

July 2022 Newsletter


Image © Mike Mander - Fujifilm X-Pro2 and Fujinon XF 50mm f/2 - f/2.5 at 120 seconds, ISO 800. The camera was mounted to an iOptron SkyTracker on a Manfrotto 055 CF tripod.


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iOptron Sky Hunter GoTo Mount - Rebates - Profoto Connect Pro - About
Radio Transmitters - New in Rentals: Canon RF 15-35mm f2.8L IS - Mustafa
tries the Leica R6 - The Recordak Camera - Archival Products Are Back In
Stock - New Accessories from Flic Film - more...

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GOLD

Gold Medal, World Top 10, Best of Nation - Image by Michelle Valberg

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Photo © 2022 Aaron Anderson

FUJIFILM
X | GFX



FIRST LOOK

FUJIFILM X-H2S



@ BEAU PHOTO SUPPLIES INC.

THURSDAY, JULY 14 | 3:00-6:30PM

LIGHTING SETUP WITH MODEL

FREE EVENT - PLEASE RSVP

Digital Mike M.

NEW! iOptron SkyHunter

\$714.95 - coming soon!

You may already be familiar with the iOptron star tracker mounts we sell, the SkyTracker Pro and the SkyGuider Pro. Firstly, some good news about those: as of this writing, we have good stock on both, and both have dropped in price significantly, with the [Skytracker Pro](#) at \$369.95 for the and [SkyGuider Pro](#) at \$519.95. Just in time for the warmer summer weather and clear nights! For a general introduction on what you can do with these, and to see some images, see my review on our website here...

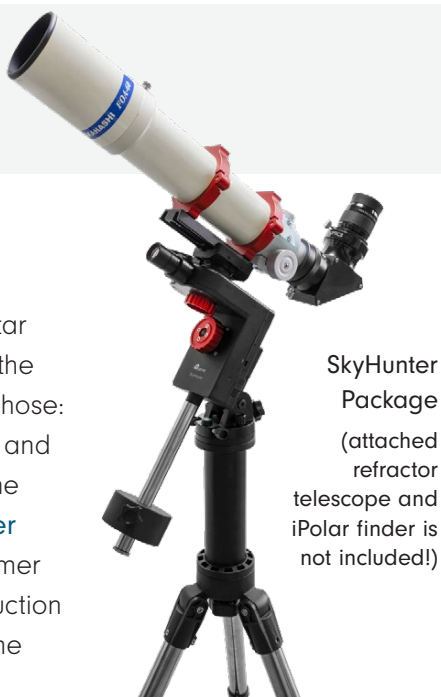
<https://www.beauphoto.com/ioptron-sky-trackers/>

So what is the new [SkyHunter](#) all about? First, let's go over the steps needed with the above two trackers...with those, it is up to you to aim the camera at the object you want to photograph. For wide-field Milky-Way shots with a wide-angle lens, it's easy, but try to centre a smaller object in your camera when using a much longer focal length, like for example the Andromeda galaxy, well getting something like



that centred with a 200mm or 300mm lens is a whole lot harder. Under really dark skies, you can see the Andromeda galaxy as a smear of light, but try to photograph a smaller or dimmer subject, and unless you have a lot of previous experience observing with a telescope (which I do thankfully), then you'll have a much harder time of it.

There are lots of interesting subjects that are within reach of a small tracking mount and a longer focal length lens on your camera... things like the Lagoon and Trifid nebulae, smaller galaxies like M51 (Whirlpool galaxy) and M101 (Pinwheel Galaxy), M27 (Dumbbell nebula) or NGC 7000 (North America Nebula). Those objects are either just barely visible to the naked eye under really dark skies, or not at all, but would make good targets for your camera with a longer lens. With a decent star chart or star atlas, you can estimate the location of faint objects based



on the position relative to bright surrounding stars. Then adjust your camera based on those charts and take test shots at a really high ISO and a shorter exposure to see if you are pointing in the right direction. Trial and error... and fine tune until the object is centred. Then readjust your camera settings and take the final “good” exposure. So... while that works and can be fun to do, it can also be time consuming. Soon there will be a better way... enter the SkyHunter!

After setting up the SkyHunter similarly to the other two products, which you can read about in my linked review, and attaching your camera or a small telescope, you can pair it with your smartphone, either iOS or Android. From there, use iOptron’s Free Commander Lite software (iOS link provided) to perform a mount calibration. Once that’s done, you can connect to more advanced software, like SkySafari which supports direct control of the mount. That software allows you to browse a catalog of tens of thousands of deep sky objects like nebulae, star clusters, galaxies and more. Select an object in the software, and the mount will automatically slew (rapidly move) to centre that object in your camera or telescope and proceed to track it! Easy!

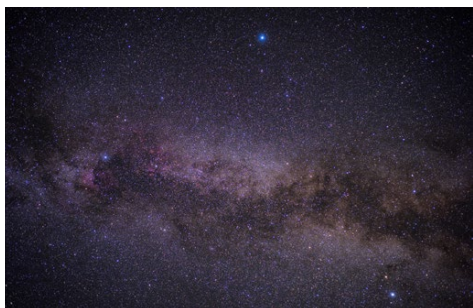


We have yet to receive our first shipment of SkyHunters, so I have no personal experience yet with the device. Once we get stock, I will likely take one out and experiment a little. In order to attach a camera, you have two options. One is to attach it with an Arca Swiss style plate directly, but note that the mount is actually designed to take a “Vixen dovetail” style quick-release plate, very common in telescope mounts. While an Arca Swiss plate can be used apparently, it is certainly not ideal, so we will also be selling Vixen mounting plates as you see here. **The Vixen Mounting Plate is \$74.95.**

Of course, you can also attach a small refractor or reflector telescope to it directly, if it has a Vixen mount (as in the photo above), as long as it is 5 kg (11 lbs) or less. Unlike the SkyGuider and SkyTracker, the SkyHunter actually includes a rugged steel tripod. While very solid, it is not something you’d want to hike around with very far, but luckily you should be able to adapt the included pier extension (the straight black “pipe” between the tripod and the SkyHunter head) to any lighter weight Manfrotto, Gitzo or Sirui tripod. Anything with a 3/8” thread attachment should work. A heavier-duty carbon-fibre tripod would be ideal since CF tripods damp out vibrations quicker than aluminum tripods.

Seeing that there are no reviews yet, and I have yet to test one myself, there are a few questions that will need answering. One, is how accurately will one be able to track when polar aligning with just the standard peep-hole sight? Unlike the SkyTracker and SkyGuider, there is no magnified, built-in polar alignment scope.

You can get a package with the more expensive, electronic iPolar for very precise polar alignment, but you will need a laptop computer to use the iPolar, since it unfortunately does not yet support any mobile devices. Once the mount is set up and calibrated, it may be able to compensate for slightly incorrect polar alignment (which the regular trackers don't), but for longer exposures with a longer lens, that may not work since field-rotation might come into play and ruin how precisely stars are kept as pinpoints. Ideally, the most precise polar alignment possible is your best bet. I have heard that in the future, the iPolar may support use with a mobile device, and when it does, that will for sure be the recommended configuration!



Look for an update down the road, once I've had a chance to try a SkyHunter for myself. In the meantime, we have a limited number coming in, probably mid to late July, so give us a call if you want more information, or if you'd like to place a pre-order for one.

iOptron SkyHunter GoTo Mount - \$714.95

Fujifilm X-H2 Launch Event!

Come to a "touch & try" event at Beau Photo and see the new Fujifilm X-H2S. You will have a chance to try this new camera for yourself. There will be a lighting setup and model so you can experience Fujifilm's latest AF system in person. This is a drop in event on Thursday July 14th from 3pm to 6:30pm. Space is limited, so [register for this free event today!](#)

NEW! Nikkor Z 400mm f/4.5 VR S (\$4,199 - shipping mid July)

Nikon just announced a [new 400mm super-telephoto lens](#), and it is very appealing on numerous fronts. It is the smallest and lightest 400mm in its class, only weighing \$1,160 grams. Optically, it is also superb, with ED, Super ED and SR lens elements, all of which contribute to its corner-to-corner sharpness, minimal chromatic aberration and smooth bokeh. It will also be a great lens for video use with focus breathing compensation and near silent autofocus. We are taking pre-orders now with shipments expected to start in mid July.

July Rebates

Canon

Canon has some rebates that are continuing from last month and are **running until July 7th**. Watch our rebate blog posting for updates after July 7th!



Canon

LEVEL UP
SALES EVENT

**Canada's #1
Camera Brand**

EOS R5 Body

WAS \$5,299

NOW \$5,099

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SAVE on a many Canon EOS DSLR and mirrorless bodies, as well as EF & RF lenses. Sale pricing is on now at Beau Photo Supplies, until July 7th, 2022!

EOS 1DX Mark III - \$8,799 (reg. \$8,999)
EOS 6D Mark II Body - \$1,799 (reg. \$1,899)
EF-S 10-22mm f/3.5-4.5 - \$799 (reg. \$879)
EF 50mm f/1.8 STM - \$149 (reg. \$169)
EF 70-200mm f/2.8L IS III - \$2,699 (reg. \$2,799)



EOS R5 Body - \$5,099 (reg. \$5,299)

EOS R6 Body - \$3,149 (reg. \$3,199)
EOS R Body - \$2,099 (reg. \$2,399)
EOS R Kit w/24-105 STM - \$2,399 (reg. \$2,699)

RF 35mm f/1.8 Macro - \$599 (reg. \$649)
RF 50mm f/1.8 - \$249 (reg. \$269)
RF 85mm f/2 Macro - \$749 (reg. \$849)
RF 100mm f/2.8L Macro IS - \$1,749 (reg. \$1,849)
RF 600mm f/11 - \$1,049 (reg. \$1,099)
RF 800mm f/11 - \$1,349 (reg. \$1,399)



RF 100-500mm f/4.5-7.1 IS
\$3,799 (reg. \$3,849)

RF 14-35mm f/4L IS - \$2,199 (reg. \$2,249)
RF 15-35mm f/2.8L IS - \$2,899 (reg. \$2,999)
RF 70-200mm f/4L IS - \$2,349 (reg. \$2,399)

Fujifilm

Fujifilm has a number of great rebates, including some for superb pro-level XF lenses, that will pair nicely with your freshly ordered X-H2S body!

These rebates run **until July 31st, 2022...**

Fujinon XF 16mm f/1.4 R WR - \$1,075 (reg. \$1,350)
Fujinon XF 50mm f/1.0 R WR - \$1,675 (reg. \$2,000)
Fujinon XF 56mm f/1.2 R - \$1,075 (reg. \$1,350)
Fujinon XF 90mm f/2 R LM WR - \$1,025 (reg. \$1,280)
Fujinon XF 200mm f/2 + 1.4x TC - \$6,400 (reg. \$8,100)
Fujinon XF 8-16mm f/2.8 R LM WR - \$2,175 (reg. \$2,700)
Fujinon XF 100-400mm f/4.5-5.6 - \$2,050 (reg. \$2,570)



Fujifilm GFX 50S II w/35-70mm
\$5,125 (reg. \$5,625)

Now for a few GFX rebates as well, with the same rebate period...

Fujifilm GFX 50S II Body - \$4,475 (reg. \$5,000)
Fujinon GF 45mm f/2.8 R WR - \$1,800 (reg. \$2,300)
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)
Fujinon GF 32-64mm f/4 R LM WR - \$2,300 (reg. \$3,100)
Fujinon GF 100-200mm f/4.5-5.6 - \$1,925 (reg. \$2,700)

FUJINON GFX50S II Body

SAVE: \$525

WAS: \$5,000

NOW: \$4,475

GF80MMF1.7 R WR LENS NOT INCLUDED

FUJIFILM

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Photo © 2021 Ryan Tuttle

SAVE UP TO \$525

ON FUJIFILM GFX50S II BODY

WAS: \$5,000 NOW: \$4,475

JUNE 10, 2022 - JULY 31, 2022

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GFX 50S II and select Fujinon GF Lenses are on sale at Beau Photo Supplies!

Find out more visit www.fujifilm-x.com/en-ca/promotions

The FUJIFILM GFX50S II product savings and promotional offer is effective June 10, 2022 through July 31, 2022 or while dealer supplies last. Note that this promotional offer may not be combined with any other promotional offers that may be running at the same time relating to the same product. Not applicable to any rain check or back orders. Offer valid on product specified only. No product substitutions are permitted. Promotional offer details may vary by dealer; see dealer for product pricing and offer terms and limitations. Prices specified in these materials are suggested retail prices. Actual retailing selling prices may vary and are determined by FUJIFILM dealer at the time of sale. Price excludes value added taxes and any applicable dealer charges. Offer void where prohibited. © 2022 FUJIFILM Canada Inc. and its affiliates. All rights reserved.



For more information visit
www.fujifilm-x.com/en-ca/promotions
Or scan the QR Code Above.

Nikon

Nikon had some great rebates last month, but July will be rather quiet. Only a few tied bundle rebates apply and **these run right until August 18th**. There are a few more DX lens bundles that are not listed here, so if you are looking to buy a crop sensor Nikon DSLR or mirrorless camera, call us and ask about those...

Nikkor AF-S 24-120mm f/4G VR - \$1,100 (reg. \$1,449)

- Save \$349 when bought with a D850 body only

FTZ II Adapter - \$199 (reg. \$329)

- Save \$130 when bundled with any Z-series body

Nikkor Z 24-70mm f/4S - \$800 (reg. \$1,299)

- Save \$499 when bought with Z5 body only

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

- Save \$200 when bought with any full-frame Z-series body

Sony

Sony has several rebates for a **one week period**, July 8th to July 14th, 2022...

Sony A7 III Body - \$2,399 (reg. \$2,599)

Sony A7R III Body - \$2,999 (reg. \$3,599)

Sony FE 100-400mm G Master - \$3,299 (reg. \$3,399)

Sony FE 14mm f/1.8 G Master - \$1,999 (reg. \$2,099)

Sony FE 12-24mm f/2.8 G Master - \$3,899 (reg. \$3,999)

Sony FE 20mm f/1.8 - \$1,099 (reg. \$1,199)

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

Sony FE 24-240mm f/3.5-6.3 - \$1,299 (reg. \$1,399)

Sony FE 24-70mm f/2.8 GM - \$2,599 (reg. \$2,899)

Sony FE 24mm f/1.4 G Master - \$1,799 (reg. \$1,899)

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

Sony FE 50mm f/1.2 G Master - \$2,499 (reg. \$2,599)

Sony 200-600mm f/5.6-6.3 - \$2,499 (reg. \$2,599)

Sony FE 85mm f/1.4 G Master - \$2,299 (reg. \$2,399)

Sony 90mm f/2.8 Macro - \$1,399 (reg. \$1,499)



Sony A7R IV Body
\$4,199 (reg. \$4,499)



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

Outside of the above one week rebate period, the following rebate applies until at least July 21st...

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



NEW!

NIKKOR Z 400mm f/4.5 VR S



- Smallest, lightest 400mm in class
- ED, Super ED and SR lens elements
- Edge-to-edge sharpness
- Smooth bokeh
- Near silent STM autofocus
- Focus breathing compensation
- Nano Crystal lens coatings
- Robust weather sealing
- 23cm long, weighing 1,160 grams
- Shipping mid July at \$4,199

Pre-order Nikon's latest
super-telephoto lens at
Beau Photo Supplies

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Lighting and Studio

Ken S.

The New Profoto Connect Pro



Profoto has introduced their newest version of their radio transmitters, the [Profoto Connect Pro](#). Enter in to the world of ultimate connectivity!

When you're shooting off-camera with multiple lights, you need more than just a reliable trigger, you need complete control. Profoto created the Profoto Connect Pro to be more than a remote, it's the central nervous system of the shoot because everything flows through it.

The Profoto Connect Pro is remarkably easy to use, just slide it on your hot shoe and you are set to go. The large display is intuitive and straightforward with improved TTL group control. It allows instant and complete control of each individual flash setting, viewed on the Connect Pro screen in clean, clear numbers, from your shooting position, allowing you to fine-tune at will to get the exact effect you're going for. This "ultimate" control is thanks to Profoto's AirX connectivity which lets you tailor your workflow to whatever shooting situation you find yourself in.



You can also choose where you receive the information because the group controls on the Connect Pro are mirrored in the Profoto Control app on your iPad, iPhone, or Android smartphone. And with up to 100 available channels, there will always be a free channel for your lighting setup, even in the largest commercial studios.

I certainly know the improved battery life, and the possibility to use rechargeable batteries will be appreciated by many photographers, as will the on-screen battery life indicator. The seamless firmware updates via Profoto AirX, will make it much easier to keep your remote up to date as more amazing features are added, or as new cameras are introduced to the market. It also comes with a cute, rigid case much like a mini B10X case, with a little extra room for a back up set of 3-AAA batteries.

Here are some key features:

- Control each individual light in absolute numbers straight from the remote.
- Sync and manually control any Profoto light that is compatible with Air or AirX.
- Intuitive and easy to use user interface.
- Sync and remote control 0.5-300 m (1.5-1000ft) TTL: 0.5-100 m (1.5-330 ft)
- Up to 100 channels.
- TTL group control.
- Switch from TTL Mode to Manual Mode with the automated TTL settings intact
- Wireless updates through the Profoto Control app

The Profoto Connect Pro comes in a TTL version for Canon, Nikon, Fujifilm, Sony and Leica (Yes Leica) and a Non-TTL version as well. **The Canon, Nikon and Fujifilm, and non-TTL version are available now at Beau Photo.** The Sony and Leica versions will come out sometime in the near future. For more technical information go to: <https://www.beauphoto.com/product/profoto-connect-pro/>

The Profoto Connect Pro - \$499.00

The Profoto Air TTL remotes now sell for only \$319.00 and the Air Connect is now only \$249.00

A Few Words About Transmitters.



First, what should you call them? Triggers, remotes, air remotes, radio remotes, transmitters, radio transmitters, transceivers? It really matters what functions they provide, but mostly they are all correct. The big difference in this group is in the transceivers. Transceivers can function as a transmitter or a receiver either by selecting that function on the remote or by an auto sensing feature built into the unit. There are also units that just transmit but don't receive.

You can also divide this group into two camps. TTL (Through The Lens) remotes and basic remotes. TTL remotes communicate with the cameras they are designed to work with: Canon, Nikon Fujifilm etc. They transmit a more complex signal carrying information from the camera allowing you to get the correct exposure from a flash. The flash of course has to be able to work with that same remote, in a sense, speak the same language to communicate or to understand the information being

transmitted. For example, a Profoto remote for Canon on a Canon camera would not transmit that information to an Elinchrom flash. Or a Pocket Wizard Remote for Nikon on a Nikon camera would not communicate with a Canon flash. Basic remotes send a simple signal that tells the flash to fire (you may even be able to trigger a camera with the proper cable). The settings on the flash are not adjusted automatically, you must adjust them manually on the flash or change your exposure settings on the camera to match the flash output to get a properly exposed image.

Which transmitters do what?

Various transmitters offer a range of features. You may have read above about the new Profoto Connect Pro and all the great features they have built in. But there are still the other remotes that Profoto offers.

Profoto Air remote - \$495 Profoto's basic remote will work with a range of cameras and will let you turn Profoto heads on and off, turn modeling lights on or off, and adjust the power output of the head with a touch of a button from the transmitter. This is very helpful when your strobe is on a stand 10ft in the air. Also, this is the only remaining Profoto remote with a sync port. This is important to know if you wanted to use a camera that did not have a hot shoe like a Hasselblad 500C/M or a large format camera that has the sync port in the lens and trigger many of the current Profoto flashes. <https://www.beauphoto.com/product/profoto-air-remote/>

Profoto Air TTL Remotes - \$319.00 Predecessors to the Connect Pro, these transmitters offer full TTL and manual control of Profoto flashes or packs that have Profoto Air built in. They also allow HSS if you want to photograph outside in bright sunlight using your flash while using high shutter speeds. These remotes offer up to 8 channels and have a wireless range: Up to 300 m (1000 ft). They are available in Canon, Nikon, Fujifilm and Sony versions \$319.00 <https://www.beauphoto.com/product/profoto-air-remote-ttl-f-for-fujifilm/>

Hensel Strobe Wizard Plus - \$375.95 Similar to Profoto's Air Remote, this is a transmitter but it works with Hensel heads and does not have the feature where you can adjust the modeling light or turn the heads on or off. It is limited to 3 channels. \$375.95 <https://www.beauphoto.com/product/hensel-freemask-radio-transmitter/>

The Elinchrom Transmitter Pro: This is a camera dedicated transmitter that works with specific Elinchrom flashes such as the Elinchrom ONE, ELB 500 TTL, ELC 125 and ELC 500. It offers TTL, High Speed Sync and Hi-Sync at speeds of up to 1/8000s with select Elinchrom units. This is one of the few lines of camera specific remotes

that are produced to work with not only Canon, Nikon, Fujifilm and Sony but also Pentax and Olympus/ Panasonic.

PocketWizard Remotes: Often referred to as the industry standard these remotes are the workhorses of events like the Olympics, NHL, NFL, NBA and large sporting events. There always were cheaper remotes out there, but none could compete with the consistency and reliability of PocketWizard. They also offered many features in their top of the line Pro model that no one else did or does.

PocketWizard MultiMAX and MultiMAX II: These are transceivers, and perhaps the most advanced wireless triggering system available. With thirty-two standard channels and four separately controllable zones, as well as 20 ControlTL channels with three zones, the MultiMAX II Transceiver is the ideal solution for working in crowded venues or with multiple lighting set-ups. It features capabilities such as Infinite Intervalometer, SpeedCycler and Long Range Mode. Unfortunately the MultiMAX II has been discontinued but you can still find them used or online.

PocketWizard Plus IVe - \$229.95 The Plus IVe has all the great features of the other PocketWizard transceivers that you might expect, plus a few that set it apart. The first is the pass-through TTL feature, meaning if a speedlight is attached to the Plus IVe's hotshoe while attached to your camera, the camera it will pass on the TTL information to the flash through the Plus IVe. It does not transmit the TTL information to other flashes though, but will transmit a basic signal to other PocketWizard remotes at the same time. It also features a repeater mode, long range capability, high speed receive and external power, and is firmware upgradeable.

<https://www.beauphoto.com/product/pocket-wizard-plus-iv-on-camera-ttl-flash-remote-manual-flash/>

PocketWizard Plus IIIe - \$189.95 The Plus IIIe Transceiver is a reliable, feature-packed, easy-to-use radio for remote flash and camera triggering. The Plus IIIe is an auto-sensing transceiver which means it will automatically switch between transmit and receive as needed. It features 32 channels, quad-zone triggering, high speed receive and more. <https://www.beauphoto.com/product/pocket-wizard-plus-x-copy/>

PocketWizard PlusX - \$129.95 The PlusX is the simplest of the PocketWizard radio line up and the perfect entry into the PocketWizard wireless system. It has 10 channels and backlit channel dial to easily confirm and setup your selected channels. It has the same reliability and range of the more expensive PocketWizards at a lower price. <https://www.beauphoto.com/product/pocket-wizard-plus-x/>

**With the Profoto A2,
great light will always be with you.**



Profoto A2 - The little big light

The Profoto A2 is the perfect flash for your on-location needs with all the power and reliability of Profoto. Weighing only 18 ounces (500 grams) and packing a considerable punch of 100w/s, the Profoto A2 is power and portability in the palm of your hand.

The Profoto A2 is the first mono light in the Clic category. It is powerful, lightweight and compact so you can take it with you everywhere. Features include a 10 f-stop power adjustment, a recycling time of 0,1 - 1,6 sec. , the capacity for 400 full power flashes. and a large and intuitive display.. Stand adapter and soft case included. Compatible with the OCF system through the new OCF Adapter II.

Coming soon, pre-order yours today!

Profoto A2 - \$1275.00

Rentals

Jason K.

NEW Canon RF 15-35mm f2.8L IS USM



We have just received the RF 15-35mm f2.8L IS USM, Canon's fast wide angle zoom lens for the RF mirrorless mount, and it is a beautiful lens to use. The lens is a little larger and heavier than the EF 16-35mm f2.8L III

however, but sharp corner to corner even wide open. This is a great lens for landscapes, cityscapes, and maybe even some photojournalism, as the lens has IS. Coupled with the in-body stabilization of the R5 & R6, you can take some fairly long exposures handheld. Sunstars are very nice past f16, and exhibit the typical Canon pointyness we are used to from the EF mount 16-35mm lenses. **\$50/day or weekend.**

NEW Canon 100-500mm f4.5~f7.1L IS USM

Now that we got the wide end out of the way, I figured we needed something on the long end too. So in that regard, we have also just taken delivery of Canon's mirrorless L series telephoto zoom lens, and it's a real beauty! I have extensively tested it out in the field and aside from the smallish f7.1 aperture, I have nothing





but good things to say about this lens. At first, I didn't take the lens very seriously due to the f7.1 aperture @ 500mm, but after using it, I was pleasantly surprised. I found I could reliably get sharp images handholding at 1/15 sec @ 500mm! Yes, you will be forced to shoot at higher ISOs than with a wide aperture telephoto prime lens,

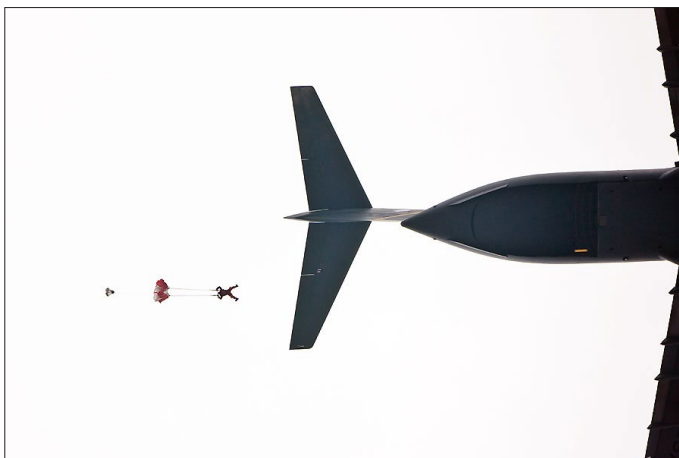
but you can be much more mobile with this lens and not bother with a tripod. With the amazing high ISO performance of the Canon R5/R6 cameras, images shot at 3200+ ISO are not as noisy as you may think! Both owl photos were taken handheld with my R5 @ 1/15sec, f7.1, 3200 ISO.

Long Weekend Bonus Day

Monday, August 1st is BC Day, so Beau Photo will be closed that day. This means you get **3 full days of rental for the price of one day** (if picked up Friday afternoon & returned by 1pm Tuesday)! We are now open on Saturdays, so you can pick up between 10am ~ 2pm on Saturday too!

Abbotsford International Airshow

August 5, 5 & 7 is the weekend of the world famous Abbotsford Airshow, and if you're going, why not rent a nice, long lens to get those close up shots of the cool jets flying about? Some of the long glass is already booked, but there is still a good selection of lenses over 200mm available.



The Gitzo GHFG1 Fluid Gimbal Head is ideal for wildlife photography and birdwatching. It has perfect balance even with the longest of lenses.



Gitzo GHFG1 Fluid
Gimbal Head - \$919.95

**Available at
Beau Photo**

Accessories Etc.

Meghan S.

Back in stock! Archival Products!

After some time of being out of stock or low on stock, our archival products are back in store finally! We have a wide selection of archival boxes available that are great for long term storage of your photographs, textiles, documents and other sensitive materials. These boxes come in two styles, portfolio or drop-front. The portfolio style opens like a book and the top lid is connected to the bottom. The drop-front is two pieces, and the bottom has one side that flaps down so you can easily slide delicate items out of the box.

Folio Storage Boxes:

9x12 - \$25.09

11x14 - \$25.52

11x17 - \$37.56

13x19 - \$37.56

16x20 - \$42.96



Drop-front Storage Boxes:

8.5x11x3 - \$22.93

9x12x1.5 - \$22.14

11x14x3 - \$24.81

16x20x3 - \$25.30

20x24x3 - \$43.95



We also have interleaving paper and tissue, which is great for putting between your photographs to keep them from touching each other so they do not stick together or pass on any variety of chemicals to other items they are touching. Sold individually in larger sizes or in packs in the small sizes.

Interleaving Paper:

Buffered Interleaving Paper 11x14 (100 pack) - \$32.61

Unbuffered Interleaving Paper 11x14 (100 pack) - \$39.66

Buffered Interleaving Paper 16x20 (each sheet) - \$0.95

Unbuffered Interleaving Paper 16x20 (each sheet) - \$0.78

Interleaving tissue:

Buffered Interleaving Tissue 8.5x11 (100 pack) - \$13.86

Unbuffered Interleaving Tissue 8.5x11 (100 pack) - \$13.04

Buffered Interleaving Tissue 11x14 (100 pack) - \$21.87

Unbuffered Interleaving Tissue 11x14 (100 pack) - \$21.87

Buffered Interleaving Tissue 16x20 (each sheet) - \$0.42

Unbuffered Interleaving Tissue 16x20 (each sheet) - \$0.39



If you would like to store your photos individually in protective sleeves, we now have back in stock the Lineco Dura-Clear polypropylene envelopes in 8x10 and 11x14. (Unfortunately the 5x7 size is still backordered.) Great for storage or if you are selling individual prints! We also have a large range of Print File preservers for both photographs and negatives, all of which go into a 3-ring binder for easy storage and organization.



Lineco Polypropylene Envelopes 8x10 (100 pack) - \$38.07

Lineco Polypropylene Envelopes 11x14 (50 pack) - \$35.44

Beseler Archival 3-Ring Binder: \$24.95

Tan Archival Negative Binder: \$35.86



Check out our large variety of Print File products online here:

<https://www.beauphoto.com/product-tag/printfile/>

For our full listing of archival products and to purchase online, see our website here: <https://www.beauphoto.com/product-category/albums-presentation-products/archival/>

All Analogue

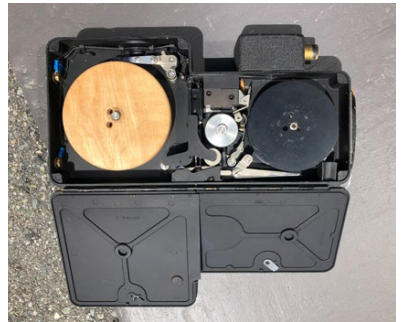
Nicole L.D.

The Recordak



Upon seeing this my first thoughts were: what is this weird thing? Then I was immediately amused by its name, RECORDAK. So, I Googled 'Recordak Standard Film Unit Model CF' and I found out Kodak made this crazy camera from 1928 onward for the purpose of continuously copying documents to 16mm film. At <https://www.kodak.com/en/company/page/history> I read that George Eastman had worked as a bank clerk in his early days and saw first hand the need to streamline the documentation of important banking records, giving him the idea for his Recordak. With the Recordak, documents were able to be archived as micro sizes. Believe it or not, Kodak continued to work with document management product items until 2013.

This Recordak Model CF is \$500



Decorate your Living Space

Are you looking for more of an antiquated aesthetic in your home decoration motif? Well, if you didn't know, some of us here at Beau Photo are extremely familiar with interior design using old cameras. We have quite a collection of vintage cameras here just waiting for a shelf to sit on. For some inspiration, these bad boys will help spice up your home...



If you're looking for a sophisticated early 1900's look, how about the Ensign Simplex Auto C.1905.

Sells for \$150.00



If you're looking for mid-century design, try these two non-functioning beauties...

Anscoflex II C.1955 sells for \$15

Agfa Isomat-Rapid C.1965 sells for \$40

If you're young enough to think the 90s are retro... why not decorate with cameras that utilized the greatest in 90s marketing? Everything from Sanrio Co. to Mars Inc. AHH those were the days! Kellogg's cameras could even be found in cereal boxes up until 2005!

Skittles Camera C.1994 sells for \$100 (fully functioning)

Hello Kitty Camera C.1998 sells for \$100 (fully functioning)

My Melody Camera C.1999 sells for \$100 (fully functioning)



Whether it's a museum or more of a hoarder vibe you're looking for, we've got you covered!

Random Analogue Thoughts

Mustafa S.

Leica R6 - The Bare Bones Leica SLR.



The Leica R series was released in 1976 as a replacement for the Leicaflex series of mechanical SLRs. The first model was the R3, developed in cooperation with Minolta. Indeed, the R3 bore a strong resemblance to the Minolta XE-7. However, they are not the same camera, as Leica decided to develop their own metering system as well as using their own mount, the R-mount. The R3 has aperture priority as well as selective or center weighted metering.

They followed up with the R4, now based on the smaller Minolta XD-11. The R4 added shutter priority as well as full program mode while retaining the R3's metering system. The R5 added variable program mode as well as TTL functionality for those using flash. And then came the R6, which got rid of all of these technological advances in favour of a completely mechanical experience.

The R6 came out in 1988. By this time, the autofocus revolution was fully underway. Minolta had released the Maxxum 7000 in 1985, the first SLR to have autofocus and a motorized film advance. Nikon launched the F-501 the same year, to great success. Canon released the EOS 650 in 1987, the first camera in Canon's long line of autofocus EF-mount cameras. Meanwhile, Leica was seeing its target audience

shift from professional photographers to affluent hobbyists throughout the 1980s. They simply lacked the resources to compete with the Japanese manufacturers when it came to innovation, and they knew that there was a market for people who were seeking a more bare bones photographic experience.

On paper, the R6 is quite unimpressive. The shutter speed tops out at 1/1000th of a second. (the later R6.2 increased this to 1/2000th.) The mechanical Nikon FM2 from 1982 could go up to 1/4000th, for example. The camera is manual only. It does retain the R5's spot metering and center weighted metering system, but that's the extent of its features. As far as premium mechanical SLRs go, the Contax S2 from 1992 also exists. So who is the R6 really for, then?

For the longest time, I never thought too highly of the R6. Leica makes great rangefinders, but their SLR offerings were just unimpressive. They were probably better built than their Japanese rivals, but the same can be said about Nikon cameras, the choice of many photojournalists. It wasn't until one came into the store recently that I got to hold one and see it for myself. Not only that, I read somewhere that the R6 can be said to be 'the Leica M6 in an SLR form factor'.

The R6 feels more hefty than pictures might suggest. It's not a light camera, weighing 625g. In comparison, the Nikon FM2 weighs 540g. This is despite being slightly smaller than the FM2. Not only that, but the body feels like its made of thicker material. When you fire the shutter, it feels and sounds very



well dampened, although there is an annoying delay between pressing the shutter and the mirror flipping up.

The viewfinder display is pretty straightforward as well. There are three LED lights, two arrows that

point towards a circle. The arrows indicate over or underexposure, while the circle represents the correct exposure. There are also lights that indicate whether you're spot metering or center weighted. The viewfinder coverage is 92%, which is pretty good for an SLR this size.

In practice, the camera is not what I expected. I have used a lot of different cameras during my time here at Beau, including a lot of different SLRs, from various Olympus and Minoltas to Pentaxes and Canons. I have even used the Minolta XD-11 upon which the R6 is based. Only Nikons have attracted me enough for me to invest heavily into the system. I'm not sure what I was expecting with the R6, as I love Leica rangefinders but having used the Leicaflex Standard and SL, wasn't particularly impressed. But I knew that I was expecting some emotional connection to it.

Part of it is the build quality. It's very impressive, but the heftiness of it made me feel as though I were driving a truck. Almost every operation feels like it requires more effort due to the weight of the buttons. Not to say that I prefer lower quality cameras, but there are other cameras that lack the overbuilt nature of the R6 while still being great to use.

It may seem that I'm not a fan of the R6, and indeed, it wouldn't be my first pick. But there is one great perk of the R6, and that is the brilliant lenses it gives you access to. The R-mount lenses are such a hot commodity these days, that videographers everywhere have been adapting them for video. A lot of them were designed by the legendary lens designer Walter Mandler of Ernst Leitz Canada (ELCAN). Some were Minolta designs, which doesn't diminish the quality as Minolta made fantastic lenses. The one caveat is that the lenses are more expensive than other brands, due to their recent popularity, but they are still cheaper than their M-mount counterparts.

A lot of people love the Leica R series of SLRs, but I'm not convinced. With the R6, I feel that you can get a better mechanical SLR such as the Contax S2/S2b and the Nikon FM2. The lenses are quite good, but at the prices they go for these days, they're not within reach for most people. Perhaps you should come take a look at the R6 yourself, and see how it feels. Leica SLRs seem to be an acquired taste, and you never know, it might be a taste you find yourself appreciating.



The Last Word

Nic L.

Flic Film Accessory Bonanza – A Few New Must-haves.



120 Film Cases (2 sizes)

I don't know about you, but when I shoot 120 I always just toss exposed rolls in my bag or in my pocket. They're never together, they're just fumbling loosely around.

This causes me to forget about rolls every once in a while because I don't consolidate them. Even worse, I haven't had a roll unwind on me, but I do know people who have had that happen to them.



Lucky for you, Flic Film in Alberta is on top of this problem we all face. Similar to the 120 film carriers you've seen from places like Japan Camera Hunter, Flic Film has made a fantastic [120 film case](#) available in two sizes, a three roll case and a five roll case.

The three roll case is perfect for a pocket, while the five roll case is perfect for a backpack. The cases fit 120 rolls nicely, the cover has a solid seal, and even better, they have really accessible pricing.

The three roll case is priced at \$10.38, and the five roll case is priced at \$11.95.

Spir Stick



Say goodbye to untrustworthy plastic and glass stir sticks. Say hello to the new [Flic Film Spir Stick](#).

Made of stainless steel and has a 12" length with a spoon at the end, the Spir Stik makes mixing photo chemicals easy. Unlike conventional sticks around the block, it's not made of untrustworthy plastic that can break down quickly, nor is it fragile like glass stir rods that barely agitate liquid. The Spir Stick is a

must have for all darkroom necessities. Even better, it's incredibly affordable.

You can own one yourself for \$9.73.

135 to 120 adapter

How about trying something new?

Flic Film's 135 to 120 adapter lets you shoot 35mm film in 120 cameras. In other words – why spend absurd amounts of money to shoot something like a Hasselblad X-Pan when you can

spend **\$11.12 on these adapters** and achieve similar results?



Unlike the X-Pan, your exposures will overlap across the entirety of your exposed 35mm. Meaning, your exposure would overlap and surround the sprocket holes rather than having confined frames on the strip.

Don't have a medium format camera to try these adapters with? Don't worry, we've got you covered...



Yashica A TLR - \$450

Pentacon Six w/45mm f3.5 - \$650

Voigtlander Bessa 1 - \$400

Digital Timer



I don't know about you, but I hate using my phone as a timer in the darkroom. The darkroom is a meditative activity, and I like to treat it as such. The last thing I want in there is my phone – but that leaves me without a timer. **Flic Film's digital timer** is cheap, accurate, small, and easy to use. It's so nice to have something so simple when needing to keep time when I'm dealing with agitations and consistency. The one

drawback is that this timer does not connect to an enlarger. Want to simplify your darkroom practices? **Buy a Flic Film Digital Timer for \$7.00**

Wedding Season is here!

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celebrate again with
family and friends!



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for more info on ordering
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client's big day with a custom
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hand made in New York and
offer a wide variety of beautiful
covers and style options.



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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

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.