

# June 2021 Newsletter



Get ready to travel new roads and take in new vistas as soon as we are able to! New lenses from Nikon, Sony, and Fuji will capture the scenes while a ThinkTank Emergency raincover will keep you dry when the dramatic clouds come by. See inside for details.



Nikon Z7II tests - Nikon Z Lenses - New in Rentals... Sony FE 35mm f1.4 G Master Lens - Lighting: Flash vs. Continuous - Stay Dry with New ThinkTank Emergency Rain Covers - Used Mamiya C330 TLR - All About Konica - more...

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Beau Photo



@beauphotostore



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# An Urban Wander

**Extended!**

**Exhibition - April 24 - June 30**

**Beau Photo Gallery Space**

We've strolled through the streets like the flaneurs of 19th century Paris, but as active observers, using cameras to record impressions as we've come upon them.

To stroll is to deliberately move through, and be surrounded by the architecture and inhabitants of the city, but with no specific intention. In this case however, we've interacted with our surroundings through our cameras.

View the exhibition at Beau and see the city through the eyes of twenty different photographers, both film and digital.

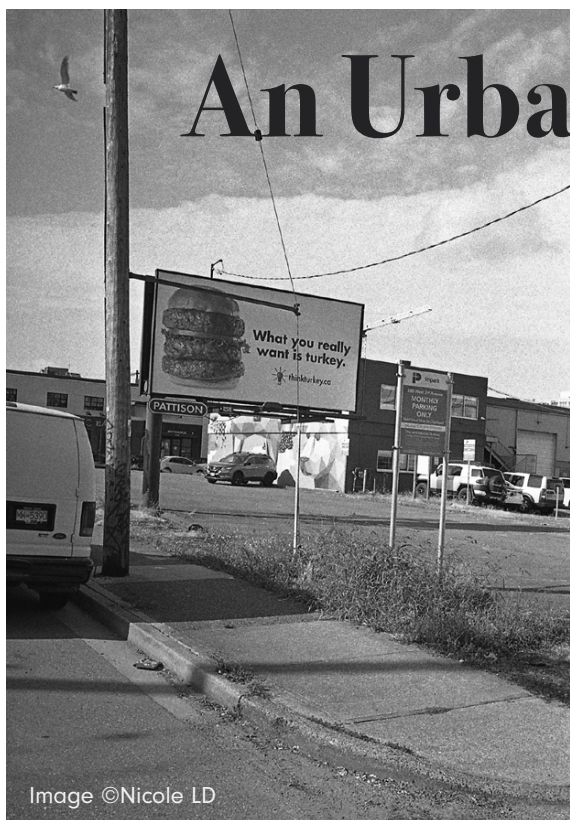


Image ©Nicole LD



Image ©Doug Brons

**See the online exhibition at [www.beauphoto.com/urbanwander](http://www.beauphoto.com/urbanwander)**

*\*We will be following all provincial health orders in place during the exhibition*



**ILFORD** PHOTO



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403 WEST CORDOVA ST. VANCOUVER, BC, V6B 1E5  
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**Nikon**

CAPTURE  
THE  
SAVINGS

Z 5

Nikon

Z 5 Body  
Was: \$1,799  
**Now: \$1,299**

SAVE

\$500



Z 7II Body  
Was: \$3,999  
**Now: \$3,799**  
SAVE \$200



Z 6II Body  
Was: \$2,699  
**Now: \$2,499**  
SAVE \$200



Z 5 Kit  
Was: \$2,199  
**Now: \$1,699**  
SAVE \$500

Mirrorless Cameras.  
Ignite your passion.



Z 7 Body  
Was: \$3,499  
**Now: \$3,099**  
SAVE \$400



Z 6 Body  
Was: \$2,199  
**Now: \$1,999**  
SAVE \$200



Z 50 Kit  
Was: \$1,299  
**Now: \$1,199**  
SAVE \$100



NIKKOR Z  
Mirrorless Lenses.

SAVE UP TO \$200

NIKKOR LENSES | F-Mount Lenses.



SAVE UP TO \$350



FTZ Mount Adapter  
Works with  
F-Mount lenses.

Nikon  
Binoculars.

SAVE UP TO \$60



D850 BODY

Was: \$3,899  
**Now: \$3,399**  
SAVE  
\$500



D780 Body  
Was: \$2,999  
**Now: \$2,899**  
SAVE \$100

# Digital Mike M.

## Tested! Nikon Z7 II Body

Thanks to Nikon Canada's NPS dept. and our sales rep, I recently had the opportunity to spend a week with a Z7 II and a bunch of Z lenses, including the 24-70mm f/4, 20mm f/1.8, 35mm f/1.8, 50mm f/1.8, and 85mm f/1.8. I used it on several occasions although I did not get out quite as much as I was hoping to. Most of you know that I am mostly a landscape/cityscape stills shooter, so this short review won't be evaluating the Z7II's autofocus tracking (I don't shoot sports and only very rarely photograph wildlife), nor its video capabilities since I have almost zero interest in shooting video. So this review will be a little one-sided unfortunately. My colleague Jason, who runs the Beau Photo rental dept. and does photograph



wildlife frequently, would be a good person to ask about the Z7II's AF tracking performance! For this review, I will be evaluating still image quality, dynamic range, IBIS performance and general ergonomics. Eventually I will also provide somewhat more detailed reviews on the lenses I used but for this review, I will only briefly summarize my impressions of them. ***See the rebates page on our website since most of the items I talk about are actually on sale right now!***



For a longer and more detailed version of this review, where I've expanded on many of these points as well as posted a large sample gallery, see our blog here: <https://www.beauphoto.com/tested-nikon-z7-ii-body/>

Since I am a big fan of Sergio Leone's "Spaghetti Westerns", I will have three sections in this review (The Good, The Bad, and The Ugly), similar to other reviews I have done in the past. For this newsletter review, my comments will mainly be in point form with more details on the blog version....

### The Good

- The Z7 II has great ergonomics overall and I'd say that anyone used to shooting a Nikon DSLR will have no problem getting acclimatized quickly.

- Excellent large, bright and sharp viewfinder.
- Generally good button and dial feel, and good AF joystick responsiveness.
- Exceptionally customizable as far as button functions, playback view modes, custom menu etc.
- Solid feeling body inspires confidence in its build quality.
- High resolution 45 megapixel sensor with great dynamic range and minimal noise at higher ISO settings.
- Very effective IBIS, with the ability to handhold 1/2 second exposures with a wide angle prime lens!
- The ability to take super fast CFexpress cards or more modestly priced SD cards.

## The Bad

These are points that I feel could use improvement, although some are due to design constraints of such a compact camera body...

- I am actually repeating a “good” item here: the fact that there are two different card slots! This means customers need two completely different cards, and possibly different card readers, if they want to use the “backup” feature where the camera records the same images to both cards. There is also a huge difference in speed for the CFexpress cards and SD cards.
- No way of tilting the rear LCD screen sideways when shooting a vertical low or high angle image.
- Slightly awkward positioning of the front scroll wheel, at least for my hands.
- Small body means a number of buttons are clustered together fairly closely at the back of the camera.
- AF seemed surprisingly sluggish in low light at times with some lenses, although it did always lock focus accurately. **Note:** the Z7II did not have the latest firmware!
- No accurate distance scale shown in the viewfinder, not even during manual focus. You need pro series lenses like, for example, the f/2.8 zooms and the 50mm f/1.2, to get distance and depth-of-field displays (OLED on the lens barrel), otherwise you get a basic bar graph display in the viewfinder that looks like it belongs on a low end point & shoot camera!

## The Ugly

In this case, ugly isn't really all that bad either, rather these are points that I personally felt rather frustrated with (others may not be), things that I imagine could actually be easily fixed in a future firmware update. However, I was irritated enough that I put them in this section. Note that I go into more detail in the blog review on the points below...

- EVF and rear LCD don't always accurately mirror what the final resulting shot will look like. With the Z7II, sometimes I felt I was getting an accurate preview, then a few minutes later I was again frustrated. I tried using auto brightness, then manually tweaking the EVF brightness, but no matter what I did, there were times when things just didn't match what I had expected. Of course I did have "Apply Settings to Live View" switched on!
- This next point is a further take on judging exposure in the EVF. With the Z7 II there is no way to see overexposed highlights directly in the EVF while in Live-View when shooting stills. When you are shooting video, the feature is available but for some reason, not when shooting stills. One of the great things about mirrorless cameras is seeing exactly how the camera is going to expose your shot, especially when the conditions are challenging, and both the above complaint and this one make that harder than it should be!
- Inconsistent control functionality. When you are in playback mode, zoomed in, you can turn the front scroll wheel to flip between images, but when zoomed out, when you turn the front wheel you get dumped back into shooting mode instead of switching between shots. Same goes for the focus point joystick: it would be great if you could use it to pan around a zoomed in image when in playback mode, but nope, the only way to do so is to use the 4-way controller ("D-pad"). If you nudge the AF point joystick, you are again dumped back into shooting mode. You have no idea how often both those control quirks had me cursing!

So to reiterate, the "ugly" points above frustrated me greatly, but I suspect many others would be puzzled as to why I'm complaining at all. That's mainly due to what I am used to with my existing camera gear, where the display is accurate with live clipping alerts, and the control functionality is consistent across modes. Again, these could be fairly easy things to fix in a future firmware update, but whether or not Nikon will do so, is anyone's guess? None of these items are deal breakers though and if I were in the market for a full-frame mirrorless camera, the Nikon's other strengths, image quality, general ergonomics and customizability, and especially the fantastic lenses, would more than compensate for those points I'd say.

## Nikon Z Lenses

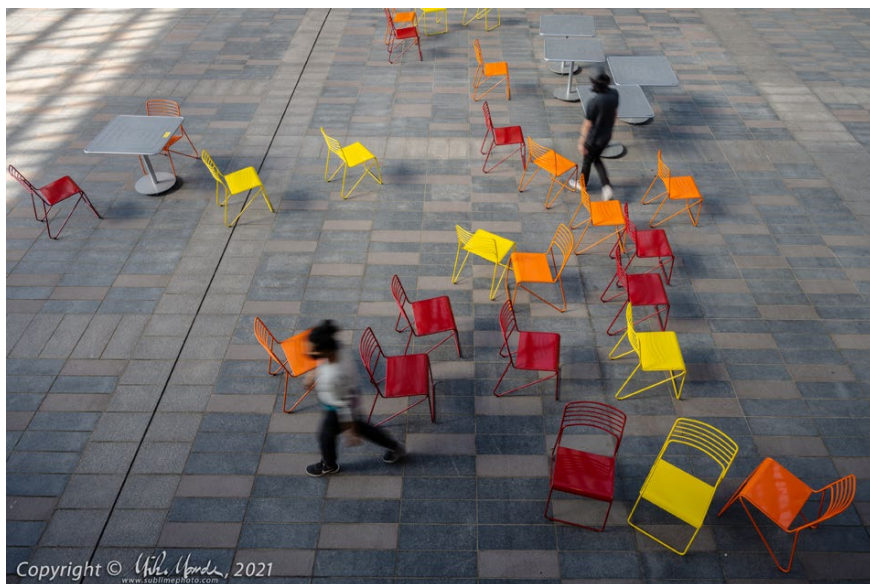
A few brief points about Nikon's Nikkor Z series of lenses that I tested, the 24-70mm f/4, 20mm f/1.8, 35mm f/1.8, 50mm f/1.8 and 85mm f/1.8. They all feel well made, and are fairly lightweight. None of the lenses had a digital focusing scale; that seems reserved for the pro-series f/2.8 zooms and really high end primes for the moment. The 24-70mm f/4 was especially compact, and has a retracted position with a wonderfully solid feeling detent. Quality was exceptional for a "kit zoom" and only really showed some weakness in the extreme corners (both sharpness

and some vignetting) when compared to the excellent prime lenses. Otherwise the lens was sharp wide open with great contrast and it balanced very well on the light Z7 II body.

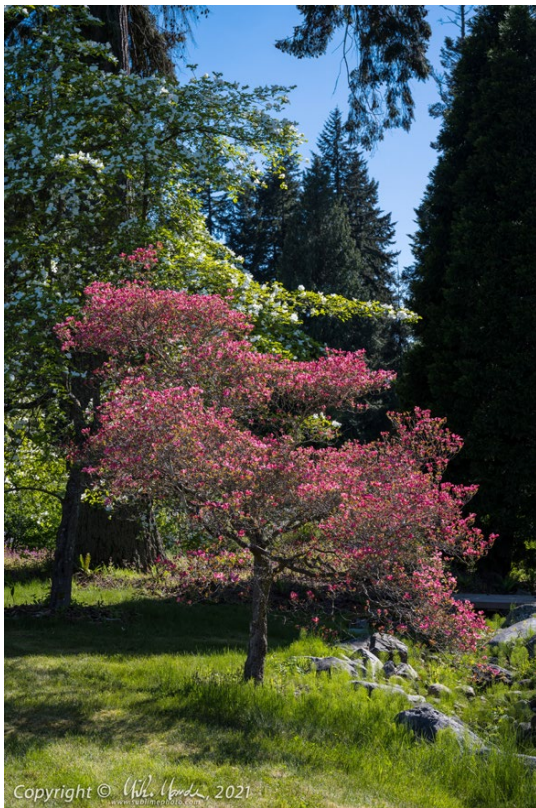
The 20mm f/1.8 was very flare resistant, seemed well corrected for aberrations but the extreme corners were a touch soft at times on the high-resolution Z7 II. I felt the need to stop it down to f/11 to get consistent sharpness across the frame, but there I was already into diffraction induced softening on such a high megapixel body. Optimal f-stop for sharpness, depth-of-field and lens aberrations notwithstanding, is less than f/8 for full-frame sensor with that level of resolution. The other primes, the 35mm, 50mm and 85mm were very nearly without any issues though. They were all very sharp, even wide open, had decently smooth to excellent bokeh, sharpened up nicely everywhere in the frame when stopped down a little, and had fast auto-focusing. They all generally handled great.



Do note that these were all previously loaned out samples, so I cannot be sure if all 20mm and 24-70mm f/4 Nikkor Z lenses have the same issues. It could simply be the copies I was testing. Watch for more detailed lens comments in some future articles and blog postings!







Images from the Nikon Z7II camera and the 50mm 1.8 lens.



# EARLY SUMMER SAVINGS



## SAVE UP TO \$420 ON THE X-T4



SAVE UP TO  
**\$2,975**  
ON SELECT XF LENSES



SAVE UP TO  
**\$800**  
ON SELECT GF LENSES

## Upcoming Test! Fujinon XF 18mm f/1.4R LM WR



I recently had the opportunity to shoot with a preproduction [Fujinon XF 18mm f/1.4 prime](#). In short, I would say that the new 18mm is now optically the best wide-angle lens for Fujifilm's X-system. It even beats the already superb XF 16mm f/1.4R WR, having even better corner sharpness wide open, the same amazing flare resistance, lack of distortion and lack of chromatic aberration. It is optically very nearly perfectly corrected and requires no software adjustments to compensate for any flaws. I am actually absolutely stunned at how sharp the extreme corners of this lens are, even fully wide open at

f/1.4. I suspect it will make a fantastic astrophotography lens for wide-field tracked exposures of the night sky. More details to come in a future newsletter and blog review! **The lens is shipping now and sells for \$1,275.**



Image with the Fujifilm X-Pro2 camera and Fujinon XF 18mm f/1.4R LM WR lens

# REBATES!

Rebates are on for most manufacturers for June. As usual, here is a list of the choicer ones. See our dedicated blog page here for more, and there are indeed a lot more! <https://www.beauphoto.com/ongoing-rebates-canfujnikson/>

## CANON

Canon's rebates start on June 4th and run to June 24th.

EOS R5 Body - \$5,299\* (reg. \$5,399)

\* plus free Premium Accessory Kit (\$250 value - special order)

RF 24-105mm f/4L IS - \$1,349 (reg. \$1,449)

RF 24-70mm f/2.8L IS - \$2,899 (reg. \$2,999)

RF 70-200mm f/4L IS - \$1,999 (reg. \$2,099)

RF 35mm f/1.8 Macro IS STM - \$629 (reg. \$649)

RF 600mm f/11 IS STM - \$879 (reg. \$949)

EOS 5D Mark IV - \$3,199 (reg. \$3,299)

EF 16-35mm f/4L IS - \$1,299 (reg. \$1,399)

EF 16-35mm f/2.8L III - \$2,699 (reg. \$2,799)

EF 24-70mm f/2.8L II - \$2,299 (reg. \$2,499)

EF 70-200mm f/2.8L IS III - \$2,599 (reg. \$2,799)



EOS R6 Body - \$3,199  
(reg. \$3,499)

## FUJIFILM

Fujifilm rebates started on May 17th and continue until July 18th! There are some really excellent savings to be had, including a whopping \$2,975 off the XF 200mm f/2! Body rebates apply to any colour...

X-T4 Kit w/18-55mm - \$2,425 (reg. \$2,840)

X-T4 Kit w/16-80mm - \$2,550 (reg. \$2,970)

XF 8-16mm f/2.8 R LM WR - \$1,925 (reg. \$2,700)

XF 16-80mm f/4 R OIS WR - \$775 (reg. \$1,080)

XF 50-140mm f/2.8 R LM OIS WR - \$1,525 (reg. \$2,160)

XF 200mm f/2R LM OIS WR w/TC - \$5,125 (reg. \$8,100)

GF 32-64mm f/4 R LM WR - \$2,300 (reg. \$3,100)

GF 45mm f/2.8 R WR - \$1,950 (reg. \$2,300)

GF 50mm f/3.5 R LM WR - \$1,025 (reg. \$1,350)



X-T4 Body - \$1,925  
(reg. \$2,300)



## NIKON

Nikon rebates continue from last month and end July 1st. There are lots and lots of rebates on the Z system, some big ones too, including the newest bodies as well!

D850 Body - \$3,399 (reg. \$3,899)

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

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

AF-S 24-70mm f/2.8E VR - \$2,299 (reg. \$2,599)

AF-S 70-200mm f/2.8E FL VR - \$2,649 (reg. \$2,899)

Z7 II Body - \$3,799 (reg. \$3,999)

Z 20mm f/1.8 S - \$1,299 (reg. \$1,399)

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

Z 50mm f/1.8 S - \$699 (reg. \$799)

Z 85mm f/1.8 S - \$949 (reg. \$1,049)

Z 14-24mm f/2.8 S - \$2,999 (reg. \$3,199)

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



Z5 Kit w/24-70mm f/4 - \$1,699  
(reg. \$2,199)

FTZ Adapter - \$129 with any Z body purchase (reg. \$329)

## SONY

The following rebates continue and run until at least June 24th... and there are a bunch of others, so check out rebates page linked above!

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

Sony A9 Body - \$4,499 (reg. \$5,499)

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

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

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

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

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

Sony FE 50mm f/1.8 - \$299 (reg. \$349)

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

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

**Don't forget to check the blog for the full list of rebates -**

<https://www.beauphoto.com/ongoing-rebates-canfujnikson/>

Canon

LEVEL UP  
SALES EVENT

Canada's #1 Camera Brand



Sale from June 4th to June 24th, 2021

*Save big on Canon EOS DSLR and mirrorless bodies, as well as EF and RF lenses, just in time for a sunny summer of outdoor photography and adventure!*

# Rentals

Jason K.

## New in Rentals!

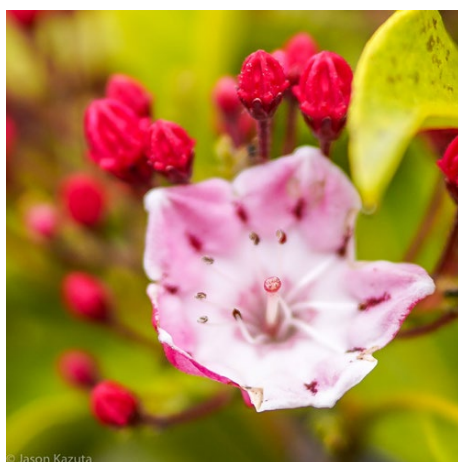
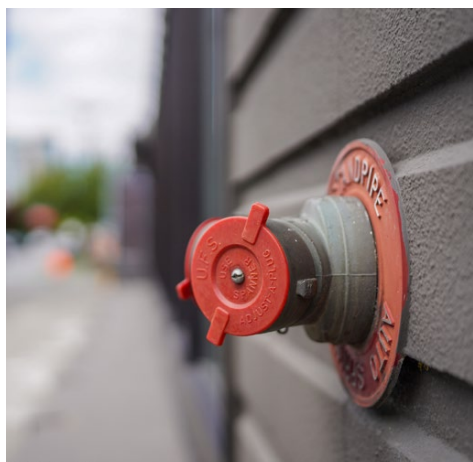
### Sony FE 35mm f1.4 G Master Lens

I have just opened the box for this brand spanking new lens from Sony, and it's a real doozy! A classic focal length with a wide f1.4 aperture, this lens is surprisingly compact and lightweight. Ultra-sharp, even on the



high resolution Sony A7RIV, this lens is well corrected for aberrations, colour fringing and distortions. The AF motor is very quiet and very quick to focus. The lens is also weather & dust sealed.

Sony 35mm f1.4 lens is \$40/day or weekend!



## Canada Day Holiday

The Canada Day holiday (July 1st) is on a Thursday this year, and of course, Beau Photo will be closed for the 154th birthday of the best country in the world. This also means you can rent gear on Wednesday and return on Friday for a one day charge instead of a two day charge!



# SIGMA

## EXPRESS THE JOY OF SUMMER

WITH DEALS  
FROM SIGMA



Photo by: Dave Brosha

**Shop Sigma Lenses  
at Beau Photo**

### **Sigma Lenses are On Sale June 4 until July 8**

Mounts for Canon EF and Nikon F in stock.

Fujifilm and Sony can be special ordered.

# Lighting and Studio

**Ken S.**

## Lighting at Beau Photo Part 2

In the last installment of Lighting at Beau Photo, I talked about Hensel lights. Now I want to talk less about specific lights and more about types of lighting: continuous lighting, also called constant lighting, and strobe or flash lighting. Photographers prefer one or the other for various reasons but videographers and film-makers need constant light for their craft. So why might you choose one over the other?



Profoto B1X 500 monohead (strobe/flash light)



Nanlite Forza 300 LED (continuous light)

While huge improvements have happened on both sides of these lighting choices over the years, I would say the biggest has been on the constant lighting side. All types of lighting, not just photo lighting, are moving to LED. Household lights, lighting in cars, even the city's street lighting are being switched to LED because of the huge improvements in lower energy consumption and improved CRI. CRI (colour rendering index) is, in a sense, how colour looks to the human eye. Rather than spend too much time discussing CRI as there are many technical papers written on this subject, it's safe to say the higher the CRI number the better quality the LED light is going to be.

So, is constant light for you? Constant light allows you to "get what you see" if you expose it properly. When you set up the lights and you see the highlights and the shadows, this is most likely what your final image will look like. There is less guess work with continuous light. On the other hand, with the short flash duration of strobes, it is not until you press the shutter and look on your (hopefully) calibrated monitor that you have an accurate look at your image. Most strobes will have modeling lights that give you a sense where the shadows and highlights will be,

but they are not always an ideal way of judging the lighting quality and it is not until after the photo is taken that you can see how it looks.

Constant lighting is often the first choice for product photography including food, clothing, jewelry, wine, liquor and more. It is also preferred by photographers who do not have experience using strobe lighting, or by those who want to have one lighting system for both still photography and for producing videos for content and behind the scenes etc. This can be quite cost effective and will mean less gear to travel with and haul around.

Gone are the days when constant lights are also referred to as “hot lights”, LED lights produce very little heat and there are a large range of styles, sizes and output levels. Some even let you switch between 3200K, a warm coloured light like tungsten, to 5600K, a daylight balanced or cooler looking light. This is useful when you are trying to match an interior light or perhaps a light coming in from a window. Some photographers like a slightly warm light for portraits as they find it more pleasing. Companies like Nanlite produce high quality lights at a reasonable price and Beau Photo carries a good selection of their products. Now is a good time to buy as there are many Nanlite models on sale right now, but only until June 18th. Here is just a selection:



Nanlite LumiPad 25 Bicolor Slim Soft Light AC/Battery Powered LED Panel

<https://www.beauphoto.com/product/nanlite-lumipad-25-bicolor-slim-soft-light-ac-battery-powered-led-panel/>

Sale \$145.95

Reg. \$169.95



Nanlite Forza 60 LED light

<https://www.beauphoto.com/product/nanlite-forza-60-led-light/>

Sale \$319.95

Reg. \$399.95



Nanlite Forza 200 LED light

<https://www.beauphoto.com/product/nanlite-forza-200-led-light/>

Sale \$725.95

Reg. \$849.95





### Nanlite Forza 300 LED

<https://www.beauphoto.com/product/nanlite-forza-300-led/>

Sale \$995.95

Reg \$1,169.95

So why bother with strobes at all? Well, there are lots of reasons, one is power. Strobes are more powerful than constant lights so lighting up large areas might only take a couple of heads, whereas when using constant light you might require a large bank of lights. Also, the flash is over in less than a second so when you are taking a portrait for example, you can position a strobe light in positions where you would not position a constant light. Imagine your model looking directly into a very bright light, it would not be pleasant for them. With a strobe, the flash is over so quickly the model/subject, might only blink after the photo is taken. A photographer using constant light just has to be aware of this and be more creative with their lights. Just think of the amazing lighting created by Hollywood DOPs and directors in the past.

Great lighting can be created by both strobe and constant lights, it is often just done a little differently. The last main difference I will mention in this article is stopping motion. While a certain amount can be achieved with a fast shutter speed and constant lighting, for the crispest images with no motion blur, the best results are achieved with strobes, and strobes with the shortest flash duration possible. (Flash duration will be a discussion for another day.) This is one of the reasons strobes are preferred for photographing dancers classical and modern, water, milk or other liquid splashes, and those photographing athletes running, hitting, kicking etc. Any time high-speed movement needs to be stopped, captured and frozen in time, strobes would be a better choice.

There are two main types of strobes: packs and monolights, also called monoblocks or self-contained heads. We will just call them monolights for now. Packs have their controlling circuitry and power storing capacitors separated from the heads encased in the “pack”, and are connected to the head by a cable, which transfers the power to the head. Packs generally put out more power than a monolight. Some packs are up to 4800w/s and weigh 45lbs. This allows the head to be much lighter than a monolight as it does not need to contain the capacitors. The downside of a pack system is they have a bit of a learning curve to understand the splitting of power between the capacitors, and the heads are tethered to the pack by a cable so there are restrictions on how far away you can have the head

from the pack. Monolights are all “self-contained” so no cables needed to a pack, just to the wall outlet. You can purchase a battery powered monolight so you are completely cable free, though this comes at a higher price. Not being tethered to a pack allows the photographer to have multiple heads in various locations in a room, at a reception for example, and there are no cords running back to a central pack. In most cases, they can be independently controlled from a radio transmitter attached to the photographer’s camera. They also are simpler to use, easier to transport and less expensive than a pack system, so they have become the preferred choice of seasoned photographers and those just starting out.

It does happen that some packs are just 800w/s and some monolights are up to 1600 w/s. What is w/s? This stands for watt seconds as a measure of the output of the light. There are other terms of measure called joules. Different manufacturers prefer one form of measurement over the other for various reasons. Generally the higher the number, the more power output a light has, though this can’t always be compared equally between brands.

Beau Photo sells Profoto, Broncolor, Hensel, Elinchrom and Aurora strobe lighting. We’ve also got some [great used kits in the store right now](#). Each company has products that will appeal to photographers for various reasons. Ask us and we can help you figure out which light will best suit your needs. Here are two popular monoheads we currently have in stock -



Hensel Integra  
500 Pro Plus  
\$1,200.95



Profoto B10 Plus  
Monohead  
\$2,889.00

All of these manufactures produce quality products and have a wide range of light modifiers, but what these brands have in common is that they are all tested and approved safe to use in Canada, and have a CSA or C/UL/US or other certified electrical testing lab sticker or stamp on the pack, the head or the charging unit. In visiting other stores and looking online, this is not often the case and it seems to me that they are not concerned for your safety or well-being to sell you products that could short out or cause a fire. To read about the importance of CSA or C/UL/US certification go to page #7 here: <https://www.beauphoto.com/wp-content/uploads/april17.pdf>

# Scanning Services

**Get your prints, negatives, and slides scanned so you can share the images with friends and family.**



**Do you have boxes and albums full of old photographs? We now offer a scanning service brought to you by Photo Expert Scanning. This great new service is a low cost approach that delivers quality images suitable for printing up to 12x18 inch sized prints.**



- All scans are jpg format
- Print scans are all 300 DPI. 600 DPI is available on request
- 35mm scans are 2000 x 3000 pixels.
- With a properly exposed, sharp image, scans can easily be printed to 12 x 18 inches.

**[www.beauphoto.com/scanning-services](http://www.beauphoto.com/scanning-services)**

**Get 10% off archival products with any scanning order! Ask us for details.**

**Note: this is not an in-house service and takes approximately two weeks from drop-off to completion.**



# Accessories

## Meghan S.

### New ThinkTank Emergency Rain Covers

If you live on the West Coast (or as it is known here, the “Wet Coast”) and do a lot of outdoor shooting then having a rain cover on hand for your camera gear is a must. We’ve had many rain cover options over the years in a variety of forms – from very basic drawstring plastic bags to the comprehensive ThinkTank Hydrophobia covers with camera specific eyepieces. These new rain covers from ThinkTank offer a lot of coverage still at a third the cost of their Hydrophobia covers and are great for keeping in your pack – in the case of a rain emergency!



The ThinkTank Emergency rain covers are similar to the now discontinued Manfrotto Elements Covers, offering a good amount of protection at a much lower price point, and now you get the same great ThinkTank quality too.

How are they different than the ThinkTank Hydrophobia covers? As you can see, the Emergency cover does not need an eyepiece specific to your camera, like the Hydrophobia does. What this really means is that you are viewing your camera through the plastic window in the Emergency cover and likely will need to use the back screen or live view for your shooting. The Hydrophobia does make shooting easier with that eyepiece, so you can look through the viewfinder directly, however that detail comes with the cost of the Hydrophobia. As well the Hydrophobia has separate access sleeves to put your hands into, which keeps the camera a bit more protected. The Emergency cover is seam-sealed and has an extra DWR coating to provide the best weatherproofing though



TT Emergency cover left, Hydrophobia right



and like the Hydrophobia it also has a cinch around the front to hold it tight to the edge of the lens to be sure to keep any rain or dust from getting in. In addition, to help keep it all in place the it also has a hotshoe cover at the top that secures it into the cameras hotshoe mount. The hotshoe cover also allows you to flip the back of the Emergency cover up to be able to view directly through your cameras eyepiece, while still keeping the

cover securely in place over the rest of the body and the lens. A great option if the conditions are mild. The Emergency cover does also allow access at the bottom so you can mount your camera easily to a tripod or monopod as well. All of this packs flat and is easily stored in your camera bag.

The Emergency cover is just that, it is meant to be a cover you keep in your bag in case you get caught in the rain or a particularly dusty situation. That is not to say you cannot use the cover all day in those conditions, but you will have to keep in mind it does not offer as much protection as the Hydrophobia would, as well the fact that you are slightly limited to the way you will be shooting. It is a great new option for those that don't need the full comprehensive coverage of the Hydrophobia and all at a much more affordable price.



We will be stocking the small and medium [ThinkTank Emergency Rain Covers](#), and the large size is available as a special order item. Here is the pricing for the different sizes of covers as well what each will fit:

TT Emergency Rain Cover Small - \$54.28 - Will fit a standard DSLR with or without a grip and lenses up to 24-70 f/2.8 or 24-105 f/4.

TT Emergency Rain Cover Medium - \$62.09 - Will fit a standard DSLR with or without a grip and lenses up to 70-200 f/2.8.

TT Emergency Rain Cover Large (Special Order Only) - \$93.33 - Will fit a standard DSLR with or without a grip and lenses up to 600 f/4 or 400 f/2.8.

If you need that full coverage protection, we do still stock the ThinkTank Hydrophobia covers as well. Here are the two sizes we have in stock, as well, eyepieces for most cameras also are in stock.

[TT Hydrophobia 70-200 V2](#): \$252.11

[TT Hydrophobia 300-600 V3](#): \$233.91

[TT Hydrophobia Eye Pieces](#) (camera specific): \$39.20 each

# Random Analogue Thoughts

Mustafa S.



## Mamiya C330

A lot of people love twin lens reflex cameras when it comes to medium format film cameras. Some of the most famous include the Rolleiflex and the Yashicamat. Most of them tend to be pretty small and quiet due to their simple mechanics and leaf shutter designs. This also means that

they can be had for cheaper than SLRs, while still sporting some excellent lenses. There is also no viewfinder blackout when the photo is taken.

But there's also a few disadvantages. The image viewed through the matt screen is flipped. There is parallax error due to the viewing image being viewed through a different lens than the taking lens. They tend to use waist level finders which makes it difficult for photographs taken above chest level. Close focusing is generally difficult. Lenses are fixed, so most TLRs would come with a 75mm or 80mm lens.

Mamiya sought to fix a few of these issues. With the Mamiya C series, they introduced interchangeable lenses that would range from 55mm all the way to 250mm. It also has a bellows system to allow extreme close focusing. You can change the focusing screen and finder, too. And with a simple twist of the film plate, you can shoot both 120 and 220 films. The leaf shutters of TLRs are great for flash synchronization as you can use flash at any shutter speed, but in the case of the C330, this makes the lenses somewhat expensive as each lens has a dedicated leaf shutter.



Now, there's one major compromise that you have to make when going from a Rolleiflex to the Mamiya, and that is size and weight. The Rolleiflex 3.5F weighs 1220g while the C330 with the standard 80mm f2/8 kit lens weighs 1730g. The Mamiya is physically larger, too. If you use a longer lens like the 135mm, the 180mm or the 250mm, it will look especially ridiculous.





They made a few variants of the C330. The original, simply called the Professional was released in 1969, and in 1972 they released the Professional F with a focus lock and a few visual changes, while the last Professional S in 1983 saw more plastic parts to make it lighter, as well as improved focusing screens and a new waist level finder.

In terms of lenses, there were seven focal lengths and two main generations that differ in their appearance and shutter mechanisms. The first generation chrome lenses have Seikosha-MX shutters that only go up to 1/400th of a second with the later Seikosha-S lenses able to go up to 1/500th. The second generation lenses are black with the Seikosha-SLV shutter and are marked either Seiko-SLV or just Seiko. They do need to be cocked, but the C330 has an auto cocking mechanism after every shot which makes this a non-issue.

I've been using a C330 for the past 8 months or so. Perhaps not frequently due to its weight, but I love the images it gives me. The main reason I use it is because of the 65mm lens I have on it. The closest Rolleiflex equivalent would be the Wide-Angle Rolleiflex which is prohibitively expensive and rare. And I've used a 135mm lens on it too, with which I've taken amazing images. The Tele-Rolleiflex is even rarer and more expensive. I also appreciate the bellows, as it has allowed me to take some gorgeous photos of flowers and things.

The question now pivots from why you should consider it over a fixed lens TLR to why you would consider it over other medium format SLRs like the contemporary Mamiya RB67 or Mamiya M645 or even rangefinders like the Plaubel Makina 67.

First would be image format. The C330 has 6x6 square format. The RB67 has the bigger 6x7 format while the M645 has the smaller 6x4.5. This is entirely based on preference or opinion, but if you want a square image, the C330 is your friend. Now, the RB67 is certainly easier to use for certain applications, like close up photography. While the C330 can focus incredibly close, you might need a paramender to help with parallax. But the RB67 is a lot bigger and heavier, while also being a lot louder due to it being an SLR. The RB67 also lets you use wider lenses and longer lenses but of course you would need a tripod. The M645 is a lot like a smaller version of the RB67 without the interchangeable backs and the different format. Rangefinders, while being a lot more portable, tend to have fixed lenses unless you get the absurdly expensive Mamiya 6MF or 7.

Considering the Mamiya C330s were professional cameras back in the day, they're built like tanks. We happen to have two here, a Professional and a Professional F. Consider one as your first medium format camera or maybe even third or fifth. Check them out on our website or in store!



<https://www.beauphoto.com/product/used-mamiya-c330-w-65mm-lens/>  
\$700



<https://www.beauphoto.com/product/used-mamiya-c330-body-w-80mm-blue-dot-lens/>  
\$800

# All Analogue

Nicole L.D.

## Konica

This month I am going to harp on to you about Konica! I feel like its understated greatness deserves attention!

Though the origins of Konica date back to 1873, they didn't start producing cameras as we know them today until the late 1940's. The first Konica cameras were rangefinder style, without interchangeable lenses. The Konica I and II have sweet fixed pop-out and click-in retractable lenses on them just like the Rollei 35 and Agfa Isola I, and it's a similar design to the interchangeable collapsible Leica, Nikon, Canon lenses of this time. The Konica III made shortly after that had the more stubby style fixed lens, but it also had a neat double pump shutter lever positioned next to the lens barrel.



As it happens we do have a MINT Konica Ic in the store on consignment. It has been CLA'd, film tested and is selling for \$300.00

Rangefinders not your thing? 1940s and 50s a little TOO OLD for you? Well in the swingin' 60s, Konica jumped on the SLR bandwagon with their Auto-Reflex series. Many variants sprung from this line. Konica produced Auto-Reflexes up until the late 80s, so there are many models to choose from, however it would seem the most common model (at least as far as I can surmise from working here) is the Konica Auto-Reflex T3, circa 1973-1975. To Konica's credit, I feel their cameras from this era must not be easily damaged cosmetically. For their age, they usually have flawless chrome exteriors, dent free and shining like the day they were manufactured.





We have a few Konica T3's in the store right now, the prices range from \$100 to \$145.00 each. We also have one Konica T for \$200.00 and one Konica TC for \$200.00 .

If you're not into the 'standard' Konica lenses we do have some alternatives in our Konica lens department as well:



- Konica 28mm f2.8 - \$80.00
- Konica 35mm f2.8 - \$150.00
- Konica 35-70mm f3.5-4.5 - \$25.00
- Konica 50mm f1.4 - \$150.00
- Konica 135mm f2.5 - \$180.00
- Konica 135mm f3.2 - \$70.00

Let's not forget Konica's wide variety of point & shoots! Many were produced, and we get quite a few in on consignment. Personally I feel drawn to the early 90's stylings of the weatherproofed Konica Jump. It came in many 90's color combos, (sadly the store only ever gets the pearly white/yellow color combo), the one we have here sells for \$100.00



Looking for something halfway between rangefinder and point & shoot.... try the handy Konica C35! The cuties we have in store right now are completely bling'd out, wearing gangsta gold, princess pink or balmy blue. They sell for \$200.00 each.



Meghan and I have owned many Konicas between the two of us, and never once has one let us down.



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