th...

Sony A7R IV Body (original version) - \$3,999 (reg. \$4,499)

Sony A7R III Body (original version) - \$3,099 (Reg. \$3,599)

Sony FE 35mm f/1.8 - \$699 (reg. \$799)

Sony/Zeiss 55mm f/1.8 - \$1,149 (reg. \$1,249)

Sony FE 85mm f/1.8 - \$749 (reg. \$799)

Sony FE 90mm f/2.8 Macro OSS - \$1,449 (reg. \$1,499)

Sony/Zeiss 16-35mm f/4 OSS - \$1,549 (reg. \$1,799)

Sony FE 16-35mm f/2.8 G Master - \$2,799 (reg. \$2,999)

Sony FE 24-70mm f/2.8 G Master - \$2,699 (reg. \$2,899)

Sony FE 24-240mm OSS Zoom - \$1,299 (reg. \$1,399)

Sony FE 70-200mm f/4G OSS - \$1,599 (reg. \$1,799)



Sony FE 24-105mm f/4G OSS
Sale \$1,549 (reg. \$1,849)



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IMMERSIVE STORYTELLING

Bright, sharp wide angle prime lens with captivating resolution and bokeh.



NIKKOR Z
35mm f/1.8 S

THINK WIDE

Fast wide-angle prime with a classic angle of view, reinvented for the Z Mount system.



NIKKOR Z
50mm f/1.8 S

ICONIC VIEWS

Iconic fast prime with new levels of sharpness and depth-of-field control.



NIKKOR Z
85mm f/1.8 S

INSPIRING PORTRAITS

Flattering portrait lens with breathtaking resolution and stunning bokeh.



NIKKOR Z
14-30mm f/4 S

WIDER POSSIBILITIES

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NIKKOR Z
24-70mm f/4 S

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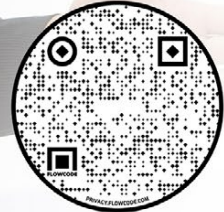
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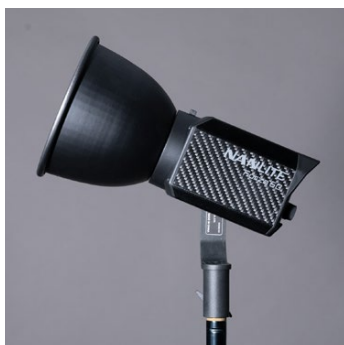
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Rentals

Jason K.

NEW In The Rental Department

Nanlite Forza 60 Two Light Kit



We have just added a couple of Nanlite Forza 60 daylight LED continuous lights into our rental department! This kit includes two Nanlite Forza 60 heads, 2x reflectors, a zoomable fresnel lens (10°~45° spot to flood spread) with barndoors, 2x Bowens mount adapters with integrated umbrella holder, 2x umbrellas & 2x lightstands. The Bowens mount adapter allows for the use of softboxes, (rented separately) of which we have many sizes. The small but mighty Forza 60 LED lights emit a tungsten equivalent of about 500W at full power with a very high CRI of 98 for very accurate colour! The Nanlite Forzas also have built in effects that simulate lightning, a broken light bulb or a TV set for some creative uses.

\$85/Day or Weekend

Labour Day Long Weekend

Monday, September 6 is Labour Day and we here at Beau Photo will be celebrating by not working. This means the usual long weekend deal where you can pick up a rental on Friday afternoon or at any time on Saturday and as long as you return by 1pm on Tuesday, September 7, we will just charge for one day!

See what's available in the rental department on our website - www.beauphoto.com/rentals/

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 decide to buy one within 30 days, you can receive up to two days off of the rental cost as a credit toward the purchase. Ask us for more details and if restrictions apply.

SIGMA



**Sigma Lenses Are On Sale
August 20 until September 30**

Mounts for Canon EF and Nikon F in stock.

Fujifilm and Sony can be special ordered.

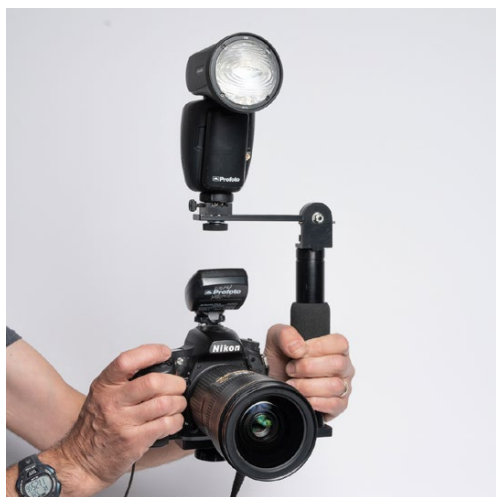
Lighting and Studio

Ken S.

The Beau Bracket

This article was originally in our November 2014 newsletter. We wanted to reprint it and expand on it a little in honour of Angie, who created this great tool for photographers. It is still relevant today, as having an on-camera flash always above and away from the lens is just as important now as it was when the Beau Bracket was created.

Not many people nowadays know about the Beau Bracket, but at one time if there was one tool the wedding, portrait or event photographer would have had in their bag, that was it. The curious thing is that though this bracket is not as widely known anymore, this tool is still as useful today as it was 15 years ago. So what is the Beau Bracket? It is arguably the best designed and built flash bracket around. Not only does it get your flash off and over your camera to help eliminate background shadows, the flip arm allows the flash to be repositioned above the lens when you switch from horizontal to vertical orientation. It also positions the flash correctly so you do not get the light falloff on the top and bottom of your image that other conventional brackets cause.



The Beau Bracket was first designed back in the 90s by Beau Photo's owner Angie Apostolides. Several photographers approached Angie looking for a better flash bracket. Angie took their suggestions, designing and redesigning the bracket until it was perfected into a product he was finally satisfied with. The Beau Bracket became so popular that even Lisle Kelco, the Hasselblad distributor at the time, began purchasing Beau Bracket accessories from Angie to use with their bracket for Hasselblad photographers.

Various brackets have flooded the market over time, some were good, most were not, none have ever come close to the quality of the Beau Bracket. Perhaps this is the reason flash brackets have lost their appeal, as photographers have become dissatisfied with what's available and not knowing there is a better bracket out there. Other brackets have come and gone but the Beau Bracket is still around today, with quality and workmanship second to none, still handmade, still Canadian made, still the best bracket for your money. Configure the Beau Bracket for different situations with [Beau Bracket accessories](#).

In memory of Angie Apostolides, the most amazing boss ever, we are offering the Beau Bracket at 25 % off for the months of August and September.

Save on the [Beau Bracket with flip arm](#). Sale price \$199.95. Regularly \$269.95.

An On-Camera (or off camera) Flash for the Beau Bracket! The Profoto A10



Another great design innovation with the wedding, portrait and event photographer in mind is the [Profoto A10](#). But the Profoto A10 goes beyond this and is perfect for product and food photography. What's great about the A10 is the shape of the flash head. It has a round head that gives a natural light spread with smooth falloff, and thanks to the smart magnetic mount you can be creative with the full range of [Profoto "Clic"](#) light shaping tools, like [gels](#) and grids. "Clic" light shapers can easily be stacked for more creative options. The A10 also offers a built-in LED modeling light that makes it easy to position the light and understand how light and shadows work together.



It's extremely easy to use. The user interface is large, clean and clear. Like all Profoto products, it's intuitive to use and you don't need to read a long instruction manual to understand how it works. AirTTL remote is also built in to the A10. With AirTTL and HSS you can create professional results quickly and easily, and with the remote you can seamlessly connect to other Profoto flashes and control them from the A10.

The Profoto A10 is not only an on-camera flash, it's also very effective off-camera as a standalone unit. The A10 has its own Li-Ion high capacity exchangeable battery that lasts up to four times longer than AA batteries with no performance fade, and a facility to recharge quickly so you can shoot for longer with confidence. The A10 can keep up with you because it recycles four times

faster than other on-camera solutions at 1.0s at full power. Put simply, you'll never miss a shot.

The [Profoto A10](#) has been upgraded from the previous models with their new Bluetooth enabled technology AirX, meaning that you can download new firmware for your A10 wirelessly via the Profoto app. But even better, you can both capture and control the A10 using your smartphone. So from now on you can unleash the full power of the A10 no matter what camera you use, making Profoto A10 a truly future proof product.

Profoto A10 – Canon, Nikon, Fujifilm or Sony - \$1495.00

In addition, Profoto has announced the new [A10 Off Camera kits](#) which include the [Profoto Connect](#) for only \$100.00 more. It's a great deal since the Profoto Connect regularly sells for \$399.95

Profoto A10 Off Camera Kit Canon, Nikon, Fujifilm or Sony - \$1595.00

With the announcement of the new Profoto A10 there has been a price drop on the [Profoto A1X](#). Now the A1X will be selling for \$1195.00 and the [A1X off-camera kits](#) will be selling for \$1349.00

In addition to all these great reasons to purchase a Profoto A10, Profoto has come out with the OCF adapter. Now you can not only use all of Profoto's amazing line of light modifiers on the A10, with the OCF adapter and a Profoto speedring, you can now attach all shapes and sizes of softboxes to the A10.

[Profoto OCF Adapter](#) - \$399.00

Accessories (and cameras!)

Meghan S.

Half Frame 35mm Cameras



Currently we have a few half frame cameras, which is amazing as they are generally not that easy to come by! Half frame cameras are a great way to get a bit more bang for your buck and double the number of exposures per roll. They are generally smaller and more compact than regular 35mm cameras as well, making them a great “everyday” camera. I like to take mine on bike rides or weekend walks! The ones we have in store right now are the Canon Demi, Olympus Pen-D, Olympus Pen EE-2 and the Kyocera Samurai.

I have a Canon Demi and it is one of my favourite little cameras to use. It is zone focus only, but I have always had pretty good luck with most images being in focus – not always the case with many zone focus cameras. It has a wide, fast 28mm f/2.8 lens and has a selenium cell meter. Sometimes these type of cell meters don’t work any more, but luckily mine does and the one we have in store currently also seems to! This one is going for \$200.00. It is easy to forget how old these cameras are now (the Demi originally launched in 1963 and this model would have come out around then) so it is always great to see one in good working condition! See some photos from my own Demi below.

Olympus EE-2 – This tiny camera has a 28mm f/3.5 lens and is essentially a point and shoot. Released in 1961, this was the consumer or amateur model with no manual features. It also has an selenium cell meter and the only thing you have to set is the ISO of the film on the lens ring. There is not even any focusing necessary! It goes for \$150.00.

Olympus Pen-D – The other Olympus half frame we have offers a few more features and allows you to manually select your shutter speed,





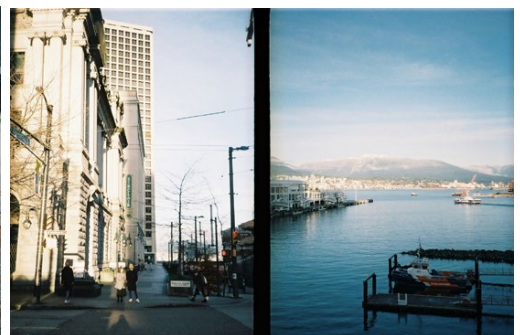
aperture and focus (though it is also zone focus). It was released in 1962, after the EE-2 as a more advanced, professional model. It has a faster 32mm f/1.9 lens and similar selenium cell meter with above view read out, much like the Canon Demi. This camera is selling for \$150.00 as well.

All the above cameras were made many years ago, and are very much from a mechanical era of cameras. Our other half frame camera is newer and looks more like a small movie camera from the 80s or 90s. The **Kyocera Samurai X3.0** is a point and shoot half frame that also has auto-focus and zoom functions. However, it is actually a true SLR. With a lens that ranges from 25 - 75mm and f/3.5-4.3, the Samurai has a much broader reach than the other little half frames and the auto-



focus means you won't have to think about capturing the focus - it will do it all for you! The other interesting difference is the way in which the Samurai loads and is oriented. In its natural resting position it is a horizontal landscape oriented half frame, rather than the vertical portrait half frame, like all the others. Of course you can easily turn it in any direction but it is certainly a unique camera! This model is selling for \$150.00. (Mini tripod not included, but sells on its own for \$25.00)

Here are a few images from my Canon Demi...



Random Analogue Thoughts

Mustafa S.



Contax SLRs

Many of you will be familiar with Contax for their excellent high end point and shoots like the T2 and T3 as well as their G series of autofocus rangefinders. Older folks might even remember their original rangefinders and SLRs from the 1950s and 1960s like the Contax II and Contarex.

Those guys were made by Zeiss as a rival to Ernst Leitz. The Contax S even introduced the M42 lens mount, which went on to be adopted by Asahi Pentax to great fame. Well, it was clear throughout the 1960s and 1970s that Japan was slowly eating away into the German camera industry, and the only way for Zeiss to survive was to collaborate with one. Enter.....Pentax.

Wait, what? Yes, before Kyocera, there was Pentax. In fact, the Pentax K-Mount was designed by Zeiss to replace the aging M42 mount that Zeiss also designed and Pentax adopted. Unfortunately after a mere 12 months this collaboration broke apart, with Pentax ultimately keeping the K-Mount as well as two lenses, the Pentax-K 15mm f/3.5AL and the 28mm f/2. So Zeiss found a new partner in Yashica, and from this finally came the Porsche designed, electronic CONTAX RTS in 1975 along with a new C/Y mount complete with Zeiss lenses. (CONTAX is now all caps to differentiate it from its German origins, that was what Yashica thought would make sense....?)

Yashica, and later Kyocera, would go on to release 13 different SLRs for the C/Y mount under the CONTAX name, as well as a few Yashica models that use the same mount. Some of the models were known to be among the most advanced of their day, such as the 167MT with its multiple program and metering modes and the RTS III which had a ceramic vacuum film pressure plate. They even made the AX which has a moving focus plane where the film moves instead of the lens, instead of contemporary AF technology where the lens moves. Talk about overengineering!

We happen to have a few here like the 167MT, 159MM, 139Q and the 137MD (\$100), as well as the Yashica FR1 (\$100) which is able to take the same lenses. We don't have too many of the Zeiss lenses, only having the 50mm 1.4 Planar and the 200mm f/3.5 Tele-Tessar as well as the rare 28mm f/2 (\$1800), but we have a few of the Yashica lenses which are often overlooked.

I've always found the CONTAX SLRs to be a bit too electronic for my tastes (minus the all mechanical S2/S2b, which is a bloody brilliant camera) but there is no denying their capabilities and sleek packaging. The Zeiss lenses are known to be among the best of the era, even being adapted to modern day digital medium format cameras. (All the people adapting these lenses have also driven prices up, darn it you videographers!)

And you might notice that a lot of them have deteriorating leatherettes. I don't know why but I've only ever really seen it with Contax SLRs where the rubber material they use simply aren't very long lasting. This has no effect on the functionality of the cameras, just the aesthetic, so don't let it deter you from getting one.

So, consider a CONTAX SLR today. Great bodies, great lenses, what not to like?



Contax 167MT body: \$120

Zeiss 200mm f/3.5 lens: \$250

159MM body (way above): \$150

139 Quartz body (right): \$50

Zeiss 50mm 1.4 lens: \$400



All Analogue

Nicole L.D.

Introducing Eco Friendly Flic Film chemicals



Black White & Green Film Developer 250ml - \$22.24

Classic MQ BW Film Developer 1l - \$9.27

Low Odour Stop Bath 200g (to make 10l) - \$ 9.27

Flic Quick Fix 1l - \$7.41

We received our first shipment of **35mm film** and chemicals from Flic Film. They make eco friendly chemicals that use less toxic components and have less odour than regular chemicals. They also use sustainable and recyclable packaging wherever possible. Kathy and I developed rolls of the Ilford FP4 in the Black White & Green developer and our old favourite Blazinal (Rodinal), so we could do a comparison. Both are one shot developers which I find most convenient. The BW&G is a thick syrupy developer, it took a little persuasion to get it rinsed from the cylinder into my mix and needed more time to dissolve completely. Much to my delight it doesn't seem to stink like other developers (stops and fixes) out there. The Blazinal produces more contrast than the BW&G, see test below. We felt that both are quite nice.

After scanning my BW&G developed photos I conclude that the results are fine grain with great shadow detail, even on my badly exposed roll of film. See some sample images on the next page.

We are also stocking the Quintol Neutral Tone Paper Developer and C-41 Developing kit.

Quintol Neutral Tone Paper Developer 1l - \$10.27

C-41 0.5L Film Developing Kit - \$34.17



**The Flic Film Precision Temperature
Water Bath - \$208.50**

This is guaranteed to make colour development easier and more accurate! It comes with four 500ml square bottles and uses a Paterson Tank (which is not included). These are guaranteed to hold the temperature to within 0.1 degree Celsius.



Ilford FP-4 scanned with the same settings on an EpsonV800 Photo, no corrections.



Ilford FP-4
processed in Flic
Film Black White
& Green film
developer.
Nicole LD



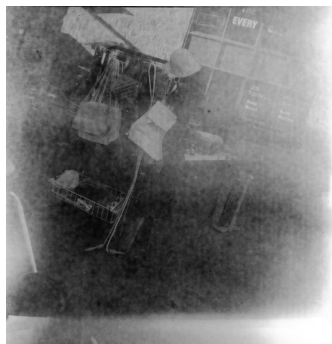
Ilford FP-4
processed in
Blazinal film
developer.
Nicole LD



Ilford FP-4
processed in Flic
Film Black White
& Green film
developer.
Kathy K

Found Film Treasures and Anscoflex Cameras

Some VERY expired "found film" rolls came in, one from a Kodak Hawkeye (1949 -1961) and another from the more rare Anscoflex II ("refrigerator") (1953 -1956). For curiosities sake I had the ancient film developed and we scanned it. The results are on the next page. The colour from the Anscoflex II had shifted and deteriorated quite a bit but some frames were still visible. The Hawkeye's B&W has harsh backing paper fogging, however one beautiful portrait survived! Both rolls look period specific, so I'm guessing they were in the cameras quite a long time.



We do have the
Anscoflex (\$40.00)
and Anscoflex II
(\$60.00) for sale in
our consignment
department.

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