

October 2024

Newsletter



Sunrise at Mono Lake, California, Pentax 67II with Pentax 67 SMC 45mm f/4 Prime
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Read Mike's thoughts on primes vs zooms...

Primes vs Zooms • The Profoto A2 and Profoto's Learning Hub • Profoto Pro D3 kit in Rentals • Used Mamiya 645 Pro • New Instant Cameras from Fujifilm • Photobook Event at Gallery 881 • Street Photography

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Digital

Mike M.

A Photographic Journey: Primes versus Zooms...



Fraser River, Mission, BC – Fujifilm X-E2 with XF 16-55mm f/2.8 R LM WR Zoom

This is a shorter version of my blog post, which was too long for this newsletter. For the complete article with more samples, see our blog here: <https://www.beauphoto.com/a-photographic-journey-primers-versus-zooms/>

At heart, I have always been a prime lens guy, that is, lenses that have a fixed focal length and do not zoom. Even going back to my film camera days, I would generally shoot with prime lenses and only have a zoom lens perhaps for the telephoto end of things. I suppose the one experience which was instrumental in forming my preference for primes early on was being rather unhappy with a Kiron 35-135mm zoom back in the day. I had this third-party Kiron zoom lens for either my Nikon FE-2, or perhaps it was for my Olympus OM-4... I really do not recall exactly since it was over 35 years ago now! In any case, it had absolutely terrible contrast and flared out badly when there was any bright light anywhere near the front element. It was a reasonably sharp lens if I recall, but for any dramatic shots into the sun, or even

pointing loosely towards the sun, I was very dissatisfied with the results. Of course these days, what with people looking for vintage lenses with "character" (which often means flare, aberrations or weird bokeh), it might actually be admired!

On the other hand, during the same time I had the Kiron zoom, I also had a Tamron SP 70-210mm f/3.5 Adaptall mount lens, and it was a fantastic optic back in the day, especially compared to the Kiron. I switched manual focus SLR 35mm film camera systems a few times back in the day, first having a Minolta (X700) back in 1978, then to Nikon (FE2), to Olympus (OM-4) and finally to Canon (T90), and being able to simply buy a new adapter for the manual focus Tamron lens to make it work with a new system was actually very nice! Eventually, I went to an autofocus body with the Canon EOS Elan, and thus needed a whole new lineup of EF lenses. One more switch back to Nikon, with an F3/HP in the late 90's, would end my 35mm film days before switching to larger formats and then finally to digital in 2004.



Strike Valley Overlook Sunrise, Utah – Pentax 67II with Pentax 67 SMC 45mm f/4 Prime

While I had my Nikon F3/HP, before my total switch to a medium format Pentax 67II system, I only had prime lenses, with manual focus 20mm, 24mm, 35mm, 50mm, 85mm and 105mm Nikkors, along with a Nikkor AF 180mm f/2.8 as well, which of course had to be manually focused on the F3. For the Pentax 67II, I had multiple Pentax 67 primes, 45mm, 75mm, 135mm macro and 300mm lenses. I was generally very happy with all of the lenses for both the Nikon and Pentax kit. I should add that

I also shot with various 4x5 cameras for a number of years, and needless to say, prime lenses were it for those; I only ever had a 90mm and a 210mm.



Lave Tube Cave w/Skylight, Oregon - Linhof 4x5 (Field) with Rodenstock 90mm f/6.8 Grandagon-N Prime

By the way, the above two film scans (and the Mono Lake cover image) were exported from my Lightroom library in 2014, but both the Strike Valley, Utah and Mono Lake, CA shots would have been taken in 2002 or 2003, and the cave photo in Oregon likely a few years earlier. The cave shot was a challenge to shoot on slide film (limited dynamic range) since I needed to keep the exposure short (maybe 1 to 2 seconds) to avoid overexposing the lichen encrusted wall which was illuminated by the light reflected from the sunbeam hitting the sand. In addition, immediately prior to the exposure I tossed some sand into the air to give the beam some substance, and then during the exposure I manually popped a flash at the cave ceiling right above me, and my friend Bill simultaneously popped a flash further down the lava tube to give a bit of light there as well. In addition, despite how bright it looks in the photo, trying to accurately focus with the 4x5 ground glass was near impossible since the rocks were so dark. I ended up using the dot from a red laser pointer to help me focus. I shot a test Polaroid or two to check for exposure (mainly with respect to the

flash fill), then only one final shot, if I recall, and it turned out more or less as I had envisioned- yay!

When I got my first DSLR, a Canon EOS 20D back in 2004, and grudgingly sold my Pentax 67II gear, I started using zooms. I worked with an EF 17-40mm f/4L and an EF 70-200mm f/4L IS initially. When I first started shooting with the zooms on my first major photography trip, I had some serious depth of field anxiety! I was so used to shooting with prime lenses that had depth of field scales, that when I started shooting those modern zoom lenses, I really had no idea if I was going to get truly sharp photos. The back LCD on the EOS 20D was tiny and terrible and I didn't travel with a laptop yet, so I was shooting and relying on experience to get me by on a number of trips down the US Southwest until I eventually bought a laptop. Thankfully, the dramatically greater depth of field an APS-C camera has over a full 6x7 medium format in any given situation, helped me to not mess up the shots in the end. Whew! Shortly after getting the EOS-20D, I also added the Canon EF-S 60mm f/2.8 Macro, and that proved to be a superb, very sharp lens. I also added an ultra-wide, the EF-S 10-22mm f/3.5-4.5 zoom and it was quite acceptable at the time on an 8MP body. I eventually replaced the Canon 10-22mm with a Tokina 11-16mm f/2.8, which proved a much better ultra-wide zoom, and while it was capable of excellent results when choosing the focal length and f-stop carefully, I still didn't consider it prime lens quality. Still, I got many good shots with it over the years...



Rusting Car Shell, Death Valley, California - Canon EOS 7D with
Token 11-16mm f/2.8 Zoom

As far as image quality, with 8 to 10MP sensors (20D, 30D, 40D), I was pretty darn happy with the zoom lenses early on, especially the 70-200mm - it was great. When I started upgrading to higher megapixel models like the EOS 50D (15 MP) and the EOS 7D (18 MP) over the years, I really started noticing how much better the 70-200mm, and the 60mm macro were, when compared to the wider zooms. With the EOS 7D, I also got an EF-S 15-85mm zoom and while it was actually quite good, a high-end kit lens, it couldn't match the image quality of the 60mm macro or the longer 70-200mm zoom. Over the years, I had added an EF 24mm f/1.4L and an EF 400mm f/5.6L to my kit (a very good lens) and finally a TS-E 17mm f/4L tilt-shift as well. The 17mm was an absolutely great lens, and by far the sharpest wide angle I had shot with on the Canon system. To me, it was very obvious how much superior the prime lenses I had were to the wider zooms, so I said to myself that in the future, I would focus on expanding my kit with primes.

Skipping a few years (read the complete blog posting for the full story!), I'll discuss my current system, where a Fujifilm X-Pro2 is my main camera now. I had a Nikon D800 kit, and at the same time a Panasonic kit with mostly zooms (GH2, GX5 and IR converted GF2), and when the Fujifilm X-E1 came out, I started putting a Fujifilm kit together as well. The first real revelation was the Fujinon XF 14mm f/2.8R. This lens, equivalent to a 21mm on full frame, was amazingly sharp, very consistent edge to edge, flare resistant and had virtually zero barrel distortion. It was far superior to any other lens near that focal length that I had shot with, save for the big, heavy and expensive Canon 17mm tilt-shift. Yep, that 17mm was a fantastic lens.

To me, Fujifilm's APS-C crop sensor cameras are not a step down from full-frame, since I enjoy the additional depth-of-field I can get from the smaller sensors for my landscape photos and with a lens like the 56mm f/1.2, I am more than happy with that system's subject isolation capabilities, and don't pine for anything with a shallower depth-of-field (see below). For my style of shooting, I'd say that APS-C is actually the optimal format...



I have now fine tuned my prime lens selection a few times, and have settled on a range of lenses that will likely be my long term kit, save one perhaps. Currently, I am shooting with a Fujifilm X-Pro2 as well as an infrared converted X-E2 and my Fujinon lenses are as follows: XF 8mm f/3.5 (rectilinear, not fisheye), XF 14mm f/2.8, XF 18mm f/1.4, XF 23mm f/2, XF 35mm f/1.4, XF 56mm f/1.2 (new version) and for a longer zoom, the XF 55-200mm. For those of you more used to thinking in terms of full-

Emily, Big Island, Hawaii - Fujifilm X-Pro2 with
XF 56mm f/1.2 R WR Prime

frame focal lengths, that equates to 12mm, 21mm, 28mm, 35mm, 50mm (approx), 85mm and 80-300mm (approx). As far as the primes, I probably can shoot 98% of what I do with them and very rarely use longer telephoto lenses. The one lens I may swap out, but it is not a priority, is the XF 35mm f/1.4 R, replacing it with the new XF 33mm f/1.4 R LM WR. The new 33mm outperforms the older 35mm at the widest f-stops, is weather sealed and has internal focusing, all of which are appealing. However, stop the lenses down a little and there is little difference between them, so I haven't bothered with the switch just yet...

In the past, I also had a 16mm f/1.4, a 23mm f/1.4, a 50mm f/2 and a 90mm f/2, as well as a manual focus Laowa "Zero-D" 9mm f/2.8, and all of those lenses were exceptional as well.

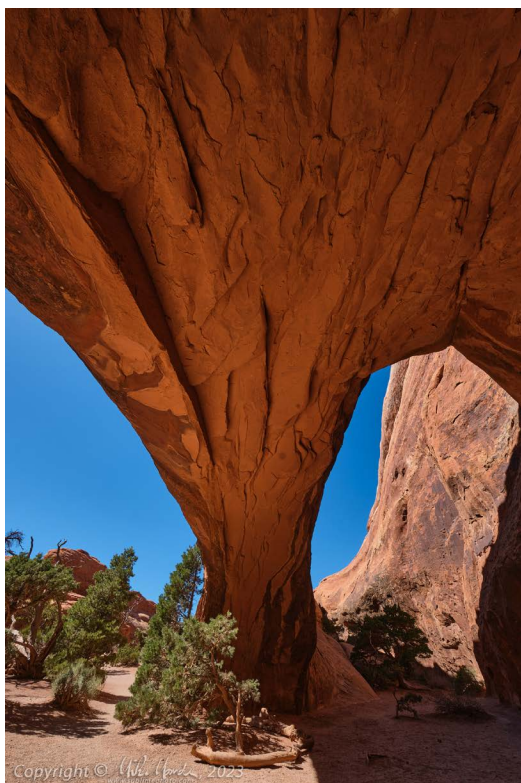
On the other hand, I went through a number of wide-angle and mid-range zooms with my Fujifilm system, including the Fujinon XF 10-24mm f/4, a few XF 18-55mm f/2.8-4 kits lenses (kept selling them in anticipation of a new upcoming mid-range zoom but was disappointed a number of times and re-purchased the 18-55mm!), and tested out the XF 8-16mm f/2.8, the XC 15-45mm, the XF 16-55mm f/2.8, the XF 16-80mm f/4, the XF 18-135mm f/3.5-5.6 as well as the brand new XF 16-50mm f/2.8-4.8 R LM WR recently. Especially with the mid-range zooms, I was desperately trying to find something better for my needs than the highly regarded 18-55mm kit lens, but until the brand new Fujinon XF 16-50mm came along, I was ultimately disappointed with all of them for various reasons. I won't bore you further with the details of all those reasons, but if you are interested then by all means, contact me and ask! Not that some of the zooms didn't have some good qualities, like the Fujinon XF 16-55mm's incredible flare resistance and contrast, even when shot right into the sun. The image of the Fraser River at the start of this article is a great example.

In a nutshell, I was trying to find prime lens quality in a relatively compact zoom, and none of them quite cut the mustard. I will say that the brand new 16-50mm kit lens, replacing the venerable 18-55mm, has come the closest to prime lens quality in a number of ways. I am actually extremely impressed with it, especially for its tiny size and modest price, and at some point I may decide to pick one up to have a walk-around zoom. In the end, I still think I'd resort to my prime lenses for any serious shooting, but sometimes it would be nice to have a truly competent mid-range zoom, one I can shoot at any reasonable f-stop at any focal length, and not be disappointed in the edge to edge image quality!

I should mention that other manufacturers (Canon and Nikon for example) do have a number of ultra-wide and mid-range pro-level zooms that are exceptional, but almost without fail, those lenses are all rather large, heavy and quite expensive. I am not trying to say it is impossible to find good mid-range zooms, rather that I appreciate excellent image quality and prefer smaller, lighter primes. Even if I had a full-frame

Canon or Nikon system, I would very likely try hard to complete my lens kit with primes instead of zooms. One notable exception for a current model mid-range full-frame zoom that is compact and lightweight with great image quality, good enough that I'd be happy with it, is the Nikkor Z 24-70-mm f/4 S. To me, that lens would be a no-brainer purchase with a Z system body when getting into the system, even if you do decide to get the f/2.8 version down the road as well, since the f/4 makes for a wonderfully compact and lightweight kit. Even though it's not an f/2.8, it can still do a decent job of isolating your subject if you aren't carrying a dedicated portrait lens.

Apart from often better image quality, prime lenses can force you to rethink your composition too, to look at differing perspectives and so on. Too often when you have a zoom attached to your camera, you see a shot and stop, put the camera to your eye, adjust the zoom until you have the framing you like, and take the shot. With a prime lens, you might not quite be happy with the framing after you stop and look through the viewfinder. So, rather than change to another prime immediately (it does take a moment to do so), you might decide to step back a bit, or to move in closer to your subject, maybe move left or right to exclude a distracting bit of peripheral detail, and all this shuffling about, bobbing up and down etc., might result in a different and perhaps superior perspective on your subject. In other words, sometimes one can get lazy with a zoom lens and not be as creative as one would be with a prime. Here's a shot while lying on my back under Navajo Arch in Utah...



Navajo Arch, Arches NP, Utah - Fujifilm X-T5
with XF 8mm f/3.5 R WR Prime

A prime lens can also be more rugged since often a zoom lens will extend as you change the focal length and that zoom mechanism can be a bit delicate and easily damaged with a modest impact. I would also think that weather sealing on a prime might often be better, since a zoom needs to move smoothly and I'd suspect that weather sealing on the sliding zoom mechanism might be a little less reliable. That is another reason I like the new Fujinon XF 16-50mm: its zooming and focusing are entirely internal, so it does not extend as you vary its focal length. It certainly feels more rugged than the older 18-55mm because of that, and of course the new lens is weather sealed too. Finally, when you stop down a lens with the intention of capturing bright point light sources as starbursts, or in the case of the sun, a sunstar, often (but not always) a prime lens will render a more pleasing starburst. For example, as nice a lens as the Nikkor AF-S 18-35mm I spoke of above was, it created truly horrible starbursts.

In any case, I have certainly gotten many good shots with zoom lenses over the years, but ultimately my heart lies with primes. I'd be curious to hear other opinions in the comments... are you fond of primes or zooms? I am sure there are many diverse opinions! Again, go to the blog posting for the complete story and for many more sample images!

Full story is here:

<https://www.beauphoto.com/a-photographic-journey-primers-versus-zooms/>

Rebates

A lot of companies are kicking in some fall rebates this month. Canon's are already in place, whereas both Sony, Nikon and Fujifilm are starting a little later this month, October 4th, 11th and 29th respectively, so watch our rebate blog posting for updates on or after those dates: <https://www.beauphoto.com/ongoing-rebates-canfujnikson/> Ask us about Canon's trade-in offers as well, which are running the month of October!



Canon EOS R6 Mark II
\$2,899 (reg. \$3,299)



Canon EOS R10
w/15-45mm Zoom
\$1,199 (reg. \$1,429)



RF 15-35mm f/2.8L IS
\$2,599 (reg. \$2,999)

RF 135mm f/1.8L IS
\$2,599 (reg. \$2,849)



Canon

TRADE IN UP

TRADE IN YOUR OLD CAMERA & GET UP TO A

\$200* TRADE-IN BONUS

TOWARDS THE PURCHASE OF AN ELIGIBLE EOS R SYSTEM CAMERA.

STARTS SEPTEMBER 27TH, ENDS OCTOBER 31ST 2024.



Trade in any brand of working camera and get up to a **\$200* bonus** towards the purchase of an eligible Canon EOS R system camera - **plus the value of your trade-in**. Stack this bonus offer with existing instant rebates to get additional savings!

CAMERAS & KITS	SRP	TRADE-IN VALUE		COMBINED SAVINGS
		SPECIAL PRICE	TRADE-IN BONUS	
EOS R6 MARK II BODY	\$3,299.00	\$2,899.00	\$200.00	\$600.00
EOS R6 MARK II RF24-105MM F4.7-7.1 IS STM LENS KIT	\$3,599.00	\$3,199.00	\$200.00	\$600.00
EOS R7 BODY	\$1,999.00	\$1,799.00	\$100.00	\$300.00
EOS R7 RF-S18-150MM F3.5-6.3 IS STM LENS KIT	\$2,499.00	\$2,299.00	\$100.00	\$300.00
EOS R8 BODY	\$1,999.00	\$1,799.00	\$100.00	\$300.00
EOS R8 RF24-50MM F4.5-6.3 IS STM LENS KIT	\$2,299.00	\$1,999.00	\$100.00	\$400.00
EOS RP BODY	\$1,299.00	\$1,099.00	\$100.00	\$300.00
EOS RP RF24-105MM F4-7.1 IS STM LENS KIT	\$1,599.00	\$1,399.00	\$100.00	\$300.00

CAMERA OFFER TERMS AND CONDITIONS

*This Canon Trade-In Trade-Up Program Camera Offer (the "Camera Offer") is valid from September 27th to October 31st, 2024. This Camera Offer is open to residents of Canada who have reached the legal age of majority at the time of participation.

For the purpose of this Camera Offer, an eligible participant can purchase a new qualifying full-frame EOS mirrorless camera body or kit (a "Qualifying Camera Purchase") and with the trade-in of any brand interchangeable lens camera ("Qualifying Product") receive a trade-in discount of up to CAD \$200.00 off the price of the Qualifying Camera Purchase. Qualifying Camera Purchases include the Canon EOS R6 Mark II (Body & Kit) with a \$200 trade-in discount, CANON EOS R8 (Body & Kit) with a \$100 trade-in discount, CANON EOS RP (Body & Kit) with a \$100 trade-in discount, and CANON EOS R7 (Body & Kit) with a \$100 trade-in discount. To be eligible for trade-in, your Qualifying Product must meet all the Trade-In Program eligibility requirements, which include, but are not limited to, that the camera is fully functional and working, as determined by Canon's dealer, in its sole discretion, and that the camera is an interchangeable lens camera. The trade-in value will be determined by the participating Canon authorized dealer and not Canon. Limit of one (1) trade-in per Qualifying Camera Purchase. This promotion cannot be combined with any other offers or programs and is non-transferable and cannot be redeemed online. Offer valid in-store only at select Canon authorized dealers. Canon Canada Inc. reserves the right to alter or cancel this promotional offer at any time without notice.

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Take advantage of Canon's latest rebates and trade-in bonuses at Beau Photo Supplies today!

Pro Sales

Ken S.

Light Up the Fall

As days get shorter and darker, many photographer's thoughts turn to lighting, especially those who are primarily natural light photographers. Unless of course you are one of the lucky few that get to travel the globe following the sun. For the rest of us, we look for solutions to extend our photography through the dark winter months. Using lighting, continuous or strobe can be daunting for some, but it doesn't have to be with the right products and a bit of guidance. As well, when you are starting out it can be expensive to purchase good quality lighting, but you should look at it as an investment in your photography. You will want something that will last for many years, not cheap lighting that you need to replace every year or two. At Beau Photo we carry a range of products that are well built, have the support of the manufacturers and distributors, and most importantly, are CSA tested and approved to be safe to use in Canada.



One of these products that I want to share with you is the Profoto A2. Profoto has just recently adjusted the price to make it even more appealing. The A2 is a compact battery powered light that is about the same size as a can of pop, yet it packs a 100 w/s punch. It also has a great and extensive range of accessories that are magnetic so they just click on. Everything from coloured gels, to softboxes, to hard light modifiers can be added, stacked and removed at a moment's notice. Profoto now

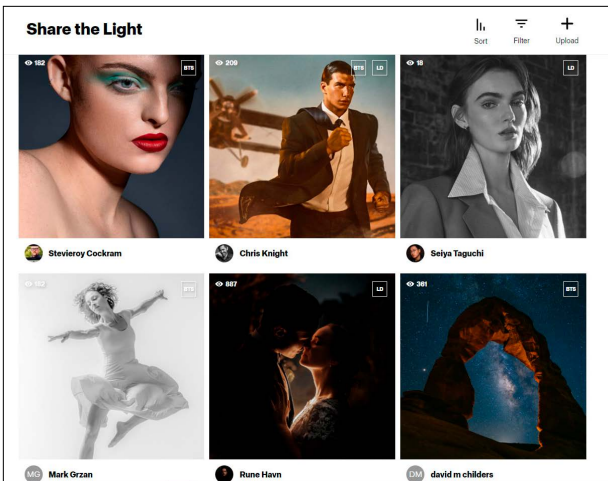
bundles the A2 with the camera specific Connect remote so you can photograph in full TTL mode to make the transition to using off camera flash even easier. For more details see the Profoto A2 on our website here: <https://www.beauphoto.com/product/profoto-a2/>

Profoto also offers **special educational pricing** for full-time photography students in dedicated photography programs in universities and colleges. Contact us for details about this program.

Profoto is not one of those companies that just abandons you after they get your money. They want to grow your passion for photography along with you. They have dedicated part of their website to education and inspiration, and have some amazing photographers sharing their stories and details on how they got a



Mask vs. Diffuser



particular shot in their “[Tips and Tricks](#)” section. As well, “[Geared Up](#)” with [Chris Fain](#) is a great way to learn more about Profoto products as he uses them in his studio. See their ‘Share the Light - The learning hub for photographers’ site - <https://profoto.com/ca/sharethelight>. Also the Profoto Stories page has some inspirational images - <https://profoto.com/ca/profoto-stories>

Once you’ve visited the Profoto website, you’ll want to come back to Beau Photo’s website or into our store to order or pick up your lighting or light modifier, for some helpful advice, to support your local store, or for deals only available in store that we can’t advertise. Speaking of support... did you know we have an extensive line of Profoto products in our rental department? It is a great way to get hands on experience with many Profoto products. We will take up to 2 days of your rental off the purchase of the exact product if you purchase it within 30 days. This is a great ‘try before you buy’ program, not only with Profoto, but with all the items we have in rentals.

Beau Photo also teams up with Profoto for amazing interactive events like this one coming up - <https://www.beauphoto.com/event/interactive-outdoor-photography-workshop-with-profoto-and-sony/>

If you miss out this time, keep an eye on our social media for future events!

Rentals

Jason K.

***NEW* In Rentals**



Profoto Pro-D3 750W Kit

Profoto announced the release of their new Pro-D3 monoheads a few months ago, and I wrote about just receiving a pair of the 1250W heads in a previous post. However, we have just received the 750W kit too! Intended to be the ultimate studio workhorse, the Pro-D3 can handle just about any scenario thrown its

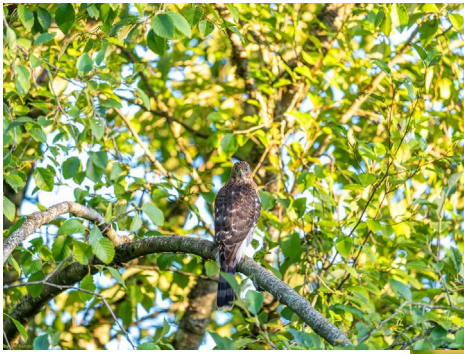
way. Designed to easily handle high volume photography, with recycle times as short as 0.8 seconds at full power. The Pro-D3 750W, much like its more powerful 1250W sibling features three shooting modes – Eco, Boost & Freeze. for maximum versatility. Eco mode is the all round default mode with optimized 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 modelling light with an equivalent 400W tungsten output draws minimal power for less heat and higher efficiency. The modelling light can be adjusted in 1% increments or you can set it to automatically adjust to match the flash settings.

Profoto Pro-D3 750W Kit includes: 2x Pro-D3 750W heads, 2x 45" umbrellas, 2x lightstands and a remote. \$145/Day or Weekend.

FujiFilm GF 500mm f5.6 R LM OIS WR - A Short Review

A few weeks ago, FujiFilm Canada was kind enough to lend me a copy of the recently released GF 500mm f5.6 R LM OIS WR, the longest telephoto lens for digital medium format cameras in existence! I was able to play with it for a weekend, but unfortunately due to prior commitments, I was only able to use for a day. I paired the 500mm with our rental FujiFilm GFX 100 II body, and off I went to a couple of local birding spots! It was a hot day, and there wasn't much activity at the pond, but I did spot a curious Cooper's Hawk checking me out! The first image is the full



Cooper's Hawk Full frame
uncropped, hand held
1/30 sec, f5.6, 400 ISO

From the above image cropped
by approximately 100%.
1/30 sec, f5.6, 400 ISO

frame, uncropped image, and the second is cropped to 100%. The 100MP files offer the ability to do some major cropping without losing any detail at all!



Atmosfear at Playland - 1/125 sec, f5.6, 80 ISO

Later in the day as I was going home, the sky was a beautiful orange, and I noticed the rides at Playland were silhouetted against it. I quickly looked for a good angle to photograph the roller coaster against the sky. Luckily, the Atmosfear rotating swing ride was awesomely backlit too! The FujiFilm 500mm f5.6 lens was a perfect focal length to capture both rides against the bright orange sky.

Paired with the FujiFilm GFX100 II body, I found the lens was relatively quick to focus, and held its own while tracking objects. The AF system of the GFX100II is much, much better than the GFX bodies that came before it, but still has a way to go to match the best 35mm based camera systems. The lens is very, very sharp, and provides a field of view roughly equivalent to 400mm on a 35mm full frame camera, and is also very light. Hand holding the lens all day was not an issue. All in all, it was a joy to shoot with this lightweight combo.

The FujiFilm GFX100 II body is available for rent @ \$365/day or weekend.

We don't have the GF 500mm f5.6 lens available for rent yet. It can be special ordered for purchase here - <https://www.beauphoto.com/product/fujinon-gf-500mm-f-5-6-r-lm-ois-wr/>

Analogue Thoughts

Marley H.



The Mamiya 645 Pro

The Mamiya 645 Pro is a medium format film camera that has received a solid reputation among photographers for its robust build quality, versatility, and excellent image quality. Originally released in the late 1980s, it offers a balance between the advantages of medium format photography and the usability of a 35mm camera. The Mamiya 645 Pro uses 120 film, producing 6x4.5 cm images. This larger film size contributes to finer detail and richer tonal transitions, making it ideal for landscapes, portraits, and studio work. The camera features a modular design, allowing users to swap out film backs, viewfinders, and lenses. This adaptability is beneficial for photographers who want to customize their setup for different shooting situations. See more sample images in my blog post - <https://www.beauphoto.com/mamiya-645-pro/>

We have a Mamiya 645 pro kit at Beau photo for \$1400

<https://www.beauphoto.com/product/used-mamiya-645-pro-w-80mm-f2-8-120-film-back-300mm-f5-6-150mm-f3-5/>



Image on Ultrapan 400 120 <https://www.beauphoto.com/product/flic-film-ultrapan-400/>

Film Thoughts

Boris R.

New Fujifilm Instant Cameras

We have exciting news for all you instant photography lovers out there!



Introducing the Fujifilm Instax Mini 99, Fuji's new flagship instant camera, and an upgrade of the Neo 90. The camera offers many creative options including six color effect presets that will tint your photos blue, sepia, and soft magenta, or you can have it produce light leak effects or warm tone your image. It offers five shooting modes, and five levels of brightness adjustment to create high/low-key photos. You can even turn on the vignette function to darken the edges of the photo, or shoot in macro mode for close-up shots. I can go on and on about the effects: from bulb mode to shoot trains in motion, to the camera's ability to do double exposures. It's pretty neat for Fujifilm to offer all of these creative options in an Instant camera. The variety of features is a game changer. - \$249.99

<https://www.beauphoto.com/product/fujifilm-instax-mini-99/>



The Fujifilm Instax Wide 400 is designed for capturing large group shots and landscapes. Its self timer has an LED countdown, and the camera features two height options for angle adjustment. Certainly bulkier than the mini, the Wide 400 produces larger images, and prefers to be shot outdoors, rather than indoors. Sunny days are its favourite. :) This camera is a straightforward point-and-shoot option for instant photography enthusiasts. - \$199.99

<https://www.beauphoto.com/product/fujifilm-instax-wide-400/>

All Analogue

Nicole L.D.



Photo Book Mixer!

Last month we were delighted to collaborate with Gallery 881 on our first joint event – a photobook share that brought together photography enthusiasts from the local community. The concept, which I had been thinking about for some time, required a venue that had a cozy and inviting ambiance.

We had recently met up with John, the owner/operator of Gallery 881, to talk about events we could partner up on, so I mentioned this idea to him and he agreed that it would be a fun way for some of Vancouver's photographers to connect and discover new books to love!



Everybody was invited to bring a photobook they felt needed sharing, though this was not a prerequisite for joining in. As a book lover, I was thrilled to discover a bunch of intriguing titles, some of which were entirely new to me and have piqued my interest, which caused me to Google them ... alongside writing this!

Some of the photo books in attendance were: Rinko Kawauchi's *Utatane*, William Eggleston's *Guide, On Being a Photographer* by Bill Jay & David Hurn, Matt Webber's *New York City 1985*, Unvertzart's *Walking Distance*, Charles Harbutt's *Travelog, The Focal Encyclopedia of Photography*, Karsh: *Beyond the Camera, Portrait of Humanity Vol.3*, Harry Benson: *Person of Interest...* and there were SO many more than just those.

Gallery 881 had Richard Sandler's show, "The Eyes of The City", adorning its walls, which helped to create mood – with Richard in attendance as well to share his

thoughts on his work and favourite photo books. Gallery 881 is a gem in the heart of Strathcona and we are very excited to collaborate more with John on future events. It is a great space for a gallery show and with more events like this one, we hope a new spot for photographers to gather and grow a sense of community. It was easily one of my favourite events of the year!

<https://www.gallery881.com/exhibitions>

Here are a couple of photos from the event! See more in my blog post - <https://www.beauphoto.com/photo-book-mixer/>



Photographic Musings

Grace G.

The Charm of 35mm Street Photography



There's something timeless about capturing street life on film. As someone who has mainly focused on portraits, when I went to Europe earlier this summer I really wanted to shoot something different and focus on street photography. I went equipped with my Olympus Stylus Epic, Canon Elan IIe, a bag of film, and a plane ticket.



This trip was particularly sentimental to me as I was back in Paris with the same camera (the Stylus Epic) I used the first time I was there on a family trip when I was five. I'm not able to track down any of the photos I took back then but I feel fairly confident that I can say my skills have improved.

I personally love viewing new places through a camera lens, I find it makes me focus on the details. I like trying to get off of the tourist paths to see how different people do the normal, mundane parts of life. Looking



Ilford HP5



Kodak Portra 400

for photos is the thing that will get me to wake up in time for the early risers morning commute, one of my favourite things to watch in different places.

Paris, with its cobbled streets and classic architecture, is a dream for street photographers. It's a city that invites you to slow down, observe, and let the film work its magic. I brought a variety of film stocks with me, I knew I wanted to shoot both colour and black and white there. In my arsenal was Kodak Portra 400, Kodak Gold 200, Fujifilm Velvia 100, Onesecc 640T (not my number one choice to bring with me but it was already in my camera), and Ilford HP5.

After scanning the negatives the Portra 400 and HP5 rolls definitely stand out as my favourites. The pastel colours Portra creates worked beautifully to capture the old architecture and cafe culture. I am also always a fan of black and white photography, and I think HP5 really gave me the classic look that I was going for.

Shooting on 35mm film brings an element of unpredictability, texture, and warmth to photos. The film's imperfections become part of the photo, making each frame a unique piece of art. I plan on continuing to shoot street photography now that I am back, and hopefully bringing my camera around will help me notice some of the small things that get overlooked in my normal routine.

For more images, see my blog post -

<https://www.beauphoto.com/the-charm-of-35mm-street-photography/>

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