

FILM IS NOT DEAD

A DIGITAL PHOTOGRAPHER'S GUIDE TO SHOOTING FILM

BY JONATHAN CANLAS & KRISTEN KALP | PHOTOGRAPHY BY JONATHAN CANLAS



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By Jonathan Canlas & Kristen Kalp | Photography by Jonathan Canlas



For my wife, Callie, and our
beautiful children: Isaac, Ila, Ruby,
Lulu, Weston, and Kalani.

Each one of you has inspired me
to create these images and together,
you all are responsible for any success
I have in life. Thank you.

And for my father, Arsenio Canlas.
I did it, Dad. *I did it.*

–Jonathan



Dear Mom and Dad,

Turns out that English degree
wasn't useless, after all.

All my love,
Kristen

P.S. MattMatt, dear husband
of mine...thank you. More than
you can possibly imagine.



Holga 120S, Kodak E100VS, cross-processed, "sunny" setting. Paris, France.

THE PREFACE

FILM IS NOT DEAD. THAT'S WHY YOU'RE HERE.

Whether you're shooting for the first time or returning to film after a hiatus, welcome.

With this book, you have all the information necessary to leap from digital shooting to film shooting on the day your shiny new film purchases arrive in the mail. (Or the day you get your film gear out of the closet and start shooting film again.)

Holga, Kodak E100VS, cross-processed, "sunny" setting. Maui, HI.





All: Contax 645, 80mm lens, Fuji 400H, f/2. Provo, UT. Taken by Allison Cox.

HI, I'M JONATHAN CANLAS. AND YOU NEED TO TRUST ME.

You don't have to send me your social security card, or anything...but trust the way this book is arranged. I've held tons of Film Is Not Dead workshops and answered thousands of questions from peeps around the world about film. This book condenses aaaaaaaaall those questions into an easy-to-read guide.

It's designed for you to read all the way through to build the beginnings of a film foundation. Let me repeat: it's designed for you to read *all the way through* before freaking out about the 6,873 questions this book has created.

You're going to have questions. It's great to have questions! I'm gonna need you to write those questions down. Many times, your questions will be answered later in the book. If they're not answered – don't waste having gone through the trouble of writing 'em down! Google 'em.

Google provides a lot more current data about the cost of X camera body or X lens or X accessory than this book can. Google can find stuff that's available for sale. Google knows the sunny 16 rule just as well as I do. *Google is king when it comes to finding what you need.*

If your question isn't answered in this book *and* you've got Google stumped, you can ask me. I have no secrets, and I don't believe in industry secrets. Sometimes there's a question that requires an honest-to-goodness film-shooting veteran's opinion or knowledge – I'm happy to answer those questions!

Just know that *many* times, my answer will be pretty boring. My answer will be “try it and see” or “practice, practice, practice” or something along the lines of a long rambling answer ending in “hard work, sacrifice, and discipline.” Imagine a 250-pound dude giving you those same three answers over and over, and you'll be finding your own answers to questions in no time. (I get pretty repetitive, after all.)



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HERE'S HOW IT'S GONNA GO DOWN. We're going to talk about why I shoot film. The reasons I shoot are probably the reasons you're interested in shooting, so we can compare notes in a few pages. From there, we'll cover the rules of shooting film. These used to be child's play, taught in any Photography 101 course, but they're being lost. It's up to us to keep 'em alive and kicking.

Do not skip the rules. They are both important and useful.

After we've run through the rules, we'll get to the gear: cameras and film. I'll let you know what I recommend, which film stocks I shoot, and which film stocks are still in production. Things get a bit more technical after we talk film, as we'll talk *light meter*. Oy.

Do not let your eyes glaze over. Do not get scared. It is only a tiny little instrument that helps you expose your film. If you can add tunes to your iPod, you can most certainly work a light meter.

Then, we'll cover editing and storing your film – this chapter is short because film is light on the post-production work and is simple to archive. Following that, we'll cover personal projects, just to see film in real-life situations play out as projects and inspiration.

We'll wrap with tutorials, as well as a look at my favorite vendors and film resources. And *then* you'll be left with no choice but to get out there and start shooting *film!*

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01 THE REASONS

The look, the ease, the depth of field, and the dropping price of gear are just a few of the reasons to get on board with film. We'll explore each of the reasons in more depth with a quick overview of film's outstanding qualities.

Why I Shoot Film 02

09 THE RULES

Rules for exposing your film, hand-holding your camera in low-light situations, and choosing gear to buy are all covered. We'll also define personal work in shooting and explore the ways to create meaningful projects.

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You probably have tons of questions about selecting and shooting film stocks. Fuji, Kodak, consumer-grade, black and white, slide, and instant films are covered, so you'll be fully prepared to choose the perfect film for any shooting situation.

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Your film has been exposed, but what do you do with it now? We'll examine your budget and your skill level to find the lab best suited for meeting your needs. Editing and storage of your film captures are also handled.

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This is my favorite part of the book, no questions asked. We'll examine my top personal projects in detail: family, where I live, Hawaii, and charity work. Your most common questions about how projects evolve and influence my professional work are answered, too.

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These pages will pay for the book many times over! They'll prevent you from losing rolls of film through trial and error. Tutorial pages are printed with black edges, so you'll know where they're located when you need to find 'em, stat!

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269 THE RESOURCES

The professionals mentioned in the book are compiled for handy reference, and we've included a page for recording questions worthy of Googling in this section as well.





THE **FILM**

*THIS CHAPTER COULD BE A HUNDRED PAGES LONG —
AND EVEN THEN, IT WOULD NOT BE ABLE TO CONTAIN
MY LOVE FOR FILM. SEE THE FILM STOCKS THAT TRIP
MY TRIGGER. FIND THE ONES THAT TRIP YOURS.*



FUJI OR KODAK FILM

I GET ASKED, “FUJI OR KODAK?” PRETTY REGULARLY.



All: Contax 645, Kodak Portra 400, 80mm lens, f/2. San Francisco, CA.

As much as I love Kodak’s new Portra line of films, I don’t care about name. I care about final product for my clients and for myself. I am completely dedicated to film, and will shoot whichever film works best for me in a given shooting situation.

If Hershey comes out with a film in formats that I need and with the specifications I require, then you can call me Chocolate Canlas.



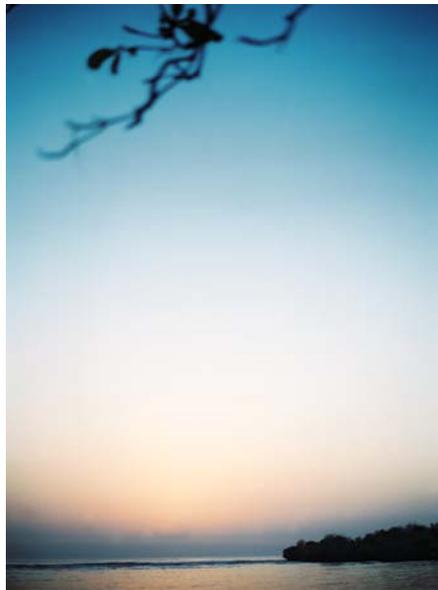
Don't be intimidated by the long names of some films – they're easy to break down once you know what each part means.

Let's say I'm shooting a common film: Kodak Portra 400 220.

Kodak is the name of the film maker. *You'll most likely encounter Kodak or Fuji as your film maker.*

Portra is the film stock. *Different stocks have characteristics that are quite noticeable.*

Both: Contax 645, Fuji 400H, 80mm lens, f/2. Bali.



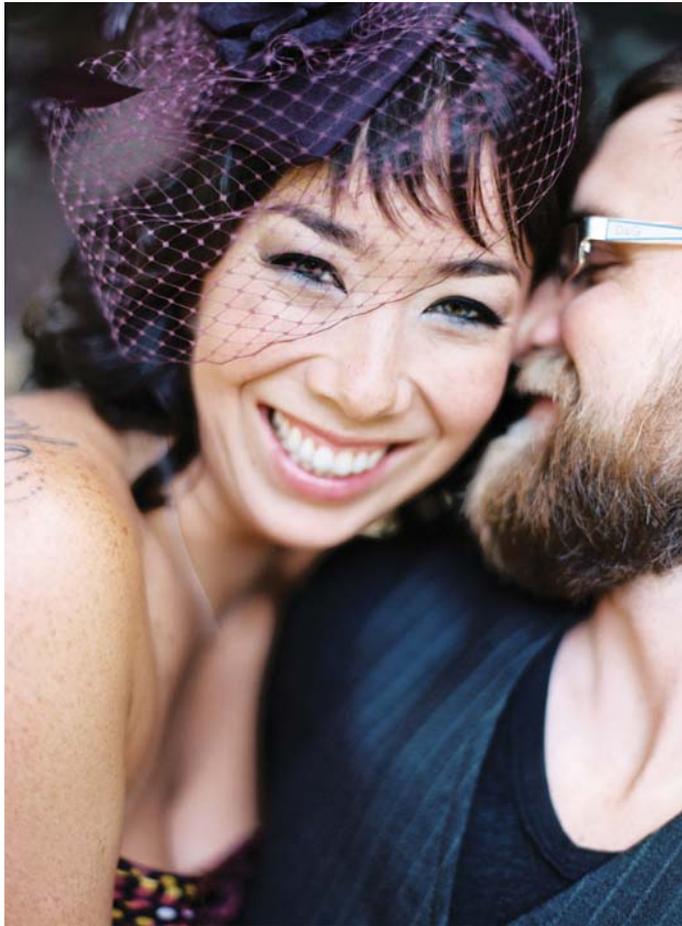


*DON'T BE
INTIMIDATED BY
THE LONG NAMES
OF SOME FILMS –
THEY'RE EASY TO
BREAK DOWN ONCE
YOU KNOW WHAT
EACH PART MEANS.*

*Contax 645, Fuji 400H, 80mm lens, f/2.
Oahu, HI.*



All: Contax 645, Kodak Portra 400, 80mm lens, f/2. Seattle, WA.



400 is the ISO of the film, where ISO equals light sensitivity. (You know this from your digital gear!) Film stock comes in ISO 100, 160, 200, 400, 800, 1600, and 3200, increasing in noticeable grain as the ISO gets closer to 3200.

220 is the size of the film – in this example, 30+ exposures of medium format film. 120 indicates 15+ exposures of medium format film. 35mm indicates that it's intended for use in a 35mm camera. Pro rolls of 35mm film typically contain 36 exposures.





All: Contax 645, Fuji 400H, 80mm lens, f/2. Provo, UT.

MY RECOMMENDATIONS



THE MAJORITY OF WHAT I SHOOT DURING EVENTS LIKE A WEDDING DAY IS KODAK PORTRA 400. HANDS DOWN, NO QUESTIONS ASKED.

Before we talk in general terms about film stock, let's cover what I shoot during any given assignment. This will serve as a real-life example of film in action. The rundown of what's what in generic terms will follow this, so you can decide what's best for you.

First things first: my ISO of choice is 400. It's a fast film with no grain that shows up in scans. My film stock of choice depends on who, what, and where I'm shooting.

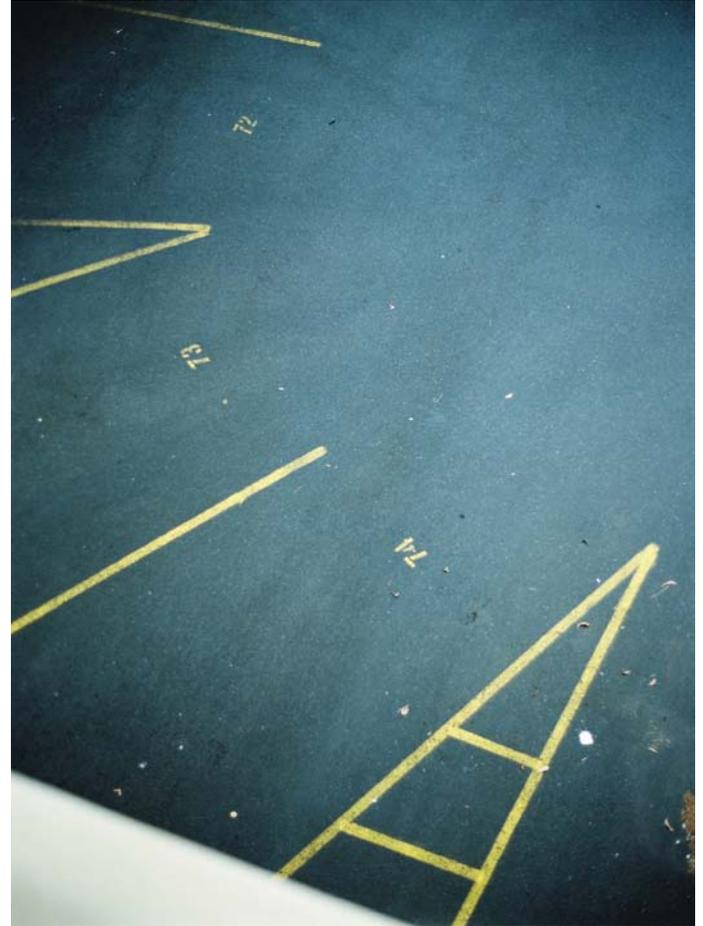
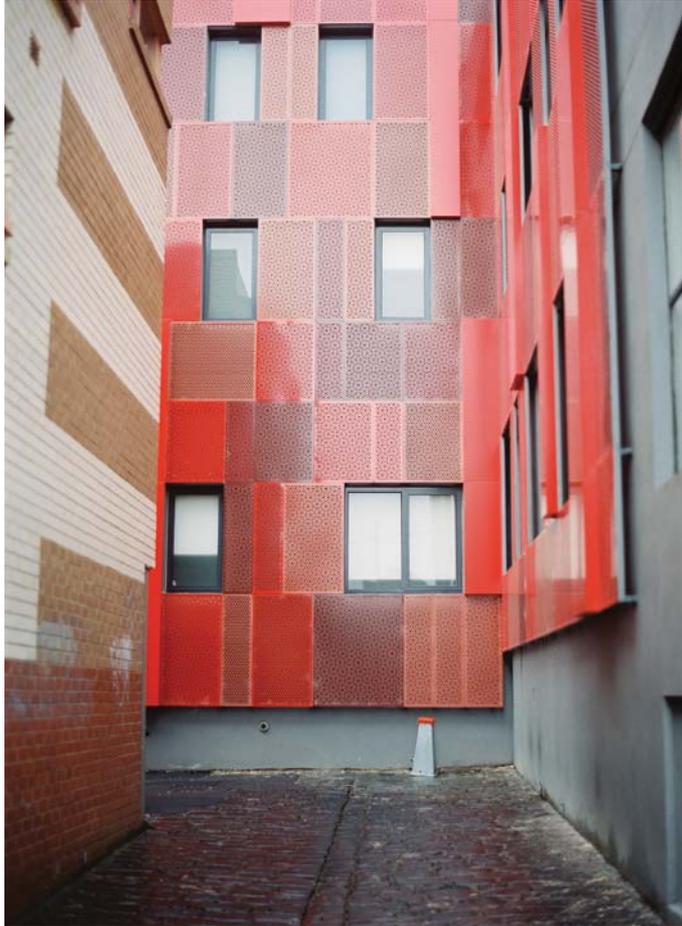
The majority of what I shoot during events like a wedding day is Kodak Portra 400. Hands down, no questions asked.

As it gets later in a wedding day, I'll break out the Kodak Portra 800 – note the Portra theme here.

For the Holga, I bring 10 rolls of Kodak E100VS slide film. I cross-process this for all shots taken during the day in the harshest of light (read: rad vignettes and crazy color). Using this at night with a flash results in whack colors that are super-unpredictable.

When using the Holga with flash, I shoot 5-ish rolls of Ilford XP2 – a color negative (C-41) black and white film. If I feel like mixing it up, I throw some Kodak Portra 800 film into the Holga and fire away.

As light completely disappears in the evening, I shoot 10-ish rolls of Ilford Delta 3200. This is a high-speed black and white film in 120 format (16 exposures, remember?).



All: Contax 645, Kodak Portra 400, 80mm lens, f/2. Melbourne, Australia.

THE ONLY WAY TO GET THE ANSWERS YOU REALLY WANT REGARDING WHICH FILM TYPE IS BEST FOR YOU IS TO...

GET OUT AND SHOOT IT FOR YOURSELF.

Let this be a mere starting point for your explanation of the film world!

COLOR. (DEVELOPED IN C-41 PROCESS. HAS LATITUDE, MAKING IT VERY FORGIVING FOR CHOOSING EXPOSURE. AMAZING HIGHLIGHT RETENTION, SHADOW DETAIL, AND TONAL RANGE.)

KODAK PORTRA 400: This film is new to the market, and is the answer to serious film shooters' dreams. Aside from Portra 160, it is the only color film available in 220. Kodak Portra 400 is RAD because it uses the vision 3 technology found in motion pictures. This means Portra 400 can be *pushed* and *pushed well!* I've shot it pushed to 3200, which is unheard of for color negative film – and it is *gorgeous*. No grain increase, color shifts, or lack of contrast and saturation. Add the fact that you can now shoot at night with this film by pushing it like crazy? *Awesome*.



Great skintones, great contrast and saturation, this is the future of color film in 120, 220, and 35mm formats. (We can all shoot Portra, shazaam!)

Gotta tell ya, though: when I first shot this film I did not think much of it. My test images were super yellow. Turns out, they were super yellow *because I shot it the way I shoot Fuji 400H*, overexposing and metering for the shadows.

This new Portra 400 is more or less motion picture film. If anyone has worked on a movie set, you know when they meter they have the bulb out and meter straight up, then they expose for exactly what the meter says (more on metering a little later). I have found this is the way to meter for Portra 400. No overexposing unless you like yellow photos.

KODAK PORTRA 800: When Fuji discontinued 800Z film, the film world had a moment of mourning. Luckily, there's Portra 800 to step up and handle those low-light situations. It lacks the magenta shift 800Z introduced whether you liked it or not, and Portra 800 can be pushed to 1600 without any issues. This film is great for skintones but still nice and contrasty and saturated.

I LOVE THIS FILM, IT'S AWESOME. LIKE BLOW-YOUR-MIND AWESOME.

The only drawback? Kodak Portra 800 is only available in 120 and 35mm formats. I shoot this guy in 120 for about an hour at the end of the night to keep that 120 format from bothering me too much.



Contax 645, Kodak Portra 800, 80mm lens, f/2. Laie, HI.
Opposite Page: Contax 645, Kodak Portra 400, 80mm lens, f/2, Melbourne, Australia.

**I PUT PORTRA TO THE TEST WITH
A SINGLE SUBJECT, THEN EXPOSED
IT ACROSS AN EIGHT-STOP RANGE.**

HERE ARE THE RESULTS.

As you can see, Portra 400 should alleviate your fear of getting the “wrong” exposure with film. Worry a bit less about exposure and a bit more about the subjects in front of you, focusing manually, etc., as you make your way in the world of film.

You’ll find that with time and practice, your exposures will improve – but that doesn’t mean you’ll stop shooting Portra.



UNDEREXPOSED 3 STOPS



UNDEREXPOSED 2 STOPS



UNDEREXPOSED 1 STOP



SHOT NORMAL



OVEREXPOSED 1 STOP



OVEREXPOSED 2 STOPS



OVEREXPOSED 3 STOPS



OVEREXPOSED 4 STOPS



Mamiya RZ Pro II, Kodak Ektar 100, 110mm lens, f/2.8. Aiea, HI.

KODAK EKTAR 100: Great for travel work, personal work, and details. Super-saturated, super-super-super (note the use of three supers! I warned you!) contrasty, and a bit red. Red people aren't pretty people, so this film usually doesn't work for portraits.

Available in 120 and 35mm formats. The film grain is crazy-fine — like, it just might make you weep at its grainy perfection. Or blow up an image to the size of your studio wall to test its capabilities.

Want to get ballsy? These films are all available in 4x5 and 8x10 formats. *Booyah.*



Both: Contax 645, Kodak Ektar 100, 80mm lens, f/2. Pasadena, CA.

400H IS WHAT CREATES THE SIGNATURE PASTEL LOOK IN FILM IMAGES.



Both: Contax 645, Fuji 400H, 80mm lens, f/2. Groton, CT.

FUJI 400H: Available in 120 medium format and 35mm format, this was my film of choice for years. I love the color palette, levels of saturation, and contrast I can achieve when I overexpose this film. The skintones on 400H freaking rock.

400H is what creates the signature pastel look in film images – when grouped with a Contax, the combination is *crazy rad*.

That ISO of 400 is versatile in lots of lighting situations, like broad daylight, open shade, and hand-held up to 1/30 sec in relatively low light. This film must be overexposed to create that pastel-y look. Depending on the lighting, I recommend overexposing this film by one to three stops. In broad daylight: +1. In open shade: +2. In really flat light: +3.

The more overexposed the film, the more saturation and contrast you're introducing into the image.



FUJI 160C: A super-magenta, super-contrasty film much like the discontinued 800Z, just 2.3 stops slower. A discontinued-at-the-end-of-2010 film that's readily available on eBay.

FUJI 160S: Think 400H with 1.3 stops less light sensitivity. Another discontinued-at-the-end-of-2010 film that's readily available on eBay.

If you're going to be shooting weddings in the summer, outdoors, you can shoot 160S in 220 format and you'll never miss your 400H. In the winter or inside? You'll miss your 400H.

*Contax 645, Kodak Portra 400, 80mm lens, f/2.
San Jose, CA.*

SLIDE FILM

PERFECT FOR CROSS-PROCESSING. VERY LITTLE EXPOSURE LATITUDE.

KODAK E100VS: I always cross-process this film after shooting it in my Holga — yes, that’s a very specific use of this film— and when you cross-process, you must overexpose. By setting the Holga to Sunny and exposing at the standard Holga shutter speed (1/100), I overexpose the film by 1 1/3 stops. The cross-processed results of Kodak E100VS in a Holga always have midnight blue skies and through-the-roof saturation. I prefer this film over other slide films because it renders the perfect color results I want straight out of camera without any fiddling in Photoshop on the back end.

Oh, and I only recommend shooting this film in broad daylight (not open shade!), as the results go *really* green in the shade.

What the heck is cross-processing? Instead of developing slide film in E-6, which is what it’s designed for, it’s processed in color negative (C-41) chemicals.

If you develop E-6 normally, you’ll get a positive — or a slide. Remember those things you used to have to sit through as your dad hit the Next button on the slide carousel while you looked at photos of him at Yellowstone in his heyday? Yah, *those* kind of slides.

If you develop color neg film (C-41) you get a negative, the opposite of a positive. So cross-processing means that you take C-41 film and develop it in E-6 chemistry (not so popular) or you take E-6 film and develop it in C-41 chemistry (what I do with my Holgas to get *crazzzzzzzzzzy* color).

Holga 120S, Kodak E100VS, cross-processed, “sunny” setting. Compton, CA.





Left: Holga 120S, Kodak E100VS, cross-processed, "sunny" setting. Maui, HI. **Right:** Holga 120S, Kodak E100VS, cross-processed, "cloudy" setting. Mira Mesa, CA.



Holga 120S, Kodak E100VS, cross-processed, "cloudy" setting. Mira Mesa, CA.

TRUEBLACK&WHITEFILM



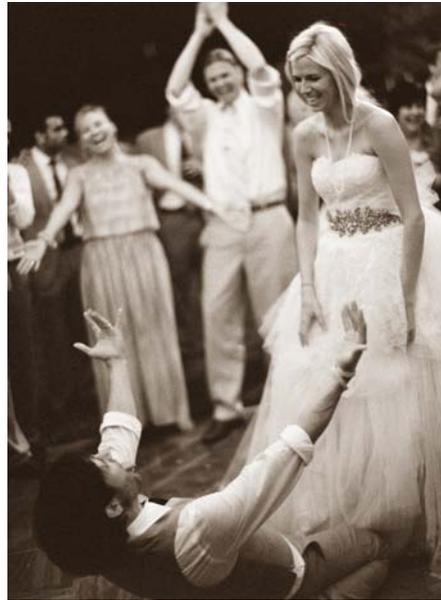
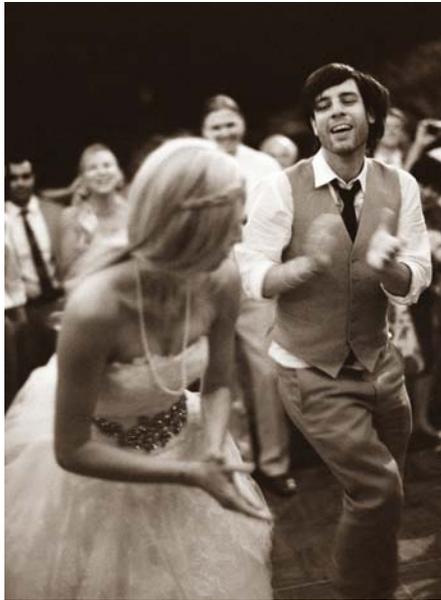
Both: Contax 645, Ilford 3200, pushed to 6400, 80mm lens, f/2. Groton, CT.

HAS ITS OWN DEVELOPER. MORE FORGIVING THAN SLIDE FILM, LESS FORGIVING THAN COLOR FILM.

ILFORD DELTA 3200: The only 3200 ISO black and white film available in 120! It is fantastic pushed to 6400 as well. Grainy, romantic, *awesome*: the triple threat.

Also available in 35mm format.

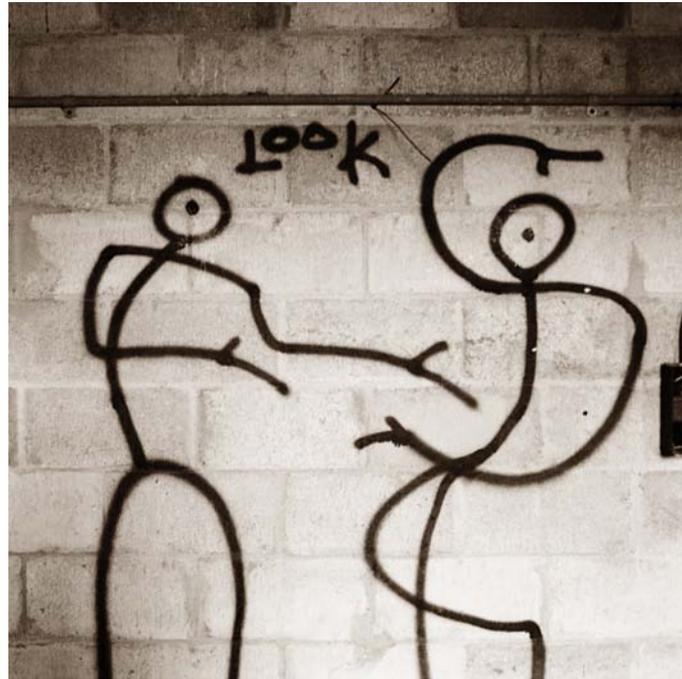
KODAK TMZ 3200: If you want grain just plain oozing out of your image, shoot this stock. Available in 35mm.

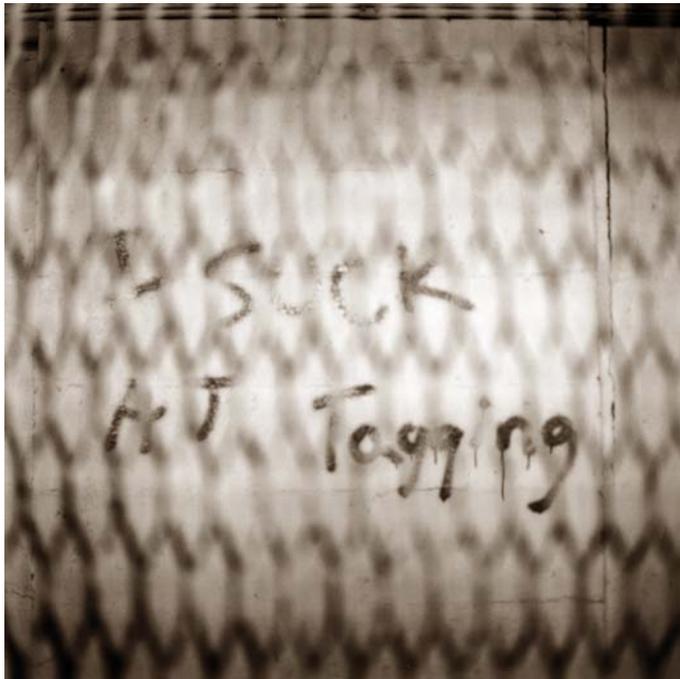


All: Contax 645, Ilford Delta 3200, 80mm lens, pushed to 6400, f/2. Chattanooga, TN.



All: Fuji GF670, Kodak BW400CN, f/3.5. Monterey, CA.





KODAK BW₄₀₀CN ISN'T A TRUE BLACK AND WHITE FILM, SO IT HAS MORE LATITUDE WHEN SHOOTING.

C-41 BLACK & WHITE. (WAY FORGIVING = LOTS OF LATITUDE. SHOOT WHICHEVER ONE YOU CAN FIND, AND YOU'LL BE A HAPPY CAMPER.)

KODAK BW400CN: This is a C-41 (or color negative) black and white film. What the *what!*? It isn't a true black and white film, so it has more latitude when shooting. You can heavily overexpose without creating any weird color shifts. It has great contrast when you overexpose by a stop or two, and is my black and white film of choice for regular shooting.

Available in 35mm format.

ILFORD XP-2: Another C-41 black and white film that's available in 120 and 35mm formats. Comes with the same latitude as KodakBW400CN, which means it's rad.

GENERIC FILM

PROCEED WITH CAUTION, MY FRIEND.



First, let's define "generic" film. Any film that is not intended for professional usage is generic. Such films are created with a higher ISO than advertised, as the manufacturer expects the film to sit for months or years before it is purchased. Since film loses sensitivity to light over time, the extra ISO balances out to what's on the box by the time it reaches your camera.

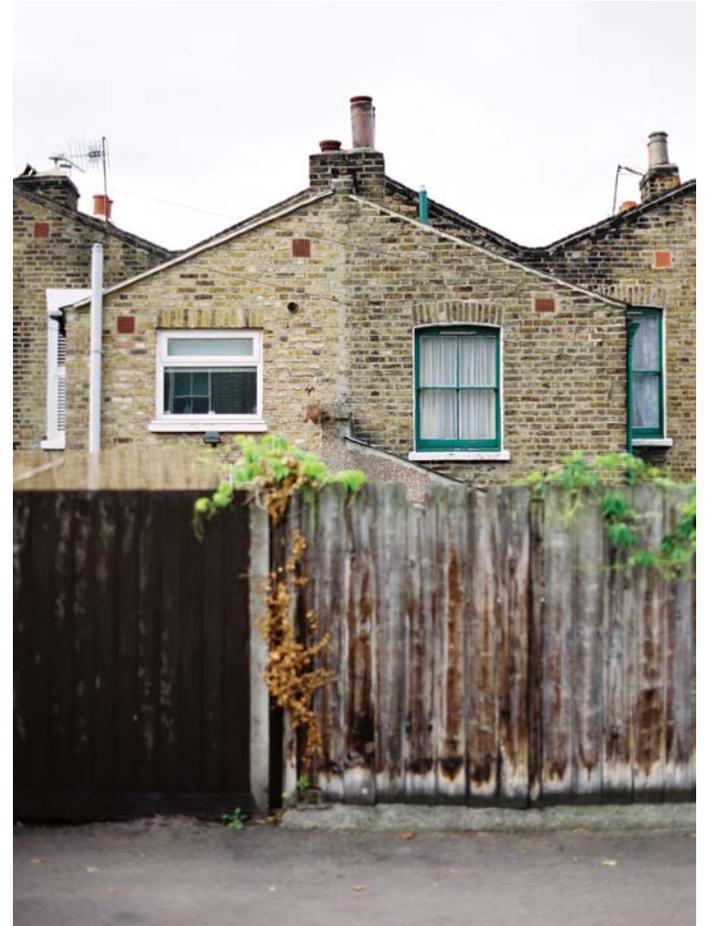
PROS: This stuff is cheap. *Cheap.* Things like Kodak Gold and Fuji Superia are contrasty and full of color, great for cutting your teeth on exposures as you learn the ins and outs of film.

CONS: Results are hit or miss. Some of my workshop students have produced amazing work with generic black and white film purchased in bulk from sellers in China. *But* I wouldn't shoot any professional work with it unless I've tried other rolls from the batch and had them developed for me using personal work.



All: Contax 645, Fuji 400H, 80mm lens, f/2. San Diego, CA.





All: Contax 645, Kodak Portra 400, 80mm lens, f/2. London.

BUYING & STORING FILM

FILM CAN BE PURCHASED BY THE ROLL, BY THE PRO PACK (TYPICALLY 5 ROLLS), OR IN BULK.

GET YOUR FEET WET WITH FILM FROM REPUTABLE VENDORS. While you're still trying out stocks to find out which films you love best, I recommend buying a roll or two of film from dealers like Adorama Camera or B&H Photo. These dealers are top notch, and you can rest assured that you'll be dealing with fresh film.

BUY FILM IN BULK TO SAVE CASH. I buy my film on eBay in large quantities, spending at least \$500 at a time. These two eBay sellers are awesome: *amaan13* and *ultrafineonline*.

I'm a level-three film hoarder, so please ignore that suitcase stuffed with film over there. And that refrigerator out in the garage that's full of film. Oh, and that rolling bag, there. And that filing cabinet drawer.

DON'T HESITATE TO BUY EXPIRED FILM. As film gets older, two things can happen. One: it becomes more prone to color shift. Two:

it can lose light sensitivity. That makes color negative film a lot more sensitive to expiration dates. I regularly shoot color negative film like 400H that expired in 2007. With a C-41 film like BW 400CN that doesn't have any color – thus making color shifts irrelevant – I buy as far back as 2001. Since I overexpose the hell out of that film anyway, the loss of light sensitivity doesn't make a bit of difference.

SHOOT EXPIRED FILM JUST AS YOU WOULD NORMAL FILM. Assume that your expired film is fresh as a daisy and shoot away. As I mentioned above, I shoot expired film all the time without any issues.

STORE YOUR FILM IN A COOL, DRY PLACE. Film is stored in the refrigerator if I can swing it – and a suitcase if the refrigerator is full. I live in Utah, which is the opposite of humid. If you live on a tropical island or an extremely humid place, I don't recommend fridge storage. Upon removal from the fridge in a tropical climate, the film will start to sweat. Water + unexposed film = no bueno.

Contax 645, Kodak Portra 400, 80mm lens, f/2. Melbourne, Australia.







You can freeze film if you don't plan on shooting it for at least six months. Frozen film should be removed from the freezer and allowed to acclimate to room temperature for a minimum of 24 hours before being popped into your camera.

If you're actively shooting, the fridge will do just fine.

All: Yashica Mat 124-G, Kodak Portra 400VC, f/8. San Francisco, CA.

WHY ARE YOU SO SURE FILM ISN'T DEAD? AND WON'T BE DEAD REALLY SOON?



Both: Contax 645, Kodak Portra 400, 80mm lens, f/2. Venice Beach, CA.

If film dies, I'll pick you up on my unicorn and we'll go check out double rainbows in the land of Goody Goody Gumdrops (read: *not* likely).

Kodak just dropped a ton of cash into research and development for the new Kodak Portra 400. Plus, the motion picture industry keeps film production alive by buying a million dollars' worth of film *per movie*. So long as Hollywood is cranking out motion pictures, Kodak will keep making film.

WHAT'S THE BEST "ALL AROUND" FILM TO PURCHASE? ONE THAT WILL WORK WITH BOTH TONS OF LIGHT AND LOW LIGHT? This depends entirely on the look you're going for! If you want creamy pastel tones, shoot Fuji 400H and overexpose. If you're looking for true-to-life color and the ability to push your film a stop

or two or three, shoot Kodak Portra 400. These two films are apples and oranges, in terms of look, but they provide that versatile 400 ISO to handle a range of shooting situations.

DO YOU REALLY NOT HAVE TO WORRY ABOUT SKINTONES' COLOR WITH FILM? REALLY!? Yes and no. You are *always* at the mercy of the person scanning your film. Whether that's a lab technician or your friend Sally or even you — bad scanning makes for tons of post-production work.

If you've exposed correctly and your lab has scanned the film with skintones in mind, you're good to go. I'll shoot in a myriad of lighting situations, then do a quick adjustment to levels, curves, and/or color balance if needed. Those who are less picky than me about color may not feel the need to do a darn thing after getting scans back from the lab.





THOSE WHO ARE LESS PICKY THAN ME ABOUT COLOR MAY NOT FEEL THE NEED TO DO A DARN THING IN POST-PRODUCTION AFTER GETTING SCANS BACK FROM THE LAB.

WHY SHOOT BLACK AND WHITE FILM? WHY NOT JUST SHOOT IN COLOR AND CONVERT IN PHOTOSHOP? That one extra step in post-production kills me! My whole goal is to sit behind a computer *for as little time as humanly possible*, so “just” converting 100 images to black and white, then tweaking them and exporting them over the course of shooting a year’s worth of weddings means a lot more time behind El Mac-o.

Aside from that, it’s a lot easier to create the look of Ilford 3200 by... shooting Ilford 3200.

HOW MANY ROLLS OF FILM DO YOU SHOOT AT A WEDDING? Forty-ish. I bring at least 60 rolls to any given wedding. Uncle Bob might be a nice dude, but he’s not going to be equipped with a few extra rolls of Kodak Portra 400 220 that I can borrow. It’s on me to be prepared. I also shoot tons of personal work outside of the wedding or event, so those “leftover” rolls are often used up before I head home.

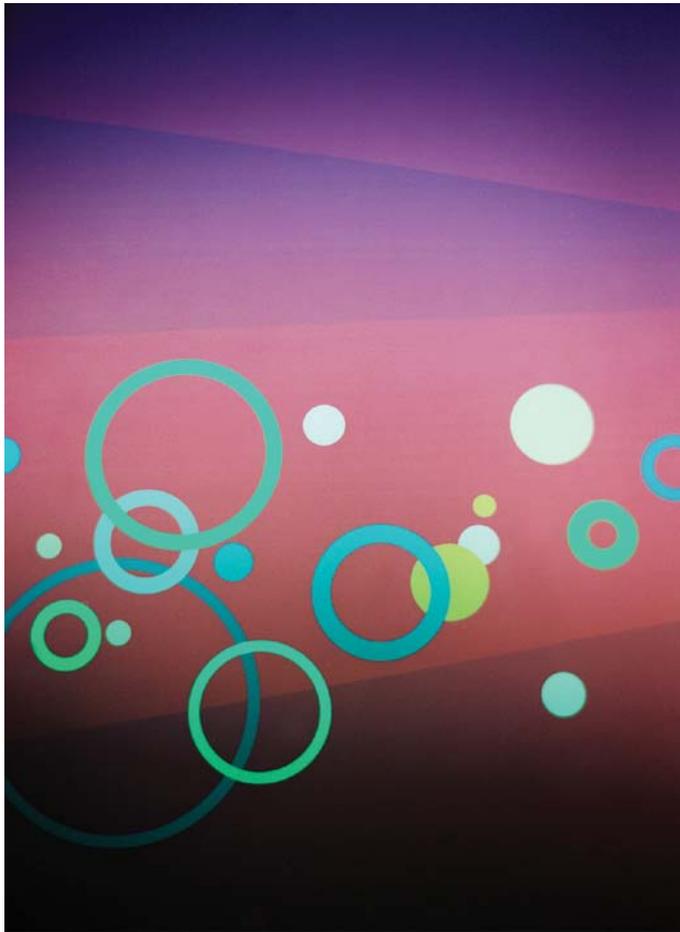
WHERE DO YOU STORE FILM THAT’S ALREADY BEEN SHOT? You can store it briefly in the fridge, but I recommend getting exposed film developed *stat*.

*UNCLE BOB MIGHT
BE A NICE DUDE,
BUT HE'S NOT GOING
TO BE EQUIPPED
WITH A FEW EXTRA
ROLLS OF KODAK
PORTRA 400 220 THAT
I CAN BORROW.
BE PREPARED.*

*Contax 645, Fuji 400H, 80mm lens, f/2.
Disneyland, CA.*



TRAVELING WITH FILM

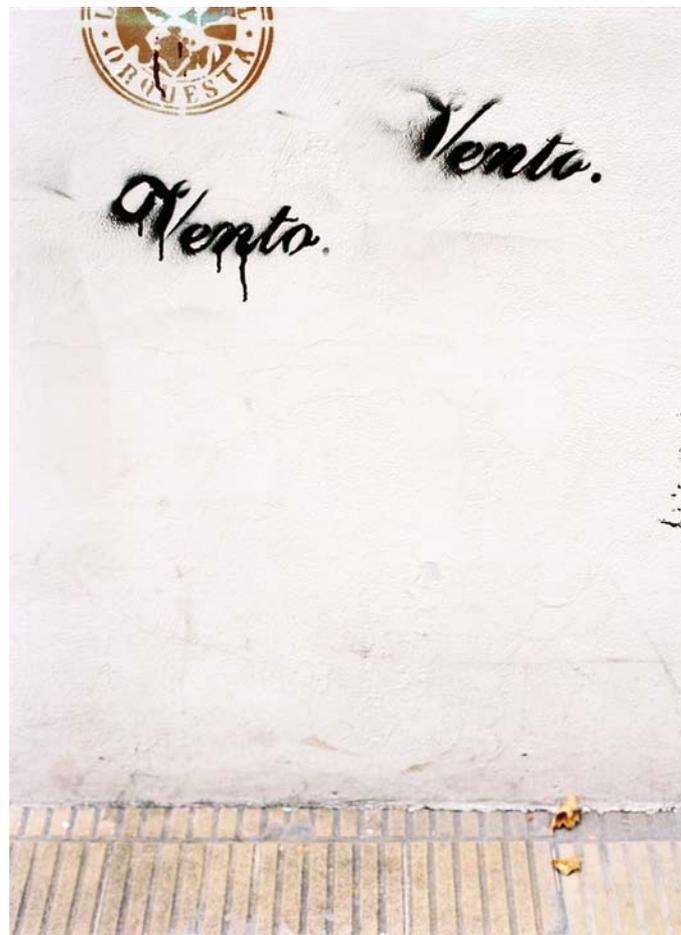
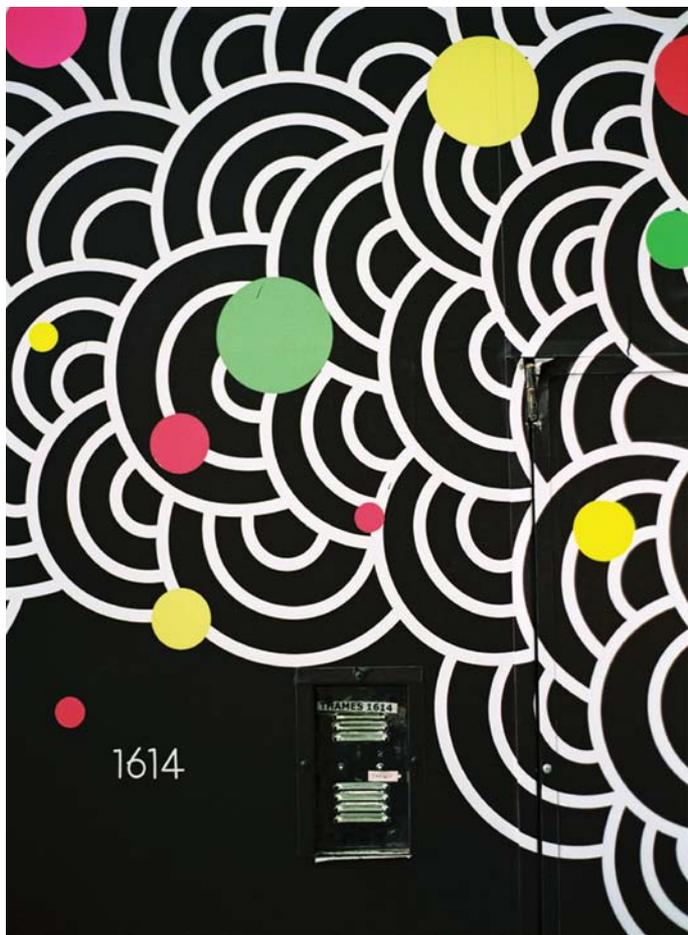


HOW DO YOU GET ALL OF YOUR FILM THROUGH AIRPORT SECURITY? Any films rated above ISO 800 (like Ilford Delta 3200) and all instant films (Fuji FP-3000B) have to be hand-checked at security. I keep them in a separate bag that the nice security people inspect box by box and roll by roll. Again, films of ISO 1600 or 3200 and instant films simply can't be checked in luggage or go through the x-rays at security.

NO, REALLY. I TRIED THAT AND THE TSA OFFICIALS LAUGHED AND PUT MY FILM THROUGH THE SCANNERS. HOW DO YOU GET ALL OF YOUR FILM THROUGH AIRPORT SECURITY? This is one of those times when Intimidating Jon comes out to play. Intimidating Jon does not take no for an answer. Intimidating Jon does not budge until the film is hand-checked. Intimidating Jon does not care how many people are held up in line because of the film in his luggage, as film is the way he makes his livelihood.

Just become the more intimidating version of yourself. Airport officials want to move the line along, so they'll try to minimize your requests. Don't let them. This is important, so treat it as such and refuse to budge.

OKAY, SO, THE AIRPORT OFFICIALS WOULDN'T LISTEN AND SCANNED MY FILM. WHAT'S GOING TO HAPPEN NOW? Some countries jack the x-ray juice higher than others. If we're talking about film of ISO 800 or lower, you're probably good to shoot that film as usual. Instant film or ISO 1600/3200? Forget it and buy film when you reach your destination to avoid tears and tantrums at developing time.



Both: Contax 645, Fuji 400H, 80mm lens, f/2. Buenos Aires, Argentina.



*INTIMIDATING
JON DOES NOT CARE
HOW MANY PEOPLE
ARE HELD UP IN
LINE BECAUSE OF
THE FILM IN HIS
LUGGAGE, AS FILM IS
THE WAY HE MAKES
HIS LIVELIHOOD.*

*Contax 645, Kodak Portra 400, 80mm lens,
f/2. Seattle, WA.*

INSTANT FILM



Let's start off by talking about my favorite instant film: Fuji FP-3000B. It has an ISO of 3200, which makes it perfect for shooting just about anywhere with your Polaroid 600SE camera.

Shoot an image, then let it develop for at least 30 seconds. Pull too soon and the image will solarize — your negative will be useless. When in doubt, let it develop longer!

About a minute after shooting your instant film, pull the image. Separate the positive (pretty picture) from the negative (goopy mess).

Give the positive to your portrait subject. Dry the negative (the goopy side) — you can hit it with a portable blow dryer or allow it to air dry. Keep the negative from touching anything else until it's dry!

Grab some glass cleaner for your scanner and a can of air for your neg to make 'em both as dust-free as possible before scanning.

Scan the neg on a flatbed scanner at the highest DPI possible. *(You know that crappy 3-in-1 scanner/printer/fax machine you have? That'll do. I have an Epson 4990 Flatbed Scanner.)*



*Polaroid 600SE, Fuji FP-3000B, 127mm lens, f/4.7. Lehi, UT. **Opposite Page:** Polaroid 600SE, Fuji FP-3000B, 127mm lens, f/4.7. Pasadena, CA.*

TO BRING YOUR FUJI FP-3000B NEGATIVE TO LIFE IN PHOTOSHOP:

Open the document in Photoshop. (File>>Open)

Invert it. (Image>>Adjustments>>Invert)

Flip the canvas horizontally. (Image>>Image Rotation>>Flip Canvas Horizontally)

Adjust levels, brightness, and curves to taste. (Image>>Adjustments>>Levels)

If you've scanned at the highest DPI possible, you can prep for prints as usual. I scan all my Fuji FP-3000B negs at 800 DPI and print 16x20s from them amazingly. Like melt-your-face awesome.

TO ADD RAD TONING TO YOUR FUJI FP-3000B NEGATIVE IN PHOTOSHOP:

Convert to Grayscale. (Image>>Mode>>Grayscale)

Convert to RGB. (Image>>Mode>>RGB Color)

Open Color Balance and add/subtract the numbers to taste.

(Image>>Adjustments>>Color Balance)

This creates subtle toning – find your own signature formula and get down with your bad self.





All: Polaroid 600SE, Fuji FP-3000B, 127mm lens, f/4.7. Draper, UT/Los Angeles, CA/Washington, D.C.

FP-100C INSTANT FILM

*BLEACHED NEGATIVES LOOK COOL AND HAVE A CERTAIN
DEVIL-MAY-CARE-MEETS-CALIFORNIA-DREAMIN' FEEL TO 'EM.*



Mamiya RZ Pro II, Fuji FP-100C, 110mm lens, f/11. Canle' International, Orem, UT.

If you know my work at all, you know that I only shoot 3000B pack film when I'm creating instant prints. I like having a huge negative to work with, and it frees me to give prints to clients.

Some of you, though, just want to make neat prints and play with bleach. I get it. Bleached negatives look cool and have a certain devil-may-care-meets-California-dreamin' feel to 'em.

TO GET A WORKABLE NEGATIVE FROM FUJI FP-100C FILM, YOU'LL NEED:

Gel bleach

A cutting board

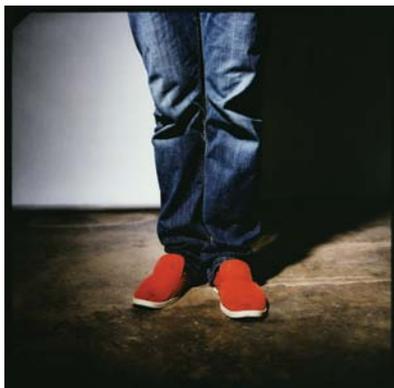
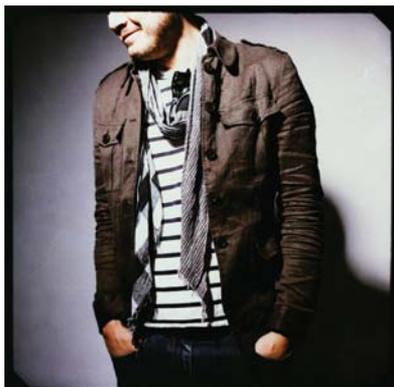
Electrical tape

A sponge for scrubbing the negative

A sink

Somewhere to dry the negatives,
preferably clothes-line style

A blowdryer (optional)



AND HERE WE GO:

1. Shoot FP100C (NOT 100B).
2. Wait 2x longer than the stated developing time (around three minutes depending on how cold it is. The colder it is outside, the longer you wait).
3. Allow the negs to dry, or blowdry them to speed the process. The negs are completely black.
4. Once dry, grab a cutting board (or similar surface you can use to tape the negs to).
5. Tape the negs facing down – so the negs are on the cutting board, with the back of the image facing you and tape securely fastened to the cutting board. Make sure all the edges are sealed tightly, as any rogue bleach will damage your negative.
6. Take bleach, preferably the thick gel kind, and gently rub it on the black part of the negative. If you've done this right, the black part is facing you, and it will start to rub away. Keep rubbing until the black part is gone entirely. Again, if you did not seal the neg down to the flat surface with the electrical tape and bleach gets to the front, it will ruin the negative.
7. Rinse the neg under lukewarm water, rubbing off any excess bleach.
8. Remove the taped, cleaned neg from the flat surface.
9. Scan.
10. Tweak levels and curves in Lightroom or Photoshop, and voila! You now have negatives that are 3.25x4.25 cm and ready for printing or posting online.

All: Mamiya RZ Pro II, Fuji FP-100C, 110mm lens, f/5.6. Canle' International, Orem, UT.



FILM IS NOT DEAD: A DIGITAL PHOTOGRAPHER'S GUIDE TO SHOOTING FILM
JONATHAN CANLAS AND KRISTEN KALP

New Riders
1249 Eighth Street
Berkeley, CA 94710
510/524-2178
510/524-2221 (fax)
Find us on the Web at www.newriders.com
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