February 2022 Newsletter



BEAU

РНОТО

Why shoot aperture priority? - New Profoto Clic Softbox and Softgrid - Sirui Traveler tripods - KEH is coming to Beau - Jason tests Profoto reflectors New Tenba bags - A bit of Nikkormat history - Some great consignment cameras - Product branded cameras - more...

Beau Photo Supplies • 1401 W. 8th Ave • Vancouver, BC www.beauphoto.com • 604.734.7771







Digital Mike M.

Why Shoot Aperture Priority?



Since my first SLR film camera, a Minolta X700 purchased on a trip to Germany in 1984, I fell in love with the ease of control offered by shooting in aperture priority mode. In all the cameras since then, save my large format 4×5 cameras, or panoramic medium format cameras, I have always used aperture priority most of the time. Since the X700, I have used a Nikon FE-2, Olympus OM-4, Canon T90, Canon EOS Elan, and Nikon F3, and all of those film cameras were left in aperture priority mode 99% of the time. The only exception being when taking night shots on a tripod, when I would used Bulb mode and a cable release for time exposures, or if I was using flash and wanted to put the camera on its flash-sync speed, then I used manual exposure mode.

Since then, the same story goes for all the digital cameras I've owned, numerous Canon bodies from the EOS 20D up to the EOS 7D, Canon P&S cameras like the PowerShot Pro1 and S90, Nikon cameras like the CoolPix 990 as well as the D800 DSLR, Panasonic bodies like the GX-1 and GH-2, Fujifilm cameras like the FinePix S100FS and more recently, multiple X-system bodies; the X100, X-E1, X-E2, X100F, X-Pro2, X-H1 and my latest, the X100V... well whew... I guess I've owned a lot of cameras over the years, and that is not even a fully comprehensive list! In any case, the thing that they all have in common is that they were left in aperture priority the vast majority of the time.

So what is aperture priority and why do I like it so much? In aperture priority mode (usually marked "A"... or for Canon cameras, "Av" for "aperture variable"), you generally select the f-stop you want to work at, be it f/1.4, f/5.6, f/11 or whatever, and based on the camera's internal light meter, ISO setting (used to be called ASA back in the day!) and exposure compensation setting, the camera will choose an appropriate shutter speed for you. So unless you are in a very dark or very bright setting and have a generally appropriate ISO setting for your conditions, or are using Auto-ISO on a modern digital camera, then you will always get a reliably





MORE THAN FULL FRAME™ FUJIFILM GF×505II



Fujifilm Trade-In Offer and Rebates

From February 1st to April 4th, 2022, get a minimum **\$600 credit** when you trade in a full-frame mirrorless or DSLR body towards a Fujifilm GFX 50S II body, or a kit with the new GF 35-70mm zoom. Call Beau Photo for details!

In addition, there are two GF lens rebates running during the same period...

Fujinon GF 50mm f/3.5 R LM WR - **\$1,025** (reg. \$1,350) Fujinon GF 63mm f/2.8 R WR - **\$1,525** (reg. \$2,020)



accurate exposure without having to think too much. Well, that depends a little on how reliable the light metering is in the camera, but anyway, I think you get the idea: Choose the f-stop and the camera chooses the shutter speed and (mostly) does the rest.

Fujifilm X-T3 PASM modes

Note that with most of the retro designed Fujifilm bodies like the X-T3, X-E4, X-T3, X-Pro2 etc., there isn't a separate mode dial that you set to "A" (or P, S or M), rather to shoot aperture priority, you just take the lens aperture ring off of "A" and choose your aperture manually, then make sure the shutter speed dial is set to "A", which means the camera will select the shutter speed automatically. Setting a control to "A" means the camera chooses that setting automatically, so there is an "A" on aperture rings of lenses, an "A" on the shutter speed dial and an "A" on the ISO dial. This is actually a very smart and consistent way of choosing your exposure mode on a camera with retro controls, better than having a PASM mode dial, where you might get fooled when glancing at a control dial and seeing a specific setting which might be totally overridden depending on the PASM setting. Yes, I'm looking at you Nikon Df! Note that on most cameras with "modern" control dials and digital displays for settings, there are no consistency issues with a PASM switch.

DSLR PASM modes

For completeness, I should also describe the three other common exposure modes that make up the PASM set. As may be obvious, M for manual is when you make the choice of both shutter speed and aperture. The camera's light meter will generally provide guidance, telling you how much under or overexposed you are based on its meter reading, but it will not mess with your chosen f-stop and shutter speed. Shutter priority ("S"... or for Canon bodies, it's called "Tv" for "time variable") could be thought of as the opposite of aperture priority, where the photographer chooses the shutter speed and the camera's meter selects the f-stop for you.

In "P" mode, jokingly called "Professional mode" by some, which actually stands for Program mode of course, the camera chooses both the f-stop and shutter speed for you. Modern cameras can be quite smart, understanding the focal length of the lens being used, and shooting at a wide open aperture until one gets to roughly one over the lens focal length (1/focal-length) before starting to stop the lens down to smaller apertures, to ensure the best chance of handholding a sharp image. That is an old rule of thumb... let's say you are shooting with an 85mm lens, then make sure your shutter speed is at 1/85 or faster to ensure a sharp,



Science World - Fujifilm X-H1 (IBIS) / XF 23mm f/1.4 - Shot at f/4, a 1/3 second exposure, handheld, a 3.5 stop improvement compared to the 1/focal-length rule.

handheld shot on a full-frame 35mm camera. Of course, if you are on a tripod, you might want a smaller f-stop since handholding is not an issue, or you might be a particularly steady (or shaky) shooter so the 1/focal-length rule does not apply, so this is on reason why P mode is less than optimal at times. Also, with in-body or lens stabilization, you can often handhold far slower shutter speeds too. That said, modern cameras will usually allow you to temporarily override the program chosen f-stop and shutter speed, which does offer a bit more flexibility than the P modes of old.

So that covers how aperture priority works. Now to why I like it...



Hawaii Flower - Fujifilm X-H1 w/XF 50mm f/2 - Aperture Priority f/2.8

The aperture, or f-stop used, is one of the most important ways of determining the look of your images. Are you shooting a portrait or wanting to isolate a particular subject? Then shoot at a wide aperture for minimal depth of field and maximal background blur.

Are you photographing a scene and want a deep depth of field to get both

foreground and background sharp? Stop your lens down more, maybe to f/8 or f/11 (see photo below). Are you taking a macro shot and need the most depth of field possible? Then take a chance on diffraction softening your photo (a topic for a future article!) and shoot at f/22.



VLA, New Mexico - XF 14mm f/2.8 lens, Aperture Priority at f/8

Shooting in aperture priority also gives you quick control over your shutter speed in helpful ways. If you are trying to freeze action in a sports or wildlife scenario, freeze an ocean wave splash (see below), a flower fluttering in the wind, then leave the lens at a wider aperture and let the camera maximize your shutter speed.



Hawaii Splash – XF 50mm f/2 lens, Aperture Priority at f/4 and 1/4000 second

Are you trying to generate some motion blur for a shot of a busy city street? Well then stop the lens down to give you a slow shutter speed to blur that fast moving traffic. Of course you need to take some care that the required shutter speed for the given f-stop isn't beyond the camera's maximum shutter speed, or way too slow for handholding.

For an in-depth read, see the entire article on our blog: https://www.beauphoto.com/why-shoot-aperture-priority/

Rebates

Canon

Canon only has a few rebates from **February 4th until March 3rd**, 2022 as follows...

EOS R6 Body - \$3,299 (reg. \$3,499) EOS R Body - \$2,199 (reg. \$2,300)

EF 50mm f/1.8 STM - \$149 (reg. \$169) EF-S 17-55mm f/2.8 IS - \$799 (reg. \$1,199) EF 17-40mm f/4L - \$899 (reg. \$999)



EOS R5 Body - \$5,199 (reg. \$5,399)

Fujifilm

Fujifilm has one carryover rebate, as well as a few new ones for February. These deals run until April 4th, but could still change down the road so don't delay!

XF 23mm f/1.4 R (original) - \$739 (until March 23rd - reg. \$1,200)

GFX 50S II Body - \$4,400 w/TRADE-IN* (req. \$5,000)

GFX 50S II Kit w/35-70 - \$5,025 w/TRADE-IN* (reg. \$5,625)

* MINIMUM of \$600 trade-in allowance for a working full-frame mirrorless or DSLR body

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

GF 63mm f/2.8 R WR - \$1,525 (reg. \$2,020)

Nikon

Nikon only has some lens bundle rebates from January 28th to February 24th. There are a few other lens bundle rebates for the Z fc that you can ask about, but that we do not stock...

Nikkor AF-S 24-120mm f/4G VR - \$1,100

- Save \$349 (with the purchase of a D850 body)

Nikkor Z 24-120mm f/4 S - \$1,299 (reg. \$1,499)

- Save \$200 (with the purchase of any full-frame Z body)

Nikkor Z 24-70mm f/4S - \$800

- Save \$499 (with the purchase of a Z5 body only)

Sony

Sony has a rebate blackout at the moment, nothing for February as of this writing. Maybe we'll see some kick in at the end of February, or perhaps March?



Student Savings with the NPS Campus Program



Join the NPS Campus program!

NPS Campus is designed to motivate students toward the successful completion of an accredited arts education program. Nikon offers ongoing support to Canadian students currently enrolled in an eligible Fine Arts, Applied Arts, or Visual Arts post secondary program. Students have the peace of mind knowing that while enrolled in school, maintenance of their Nikon equipment will be performed at no charge.*

Do you qualify?



an eligible Fine Arts, Applied Arts, or Visual Arts program in Canada?**

Program Benefits





Enjoy Exclusive Savings on the purchase of select Nikon products as part of your NPS Campus Membership.

LEARN MORE >

- 5 Day Priority Repair via Nikon Canada Inc. Factory Repair Centre.¹
- Subsidized Shipping.¹
- · FREE Check and Clean.2
- FREE Sensor Cleanings 2
- · FREE Grip Replacements.2



Beau Photo Supplies can help you with your NPS Campus purchase!

Canon EOS R3



The EOS R3 is now shipping... Contact us to order!





The EOS R3 in a snapshot



Canon

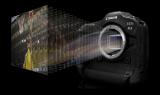
Explosive speed at 30fps

Enjoy a top shutter speed of 1/64,000sec and 30fps burst shooting, with simultaneous AF/AE tracking.



Made for the movies

The EOS R3 Is a professional hybrid, able to capture cinematic, broadcast-quality video and sensational still photography



Mastering Movement

The EOS R3 captures fleeting moments at 30fps, revealing details that are missed with a naked eve.



Built for professionals

The EOS R3 is built to withstand the demands of dayto-day professional use, and whatever life throws at



See. React. Respond

With our next-generation Eye Control autofocus technology, the EOS R3 focuses wherever you are tracking.



Advanced connectivity

The EOS R3 uses Its wired LAN socket and 2.4/5GHz to talk to computer networks, laptops and mobile devices for fast, easy Image sharing and remote

Specifications



Stacked sensor

Stacked, back-illuminated sensor



30fps burst rate

Continuous shooting up to 30fps, or 12 fps with mechanical shutter



Max ISO 102,400

Sensitivity from ISO 100 to ISO 102,400 (expands to ISO 204.800)



24 megapixel resolution

The ideal balance of image quality, high ISO performance and file size



Up to 8-stop IS

Rock steady In-body Image Stabiliser that works in tandem a lens's own IS



Eve control AF

Select focus points or subjects to track simply by looking at them



Subject tracking

Automatically tracks people, animals and vehicles in both photo and video



Vari-Angle screen

Fully articulated, 8.2cm, 4,200,000-dot



Electronic viewfinder

Blackout-free 5,760,000-dot electronic viewfinder with 120fps refresh rate and 100 per cent coverage



WiFi & Bluetooth

Wireless connectivity for remote control and image transfer



6K RAW

60 fns with the greatest flexibility to change settings like white balance in



4K 120p

Record slow motion video in ultra-high detail

Lighting and Studio Ken S.



Profoto Clic Softbox Octa and Clic Softgrid

Profoto has recently announced a couple of new products for the A-range of flashes.

First up is the new Clic Softbox Octa.

This 2ft. Octabox generates a soft and flattering light, ideal for close-up portraits, flat-lay, and still life/product photography. It is great for shooting on the go when you are on-location. Not only is it light and

portable, but it has a quick fold/unfold solution and uses magnets to attach to the flash head. So, with literally just a click – you are ready to shoot.



The Clic Softbox Octa comes with an integrated handle and stand adapter. It is compatible with other Profoto Clic light shaping tools like their line of colour gels that just "Clic" into place, so you can use them in any number of combinations.

Profoto Clic Softbox Octa \$395.00

https://www.beauphoto.com/product/profoto-clic-softbox-octa/



In addition to the Clic Softbox Octa, Profoto has released a the Clic Softgrid that attaches to the outside of the Clic Octa to reduce the light spread. The softgrid creates a more directed light and eliminates a large amount of spill, allowing you to shape the light with even more precision.

Profoto Clic Softgrid 2' Octa \$169.00

https://www.beauphoto.com/product/profoto-clic-softgrid-2-octa/

New at Beau Photo

Sirui Traveler series of tripods

At Beau Photo we are always on the lookout for new products that meet your demand for high quality, and that will compliment what we already sell. The Sirui Traveler series is exactly that, and at a price that will not break the bank.

The Sirui Traveler series comes in both carbon fiber and aluminum versions and in two different sizes. Compact and sturdy these tripods are designed with the traveler in mind.



The Traveler 5 series is a 5 section tripod with a maximum height of 54 inches, folds down to a compact 13 inches, and has a maximum payload of 8lbs.

The difference is in the weight. The carbon fiber version weighs only 1.87 lbs and the aluminum version weighs only 2.3lbs

https://www.beauphoto.com/product/sirui-traveler-5c-carbon-fiber-travel-tripod/

https://www.beauphoto.com/product/sirui-traveler-5a-aluminium-travel-tripod/

The Traveler 7 series is a 4 section tripod with a maximum height of 66.5 inches, folds down to a compact 18.9 inches, and has a maximum payload of 17.6lbs. The Traveler 7 is definitely the choice for those who want to travel with a larger DSLR or Mirrorless body. The difference in weight between the two is that the carbon fiber version weighs only 3.46 lbs and the aluminum version weighs only 4.16lbs.

https://www.beauphoto.com/product/sirui-traveler-7a-aluminium-travel-tripod/

https://www.beauphoto.com/product/sirui-traveler-7c-carbon-fiber-travel-tripod/

Sell Your Used Equipment!

KEH Buying Event

February 14th and 15th, 2022 In store at Beau!



Put your unused camera gear to good use! Sell it and make some instant cash, or get an extra 10% and put a credit toward something new from Beau!

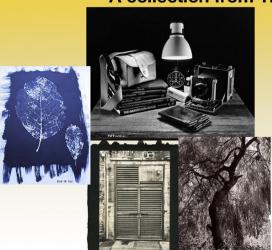
Equipment must be clean and in good working order. Items not currently being purchased include:

- -Darkroom equipment
- -Digital point-and-shoot cameras under 6-megapixels
- -Cameras in these formats: APS, 110, 126, and Disc Film
- -Video cameras that use film or tape formats
- -Studio lighting that requires a powerpack, or hot lights

An appointment is required. Contact Ken at Beau to book your time. E-mail prosales@beauphoto.com or call 604.734.7771.

Joy of the Photographic Print

A collection from The Darkroom Group



Surrey Art Gallery

13750 88 Avenue Surrey Email: artgallery@surrey.ca

The exhibition features current work showcasing alternative, traditional and modern darkroom processes using various techniques and materials

Open until February, 13 2022
Tuesday-Thursday 4-7
Saturday: 10pm- 3pm
Due to Covid check hours
604-501-5566

cyanotypes, carbon transfer, platnum/palladium, silver gelatin, vandyke brown and lith prints

https://www.surrey.ca/arts-culture/surrey-art-gallery/exhibitions/joy-of-photographic-print

Frio is back at Beau Photo

For many years we sold Frio cold shoes because of their unique dual locking design and their build quality. Then for reasons unknown to us, they went away. Now with the help of Tether Tools they are back and bigger than ever. Not only is the Frio cold shoe back, they have added a whole line of grip equipment that focuses on speedlight, off-camera flash and small LED lighting. The whole idea behind the Frio Grip is to get the shot even if you are in a tight space or have to use your lights at very challenging angles. Whether you are clamping your light to a desk or lamp post, or whatever else you might be faced with, Frio has a product for you. They are small and portable so you don't have to carry a lot of gear with you. Here are the Frio products we are carrying now:



https://www.beauphoto.com/product/frio-grasp-bigi/ - \$138.95

> https://www.beauphoto.com/ product/frio-hold/ - \$19.50



https://www.beauphoto.com/product/frio-arch/ - \$77.95

For the full list of Frio Products go to : https://friophoto.com/setups/

New in Used - Let the Light Shine In.

We recently received a couple of used LED Panel lighting kits on consignment. These are larger than most entry-level LED panels, and will be perfect for a studio or a photographer or videographer that needs to bring a more powerful LED panel with them when they travel.



The first is a Ledgo LG-T1440MC II LED Bicolour 2 Light Panel kit. This two light kit includes the two LED panels with barn doors, stands, and carrying cases for the lights. The stand adapters for these lights will allow you to mount them horizontally or vertically, which is handy if you are working in small spaces or want to have the lights positioned closer to your subject.

This kit is selling for \$1500.00

The second one is a Genaray SpectroLED SP-S-500B Studio 500 Bi-colour 2 light kit. This kit includes the two lights with barn doors, 2 stands, and carrying cases for the lights.

This kit sells for \$900.00







Manfrotto Pro Scrim All In One Kit

Whether you are in the studio or on location, the Manfrotto Pro Scrim All In One Kit lets you take control of your lighting setup.

Lightweight and well made, these kits include the covers for bouncing, diffusing and flagging the light source.

Available in four different sizes, find the one that is just right for you.





Visit our website for more information -

https://www.beauphoto.com/product/manfrotto-proscrim-all-in-one-kit-2x2m-large/



Rentals

Jason K.



Reflecting...

The Beau Photo Rental Department has a number of Profoto hard reflectors to shape the light and create different effects. We have taken some shots to try and illustrate what they can do. All photos were taken with the Profoto ProHead, which has a glass dome

on it for maximum light efficiency. However, the newer Profoto monoheads have a flat front, which can give a slightly different effect. Profoto hard reflectors all have a sticker with a diagram on them with a representation of a strobe head and a line with a number below it. What does this mean? Well, the diagram represents a view



of the light as if seen from above, and the line represents the shape of the light with the number being where the reflector is positioned on the light. Any subject positioned on the line will have the same exposure in the shot. All Profoto heads have numbers on the side, and this corresponds to where one positions the reflector to get the corresponding effect.





For the first photo, I used a **Profoto Magnum Reflector** at position 8, which gives a slight hotspot in the centre with a gradual fall off. You can see it in the vignette it creates at the edges. I love the Magnum, as it is great for highlighting something in your frame, such as a model's face or maybe a bouquet in a bride's hands.



For the second, photo, I used the **Profoto Wide Zoom Reflector** at position 8, which gives a specular light similar to a silver umbrella and a very even light from edge to edge with a 72° spread.



The third, fourth & fifth photos were taken with the new **Profoto Zoom Reflector** at position 10, 7 & 6 respectively. Position 10 gives a very flat, even light from edge to edge similar to the Wide Zoom Reflector, but with a wider spread of 105°. Positions 7 (75°) & 6 (35°) give increasingly narrower light spreads with a very slight hotspot in the centre.









The sixth photo is taken with the **Profoto Narrow Beam Reflector** at position 9, which at a 25° gives a pronounced hotspot and vignetting.

Some photographers use this reflector with

an orange gel and feather the light beam to create a sunlight effect. The Narrow Beam Reflector is not recommended for use with the newer Profoto flat front lights.

All Profoto Hard Reflectors can be rented for between \$7 and \$10/Day with individual or grid sets available for \$10/Day.

We also have these reflectors available for sale.

Contact Ken at prosales@beauphoto.com for information on what's in stock and ordering.









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.

Accessories (and cameras!)

Meghan S.

Tenba Bags

Tenba camera bags are not ones we talk about a lot, but we carry a few of them in the store and they are great bags! They don't get the credit they deserve, so let's talk about how wonderful they are.



With many new digital cameras now coming in smaller sizes (ie: mirrorless) many people are looking for a smaller shoulder bag that doesn't weigh your shoulder down but still allows you to get your camera and some extra lenses in it. Tenba makes a great line of sleek messenger/shoulder bags that we carry in two sizes (it is also available in an even larger size as a special order) called the DNA. The line we have in stock are in Graphite, which is a grey-silvery kind of colour.

The DNA messenger bags all have the Whisper Hook closure, which keeps the bag secure but also manages to be incredibly quiet - none of that velcro ripping noise. A great bonus if you are working on a film set or shooting a performance. They also have a million interior pockets some how, which is shocking for such a small, low profile bag. Just like a good dress or ladies pants, I love when they have lots of pockets! I hate always searching for a battery or roll of film in the bottom of a bag. Included in those interior pockets is space for a tablet too! As well as a



couple easy access zippered pockets on the front and back exterior of the bag, there is a webbed side pocket and a super quick access zipper on the top, that goes directly into the main compartment inside.

What I also love about these great little messenger bags is, if you are someone who likes to have one bag for many uses, you can also take out the whole interior

padded camera compartment and just use this bag as a regular messenger bag. And while they are fairly weather resistant, they do also include all-weather covers. These messengers are possibly the perfect little bags!

Here are the two sizes we carry and what will fit in them....

Tenba DNA Messenger 8 (Graphite) – \$145.59 - Will fit a mirrorless or rangefinder body with 2-3 lenses, plus a flash and various accessories. It will also hold an tablet up to 8", such as an iPad mini.

Tenba DNA Messenger 13 (Graphite) – \$202.75 - Will fit a mirrorless or DSLR body with 2-5 lenses (up to 70-200mm f/2.8), plus flash and accessories. You can also fit in a laptop or device up to 13", such an iPad Pro. This larger model also features an extra cross body strap to help secure the bag on your back if you are wearing it like a bike messenger, as well as a luggage loop strap on the back so you can slide it over the handle of your rolling suitcase. These bags are a bit bigger and could hold an extra lens or two (small ones) and some accessories such as cords, cards or batteries (cameras not included!).

See more details about these bags on our website - https://www.beauphoto.com/product/tenba-dna-messenger-bag/



Up For A Challenge?



"Lost in the Music" Laura Ranallo, West Kootenay Club - Club Silver 2021

38th Annual North Shore PHOTOGRAPHIC CHALLENGE

A Competition for BC and Yukon Individual Photographers and Clubs Hosted by North Shore Photographic Society

Proudly Sponsored By



Saturday, March 5, 2022

Keynote: 4:30pm Show: 7:00pm

Join us for this much anticipated annual event! This year we're featuring **two** award-winning photographers as **KEYNOTE SPEAKERS**!

Connor Stefanison and Jess Findlay will share their stories of nature photography from the field and key lessons learned.

AND

It's time to get out your gear or comb through your portfolio! We're ready to receive competiton entries. **ENTRY DEADLINE FEB 12/22**



Random Analogue Thoughts Mustafa S.

Nikkormat, the black sheep of the Nikon family.



In 1959, Nikon rippled the photography world with the F, its first true professional SLR. It made such an impact that soon, a majority of the professional market adopted it as their tool of choice.

However, the professional market was not the majority of the photography market as a whole. The Nikon F was not a cheap

camera, and Nikon needed something else for the average consumer. So in 1960, they introduced the Nikkorex.

The Nikkorex lacked a lot of the F's features. It had a fixed, 4-element lens, and a cheaper leaf shutter. It also had a fixed pentaprism, fixed focusing screen and lacked an instant return mirror mechanism. This was replaced by the Nikkorex F, which introduced the Copal shutter, and let you change lenses. It was manufactured by Mamiya for Nikon until 1966. By that time, the first Nikkormat had been introduced a year earlier to replace it.

The first Nikkormat was the FT, a fully mechanical SLR with a match needle exposure meter. It still had a fixed pentaprism and fixed focusing screen to make it cheaper than the F. There was a metering shoe that the prongs on the lens would couple to. To let the camera know the minimum aperture on the lens, one would have to do the "Nikon shuffle", where they would set the lens to f/5.6 before mounting, and upon mounting would shuffle the aperture from minimum to maximum aperture. This is something Nikon F and F2 Photomic users would also be familiar with.

The later FTN saw this shuffle further simplified, with only the minimum aperture needed to be preset when mounting a lens. The metering system was now the familiar 60/40 center weighted system, compared to the older cadmium sulfide meter, with more information in the viewfinder. The FT2 featured a permanent hot shoe and improved focusing screen, as well as a different battery, while the short

lived FT3 would add compatibility with the then-new Al lenses.

There was also the EL series, which introduced automation in the form of an aperture-priority, electromechanical shutter. It would be the first Nikon SLR to have automation in it. They would replace it with the EL2, which is similar to the FT3 but with the same shutter as the EL. The EL2 also abandoned the Nikkormat name, it now being badged a Nikon.

The experience of using Nikkormats is familiar and unfamiliar at the same time. It feels as robust and well built as any Nikon of the era, yet the weird placement of the shutter speed dial does take some getting used to. The shutter speed is displayed in the viewfinder, which helps tremendously when changing the shutter speeds. The light meter display is a needle that would move up and down.

I personally prefer the F, as the F is slightly nicer in fit and finish. While the Photomic prism is heavy, I'm comfortable enough shooting without a meter that the lighter eye level prism makes for a attractive combo. But the Nikkormat sure makes for an attractive wingman to the F, as many photographers can attest to back in the day. It's closer in feel to the F than its market position would suggest.

Somehow the Nikkormats are often overlooked when it comes to mechanical SLRs. Maybe its that some people that don't consider them real Nikons or that they have some quirks that people find intimidating. Whatever it is, it's a pity they get swept under the rug, because they're very capable cameras. The good thing is that you can usually find them for pretty cheap, and we always have a few of them for sale. Perhaps it's time to consider one to complement your other cameras or just to get started with photography.



Nikkormat FTN (body only): \$100 Nikkormat FT2 black (body only): \$150

All Analogue Nicole L.D.

Fun consignment department cameras!

A less common variant of a common early 1960's classic is the illustrious Minolta SR-3. Its a beautiful looking camera, far less chunky looking than Minolta's other SRT series. We happen to have a mint one here on consignment. It comes with a standard





55mm f1.8 lens, a wide 28mm f3.5, and the original selenium clip on meter. Some selenium meters can lose their accuracy over time so this one would need film testing. Still, working or not, it looks cool on the camera! This set goes for \$500.00

Speaking of Illustrious, we also have a mint Leica IIIg w/ a Elmar 5cm f2.8 selling for \$3000.00. The Leica IIIg was the last model of the LTM mount Leicas. People love it because of a few key improvements they made from the Leica IIIf, however, being the last model manufactured with a screw mount, it was often overshadowed by the infamous Leica M3 camera with M mount.





Do you like your humble abode to have the feel of an antiquities camera store? Good news for you - we also have a wide assortment of affordable vintage cameras that are perfect for decorative installations. Need a sizable piece for a bookshelf? No problem. Need a small camera for a desk? Absolutely. Anything from A-Z, Beau Photo is the Bees Knees!



Folders such as the Ensign for \$150, Kodak Jiffy for \$70, or perhaps even the Marvel for \$10 would make great decorative pieces, these are just a few of the many we have in the store. There are also many lovely box cameras with nice faces that could look good on your shelf. Some of them even work and take 120

film so you can put them to good use. Come in and have a look at the selection on our shelves and find one to take home with you.

P.S. Are you looking to get rid of old photo books and magazines? We now have a FREE book and magazine section in the store. If you would like to contribute to the Beau Photo arts community please feel FREE to drop some books off or take some away!!!

The Last Word

The Battle of Branding; A Crash Course on Marketing

It was the late 20th century, and branding, product placement, and marketing were growing quickly, and by god they really did thrive. These times were the birth of modern branding as we know it. Marketing and product placement became so aggressive that it began to market itself in the most random ways, such as on photographic



gear. This marketing strategy was called 'Positioning'. "The basic approach of positioning, is not to create something new and different but to manipulate what's already up there in the mind, to retie the connections that already exist."



Advertisement for Fuijifilm from Fuji, sponsor of the 1984 Olympics, featured in Popular Photography, December 1983.

The photographic industry embodied the concept of positioning and accepted many branding opportunities from companies across the spectrum. Although it's difficult to narrow down, I believe one of the greatest shifts in branding on photographic equipment began with the promotional Olympic Games disposable cameras from the 1984 Los Angeles Olympics. It was widespread internationally, it was recognizable, and of course, it was a major sponsorship to a photographic corporation. Not only that, but these products were accessible to a wide range of consumers. From the 1984 Olympics onwards, sponsored camera gear become much more prevalent. Today, we still see positional branding occurring directly on cameras.

Currently, at Beau, we have a few quirky and professional branded cameras – from disposable to high end. With some of the older disposable cameras we have for sale within the store, the film within them will be expired. As expected with expired film, there may be color shifting, higher grain, and different exposure latitudes due to deterioration throughout the years. All cameras with expired film are priced based on the aforementioned as we cannot guarantee the final product.



Snap, Crackle, Pop! Kellog's Rice Krispies Disposable Camera - \$25



Leica X Moncler Edition - \$2200



Fujiyama Battz-Maru - \$80

Eddie Bauer Branded Quad Lens Action Cam - \$40





Mickey Mouse Toy Camera -This Mickey Mouse camera is a toy and doesn't take film. It is also a collectible for the Disney enthusiast. \$60



Fujifilm Quicksnap Crest White Strips Disposable Cameras (2 pack, 15 exp.) - \$15

For more information about product branding, have a look at these links:

https://disposableamerica.org/course-projects/della-keyser/kodak-and-fuji-square-off/https://medium.com/a-quick-history-of-branding/branding-the-70s-80s-1581e192329ahttps://www.nytimes.com/1984/05/17/business/advertising-olympic-campaign-for-fuji.html "Positioning: The Battle for Your Mind" (1981) – Jack Trout

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