

# August 2024

## Newsletter



**Rent some long lenses for the Abbotsford Air Show!**  
**Click [here](#) to see what's in the rental department.**

**Two New Canon Cameras - EOS R5 MkII and EOS R1**  
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**Pro-D3 1250W Kit • The Contax G2 Camera • Rollei**  
**in a Rollei • Pinhole Camera Workshop at Beau**



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# Digital

Mike M.

**Canon**



**EOS R5** Mark II



**EOS R1**

## New Canon R5 MkII and R1 Mirrorless Cameras

On July 17, 2024, Canon announced two highly anticipated new mirrorless digital cameras, the **EOS R5 Mark II** which is the successor to the hugely popular R5, and the **EOS R1** which is their new top-end flagship sports/action mirrorless camera, taking the place of the previous flagship DSLR, the EOS 1DX Mark III. Before I get to a quick description of these exciting new cameras, let me mention that the EOS R5 Mark II (at \$5,899) is slated to start shipping on August 20, 2024 and the EOS R1 (at \$8,599) later in the year, sometime in November, and we are taking pre-orders for both at this time. In addition, if you pre-order the R5 Mark II before its shipping date, you can apply to Canon for some perks, a nice looking free jacket as well as a generous \$500 cash-back offer on a number of pro-level RF 'L' lenses. See [Canon's CreatorLab website](#) for the details!

Let me start with the **R5 Mark II**, which I anticipate will be the more popular of these two new cameras. Think of the Mark II as a refined and enhanced version of the R5, since at first glance, the cameras seem very similar. The R5 Mark II hasn't changed much as far as the body and general ergonomics (which were very good, so no real change was needed), the sensor is still at 45 MP, and the Mark II still has one CFexpress and one UHS-II SD card slot, but beyond that, there are many changes actually. First off, an obvious one when you are looking at the back of the camera



and notice the huge new EVF eyecup: the R5 Mark II now has an enhanced version of the EOS R3's eye-control AF system. This allows you to choose the camera's focus point by merely looking at it in the EVF, a faster and more responsive way of working than using the AF point joystick, once you are used to working that way. Note that it does not have the R3's (or the new R1's) optical sensor in the AF-ON button, which gives you yet another way of moving the selected AF point, simply by sliding your thumb over the button in whichever direction you'd like to nudge the focus point.

Next up are sensor improvements, with the R5 Mark II now using a stacked CMOS design with a much faster readout speed than the previous sensor. This allows for 30 fps electronic shutter continuous shooting with no EVF blackout, reduced rolling shutter distortion when shooting video or electronic shutter stills, faster "deep learning" AF calculations (in conjunction with Canon's new "DIGIC Accelerator" coprocessor) and recording 8K video at up to 60 fps. You can now use flash with the electronic shutter too at up to 1/160, or up to 1/250 (as on the R5) with the mechanical shutter. This new coprocessor also enables some new in-camera processing tricks, like "AI" image upscaling and "AI" noise reduction for a big boost in JPEG (or HEIC) image quality, especially at high ISOs. Autofocus subject detection and tracking reliability across many different kinds of situations and sports is said to be significantly improved.

Video enhancements include the addition of waveform, false-colour and zebra display options to help nail your exposure in challenging conditions, a tally lamp on the front of the camera, and the ability to record high quality video to its CFexpress card and simultaneously record lower resolution and more compressed reference footage to its SD card. In-camera RAW DCI format video recording to the CFexpress card is also possible for more flexibility in post when it comes to brightness or white balance adjustments. Full-HD footage (1920×1080) can be captured at up to 240 fps too, making for an easy 10x slow-motion if your final video will be shown at 24 fps. Finally, like Canon's Cinema cameras, you can now record in C-Log2, which will make it much easier to seamlessly combine and grade footage from the R5 Mark II with that recorded on those.

Some of the R5 Mark II's powerful new features require that you use Canon's new LP-E6P battery pack (\$119), one of which is included with the camera when you purchase it of course. This battery is backwards compatible with older bodies that use any of the previous LP-E6 generations and while the older batteries can be used in the R5 Mark II as well, some features will be limited or disabled. Battery life on the R5 Mark II should be slightly better than the original R5, when using the new battery.

There will be multiple battery grip options, from the original BG-R20 (\$499) battery grip that worked with the R5 and R6 Mark II, to the BG-R20P (\$699) with a built-in Ethernet port, and finally the CF-R20EP (\$569) with the Ethernet port and a cooling fan, designed to help with extended video recording sessions in hotter temperatures and at higher bit-rates. Note that the CF-R20EP grip does not include the vertical grip controls that the other grips do. Canon has also announced both small and large dedicated and fitted rain-covers for the R5 Mark II, for protection and use in truly horrible weather, and they are priced at \$199 each.

Next up, we have the new **EOS R1**.

This new camera is not replacing the EOS R3, which remains at a lower price point, but rather improves on the already impressive R3 in many ways, to now make a camera that Canon considers to be at the pinnacle of sports/action/photojournalism photography. What I have found interesting is that for us, the EOS R5 was always a much more popular camera than the R3, since the R5 was already so incredibly competent in sports/action scenarios that most found

little need for the improvements that the R3 could offer, especially since the R5 was a more well rounded performer with its higher resolution 45MP sensor. I anticipate this trend to continue, especially with the R5 Mark II's major speed and AF improvements over the R5, so the likes of the R3 and R1 will appeal mainly to those photographers who live and breath sports/action photography, or those who need a super rugged body than can withstand the abuse that hardcore photojournalists sometimes dish out when they're in extreme situations.

The R1 has upped the ante over the R3 for sure, and while it is still has a 24MP sensor, it too is now a stacked CMOS design that reads out roughly twice as quickly, which allows full-resolution continuous shooting up to 40 fps (raw+jpeg) without any EVF blackout. Like the R5 Mark II, it features all the same DIGIC Coprocessor based enhancements to its AF system, "AI" upscaling and noise reduction. It does feature a



significant enhancement to the Dual-Pixel AF compared to the R5 Mark II though, in that some of the R1's sub-pixels are rotated 90 degrees, effectively giving it "cross" AF sensors across its entire image sensor. That should improve speed and AF reliability in certain situations when compared to previous models with regular Dual-Pixel AF. As with the R3, the AF-ON button has the internal optical sensor allowing you to brush your thumb over the button and nudge your focus point and the eye-control focus point selection has the same upgrades over the R3 as the R5 Mark II.

Video capture is up to 6K at 60 fps, or DCI 4K at 120 fps. The R1 also has both internal Ethernet ports as well as having enhanced WiFi-6 connectivity and lastly, the EVF is by far the brightest, biggest and highest resolution EVF in Canon's lineup, featuring over 9 million dots at 0.9x magnification. If you are happy with 24MP and want the highest performing Canon body there is, then the R1 is king, but for an amazingly competent "all-rounder" camera, the R5 Mark II is going to be hard to beat and should be as insanely popular as its predecessor was...

Blog post here: <https://www.beauphoto.com/new-canon-eos-r5-mark-ii-and-eos-r1/>

## High Dynamic Range Processing



Back in late May of 2022, my (then) partner (now wife) and I headed across the border into Washington state for the first time since COVID-19 shut things down in early 2020. We made our way over to Whidbey Island for some hiking and

photography out in the beautiful late spring weather. We ended the day by wandering around Fort Casey Historical State Park and took a bunch of photos, including some tripod shots in the dimly lit interior concrete rooms/bunkers under the historic long range military gun emplacements. The old decaying wood and rusting steel, peeling paint, and the evaporative deposits on the walls and ceilings, made for some very interesting shots with lots of unusual textures and creepy details.

Quite often there was only window or door light coming in from brighter rooms, or from the north facing exterior (as in the below animated example), and at times there were single bulbs illuminating a larger space, so that made for many shots with quite a high dynamic range, that is, if one exposes for the highlights and then pulls up the shadows in post, which is what I did. Sometimes I added some fill during the 1/4 to 3.5 second exposures, by quickly waving around a small handheld flashlight that has bright high CRI LEDs.

Much to my surprise, I found the useable dynamic range on the latest 40MP sensor used in the Fujifilm X-T5 to be even greater in situations which require a lot of shadow fill or highlight recovery. Of course the latest full-frame sensors (not the ultra-fast stacked ones necessarily, but the more traditional BSI CMOS ones) and medium format CMOS sensors have an even greater useable dynamic range than what is demonstrated here. With the right exposure and post processing, I personally almost never find the need to bother with a multi-shot HDR composite photo, since a single raw image can give you so much. In case you missed it at the top of this posting here is a link to the gallery with more images from Fort Casey...

Image Gallery (18 images): [Fort Casey and Dynamic Range Gallery](#)

See the full blog posting here, including images and animated comparisons...

<https://www.beauphoto.com/fort-casey-wa-high-dynamic-range/>

## Rebates

As always, see our rebate blog posting for the most up-to-date specials...

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

Canon RF 14-35mm f/4L IS - \$1,600  
(reg. \$1,999)

<https://www.beauphoto.com/product/canon-rf-14-35mm-f-4l-is-usm/>





Sony FE 70-200mm F/2.8 G Master - \$2,599  
(reg. \$2,699)

<https://www.beauphoto.com/product/sony-fe-70-200mm-f2-8-oss-g-master/>



Nikon Z7 II Body - \$2,999  
SAVE \$1,000!

(reg. \$3,999)

<https://www.beauphoto.com/product/nikon-z7-ii/>

Fujifilm GFX 100S  
Save \$1,850 on the GFX 100S Body



Now Just \$5,950

On sale from Aug. 5th to Sep. 8th, 2024  
<https://www.beauphoto.com/product/fujifilm-gfx-100s-body/>

Fujifilm GFX 50S II Kit  
w/35-70mm - \$4,675  
(reg. \$5,625)



On sale from Aug. 5th to Sep. 8th, 2024  
<https://www.beauphoto.com/product/fujifilm-gfx-50s-ii-body/>

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# Pro Sales

Ken S.

**Profoto D2 500**  
**Now with 30% discount**



Buy now >



## Profoto Lower Prices!

Profoto has made a few big announcements lately. Most recently was the 30% reduction in price on the D2 500 Air TTL and the D2 Duo kit 500/500 Air TTL. There has never been a better time to purchase the D2 500. The compact Profoto D2 is a great flash for all kinds of photography. Whether you're shooting portrait, food or fashion, nothing's too fast and no job is too difficult. Freeze action with absolute sharpness and shoot in super quick bursts. Use TTL to point and shoot with ease or use HSS to shape light in broad daylight.

The D2 also provides the reliability and colour temperature consistency to make your cataloguing or website work a breeze. As well, Profoto offers a wide range of 120+ light shaping tools to choose from, giving photographers the opportunity to produce the images they envision. Some key features are: flash duration up to 1/63,000s, super quick bursts up to 20 flashes per second, and HSS up 1/8000s.

**Profoto D2 500 Air TTL : Now \$2159** was \$3095

**Profoto D2 Duo Kit 500/500 Air TTL : Now \$4199** was \$6059

Get more info here:

<https://www.beauphoto.com/product/profoto-d2-air/> and

<https://www.beauphoto.com/product/profoto-d2-duo-kit-500500-ttl/>

<https://www.beauphoto.com/big-announcements-from-profoto/>

## New Profoto White Reflectors

Profoto has announced three new hard reflectors with white interiors and a couple of white grids. While Profoto

has had silver versions of the Magnum, Zoom and Tele Zoom reflectors, the white interiors were something photographers have wanted for a while. The white

interiors on these reflectors create a softer, more even, and wider spread of light. The effect is a greater control of light, allowing you feather the light when desired.

While the white interior does not increase the output as much as a hard reflector with a silver interior, I can see these new white hard reflectors becoming quite popular much like the Softlight Reflector White (Beauty dish) vs the Softlight Reflector Silver. So, what is the difference between a black grid and a white grid? Much the same as the silver vs white hard reflectors, both black and white grids narrow the light beam, but the white grid creates a wider light spread.

Profoto has put together a great guide showing the light effects and differences between the hard reflector white vs silver, as well as the new white grid vs black grid. The results might surprise you: <https://www.beauphoto.com/wp-content/uploads/lights/Profoto/Hard-Reflector/Light-effect-guides-White-hard-reflectors.pdf>

Details and pricing can be found here on Beau Photo's website -

<https://www.beauphoto.com/product/profoto-zoom-reflector-white/>

<https://www.beauphoto.com/product/profoto-magnum-reflector-white/>

<https://www.beauphoto.com/product/profoto-telezoom-reflector-white/>

<https://www.beauphoto.com/product/grid-10%cb%9a-180-mm-white/>

<https://www.beauphoto.com/product/profoto-grid-10%cb%9a-337-mm-white/>

<https://www.beauphoto.com/introducing-profotos-white-hard-reflectors/>



# Rentals

Jason K.

**\*NEW\* In Rentals**

## **Profoto Pro-D3 1250W Kit And Some Reflectors**

We have a few new items added to the Beau Photo Rental Dept this month!



**\*NEW\* Profoto**

### **Pro-D3 1250W Kit**

Profoto recently announced the release of their new Pro-D3 monoheads, and we have just received a pair of the 1250W heads! Intended to be the ultimate studio workhorse, the Pro-D3 can handle just about any scenario thrown its way. These durable lights can easily handle high volume photography, with recycle times

as short as 0.8 seconds at full power. The Pro-D3 features three shooting modes – Eco, Boost & Freeze for maximum versatility. Eco mode is the all around default mode with optimized colour consistency and life expectancy. Boost mode will give you a little extra power, and Freeze mode will give you the shortest flash duration (up to 1/62,000 sec) to eliminate motion blur for fast moving subjects!

The Pro-D3 has an 11 stop range which can be adjusted in 0.1 stop or full stop increments and the all new daylight balanced 92 CRI LED modeling light with an equivalent 400W tungsten output draws minimal power for less heat and higher efficiency. The modeling light can be adjusted in 1% increments or you can set it to automatically adjust to match the flash settings.

Profoto Pro-D3 Kit includes: 2x Pro-D3 1250W heads, 2x 45" umbrellas, 2x lightstands, remote - \$175/day or weekend.

## **\*NEW\* Profoto Zoom Reflector White, Magnum**

### **Reflector White & Grids**

Along with the Pro-D3, Profoto introduced a few hard reflectors with white interiors. This white interior softens the light more than the traditional unpainted silver interior, giving a more balanced look. Both Zoom & Magnum can be rented with 10 degree white or black grids. My colleague, Ken has written a blog regarding these new reflectors [here](#).

Profoto Magnum Reflector White: \$15/day or weekend

Profoto Zoom Reflector White: \$7/day or weekend

Profoto Grid 337mm White for Magnum: \$12/day or weekend

Profoto Grid 180mm White for Zoom Reflector: \$5/day or weekend

**See the full rental equipment lineup on our website -**

<https://www.beauphoto.com/rentals/rental-lighting>

## **The Abbotsford Air Show Is Coming!**

This year, the annual Abbotsford International Airshow will be on August 9, 10 & 11, and if you would like to rent a telephoto lens, we have a great selection still available! We still have a few lenses over 200mm for that special close-up of your favourite aircraft in flight, but you can also rent some wide angle lenses for the static displays too! Please e-mail the Rental Department [rentals@beauphoto.com](mailto:rentals@beauphoto.com) or call to reserve today!



# Analogue Thoughts

Marley H.

## Contax G2



The Contax G2 is a 35mm rangefinder film camera that was released in the late 1990s. It is considered a very popular camera by many artists, and is still highly regarded today. The Contax G2 has a sleek and compact design, with a titanium body. It is relatively small and lightweight, making it easy to carry around. Contax G2 is known for its excellent image quality, thanks to its high-quality Carl Zeiss lens. The camera produces sharp and well-defined images with good contrast and color rendition. The lens is also relatively fast, with a maximum aperture of  $f/2.8$ , which allows for good low-light performance.



Film is Rollei Retro 400s

We have a Contax G2 kit at Beau Photo for \$2500

<https://www.beauphoto.com/product/used-contax-g2-w-planar-45mm-f2-w-biogon-28mm-f2-8/>

# The Film Counter

Nicole LD.

## Rollei in a Rolleiflex



Recently, I decided it might be a good idea to try Rollei Infrared 400 film with an actual IR filter while it's nice and sunny out. That way, even with all the lost stops from the near black filter, I can still shoot handheld at a reasonable aperture/shutter speed. Usually with this film, I use a red filter for a more subtle effect, but was curious to see the difference.

I loaded a roll into my Rolleiflex Vb and ventured out. It was shortly after that I remembered I don't love shooting things that are alive. So I constantly forget to point my camera toward living things, and had to keep reminding myself that concrete structures just won't do! What I did enjoy was shooting the IR on a TLR (non-SLR) & still being able to focus with the IR filter on the camera.

After all that, though the IR filter results in some interesting tonal effects, it's not the ideal choice for shooting random city stuff, and would arguably benefit from more conscious consideration of subject matter. So for future aimless wanderings, my preference would be to continue using this film with a red filter for more subtle effects, and reserve the true infrared filter for those rare occasions when life conspired against me and I find myself in a more rural environment.

We do carry the FlicFilm IR 720nm filters, sizes and prices range from 49mm to 77mm and \$25 - \$40 <https://www.beauphoto.com/product/flic-film-infrared-filters/>

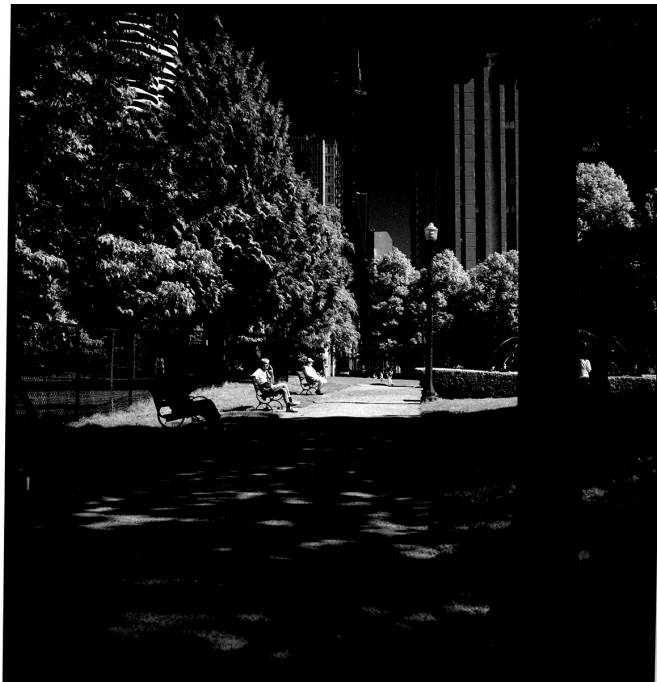
The Rollei IR 400 film is available in 35mm for \$13.95 and 120 for \$15.95

<https://www.beauphoto.com/product/rollei-infrared-400/>

We have many Rollei TLR cameras in store, from 'flexes to 'cords!

<https://www.beauphoto.com/product/used-rolleicord-vb/>

Here are a few of my Rollei IR photos -



# Summer Analogue Workshops at Beau



The analogue workshops at Beau return for another summer! We will be doing cyanotype printing, cyanotype toning and pinhole workshops this summer, and there is a possibility that a few others will be added. See the descriptions for each process on our blog - <https://www.beauphoto.com/summer-2024-analogue-workshops/>

Analogue processes are perfect for those who want to work more slowly and create unique images rather than hurry through image making with digital. We still love digital, but there is something special about making things by hand that analogue processes really embrace. The processes we do in the workshops are also rooted in photographic history so we are going really retro with them here! In the workshops, you will learn about the historical uses and see how easy it is to do them on your own. Join us and make images, ask questions, and meet fun people!

## Upcoming

### Pinhole Camera Workshop

August 17, 2:15 – 4:30 at Beau Photo

Register on [Eventbrite](https://www.eventbrite.ca/e/pinhole-camera-workshop-with-beau-photo-tickets-951709387397) - <https://www.eventbrite.ca/e/pinhole-camera-workshop-with-beau-photo-tickets-951709387397>

## Past

### Cyanotype Workshop

Saturday July 6, 2:15 – 4:15 at Beau Photo

Workshop has passed. Watch for more in the future.

### Cyanotype Toning Workshop

Saturday July 20, 2:15 – 4:15 at Beau Photo

Workshop has passed. Watch for more in the future.



# Film Thoughts

Boris R.

## Fly With A Pelican

Fly to the moon, land among the stars. Or, take to the air and take yourself whitewater rafting. It is a hot summer and if you plan to be around A LOT of water, and you plan to take your gear with you, vlogging your way through the Great Outdoors, wading over rivers, you must consider a Pelican Case. And if you're thinking, 'I want to go light,' I have to tell you about the **Pelican 1535 Air Case**, which is way lighter than previous versions. It is still durable, and yes, wheels around (you can take it to the airport, walk out of a taxi cab like DiCaprio in Catch Me If You Can and take your Pelican as a carry-on). It measures 20" x 11" x 7" and weighs ten pounds, the 'lightest polymer protector case on the planet. It has a 27L load capacity, comes with a lifetime warranty, is waterproof, and TSA and airline-approved.

Pelican 1535 Air Protector Case: \$430.95

<https://www.beauphoto.com/product/pelican-1535-air-protector-case/>



# Scanning Services

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