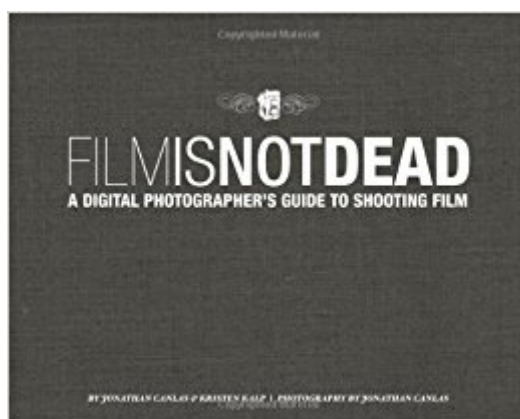


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Film Is Not Dead: A Digital Photographer's Guide To Shooting Film (Voices That Matter)



Synopsis

With the popularity of digital photography growing by leaps and bounds over the last decade, some say film has been dying a slow death ever since. But it's not dead. The reality is that film has never gone away, and in recent years has experienced a surging, renewed popularity. Sometimes simply for its retro, analog status, but mostly for film's ability to create a look and feel that many believe digital can still not achieve. If anyone can attest to this, it's Utah photographer Jonathan Canlas, who exclusively shoots with film, and has both an extremely successful wedding photography business as well as a series of popular workshops held numerous times per year around the world. In *Film Is Not Dead: A Digital Photographer's Guide to Shooting Film*, Canlas teams up with co-author Kristen Kalp to open the doors for anyone who wants to begin or return to shooting film. Casual, irreverent, fun, inspiring, and beautiful, this unique 10x8 hardcover book teaches the reader the basics of film, cameras, and shooting in this medium. Whether it's discussing the different tone and color characteristics of different films (Kodak, Fuji, etc.), how to load a medium-format camera back, how to create proper exposures, how and where to get film processed, or how Jonathan uses fun, plastic cameras like the Holga in his commercial and personal work, *Film Is Not Dead* appeals to anyone who is searching to finally begin creating that film look, but until now hasn't known where to start.

Book Information

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Customer Reviews

Jonathan Canlas is a popular and in-demand wedding and commercial/magazine photographer who shoots exclusively with film. He has a degree in photography from Brigham Young University and lives with his family in Utah. Jonathan is a go-to voice in this growing, niche part of the industry, and he teaches Film Is Not Dead (FIND) workshops around the world.

jonathancanlasphotography.comKristen Kalp is a Philadelphia-based writer who pens her business & wordly wisdom at brandcampblog.com.

I, like so many photographers, really love how freeing shooting film can be. There is a lot of literature being published today on how to shoot and process a digital image, but so many for film. Granted most images are taken digitally these days. For those like me, looking for some film inspiration, this book may seem enticing. Many other reviewers mentioned this as well, and that is the amount of verbiage spent talking about how great the Contax 645 is. Wonderful, if you can afford one. I was also really disappointed in his writing style. It was more like reading a poorly edited BLOG than a well researched book. This book is really more of a large picture album of some of Canlas favorite work, which other reviewers had mentioned, and I still went ahead and bought it. Mistake. It's a nice book to look at, but it's not one to sit down and delve into the understanding of film in a new way. I would suggest looking at this book in person before shelling out \$30 and up for it.

Film Is Not Dead is a beautiful book to flip through. Jon Canlas produces striking photography, and as an album for that work, **Film Is Not Dead** offers an incredible example of what's possible--with photography, with gorgeous minimalistic album design, with building a business based on artistic vision. It's wonderfully inspirational on all of those levels, and it's probably appropriate, then, that much of what Canlas and his writing partner Kristen Kalp propose assumes the conversational, encouraging tones of self-help literature. **Film Is Not Dead** is not a technical discussion. Canlas does provide a direct and straightforward recipe to achieve a credible film photography product; he offers specific equipment, media, and processing recommendations. And he provides some simple, well-explained guides to metering technique and camera loading. **Film Is Not Dead** does not, however, dig very far or deep into why Canlas's recipes or recommendations work the way they do. He'll suggest that 35mm results are usually grainier than medium format, for example, but the book won't show you a comparison or discuss how or why this is the case. He'll recommend specific ISO films for various uses, but the book doesn't actually line-up examples of

these films in use as illustration. (So: why use 400 if 160 will work, too?) Use Kodak films with one palette of colors and Fuji with another, he'll suggest, but the book never actually lines up Kodak or Fuji results in such a way that illustrates the difference. Meter with a grey card and your camera's spot meter for slide film, he recommends, but use your incident meter for print. Why shouldn't I use incident readings for slide film? How might my exposure differ? Canlas begins **Film Is Not Dead** by suggesting that you write down any questions you have while you read and Google answers for yourself--so he hasn't actually promised anything he doesn't deliver. And I can't argue that active engagement and experiment aren't important ways to discover, for one's self, much of the magic his photography demonstrates. But it's clear that Canlas operates with more than enough knowledge to easily explain the details **Film Is Not Dead** doesn't cover. Assemble that with the encouraging self-help vibe, and I suspect he saves much of what might've been in the book for the "FIND" workshops he also promotes! So: it's kind of helpful, but not as helpful as it could be. It's a good start if you're an avid digital shooter but haven't had much experience with film, or if you're just having trouble finding artistic motivation. Perhaps the best reason to buy it, though, is to simply have a really well laid-out album of Jon Canlas's gorgeous work in print. It's a pleasure to see, and it's inspirational regardless of what medium your photographic interests dictate.

I adore this book and Jonathan's knowledge of all things film. He is wonderful to learn from and this book is essential for anyone who has a love for film photography, or is just deciding to take the leap into it!

I have recently been getting into film photography and I was curious about this book. It does cover some good information but a lot of it is step by step guides and a lot of it is related to medium format, especially the Contax 645 that the author is very fond of. Nothing wrong with that but since I don't have one of those I felt I got a lot less out of the book than what I expected. The format of which the book is written is what would be more suitable for a enthusiast website than a book.

Just right for my questions and attention span.

I'm not exactly sure why the used copies of this book are listed at \$200+ per copy. Although it is out of print, the information contained within the pages does not justify the price. Oddly, I ended up downloading the Kindle edition for the MUCH lower price. Yep, had to get the digital version about going analog! So this book is a very good read! It will definitely answer a lot of questions about

shooting analog (film). There are many other sources on the subject available for free from a google search, but none are given from the unique perspective of having a fellow photographer sitting next to you talking as if in casual conversation with you. Yeah, it's like that! You won't be disappointed in this book—•even if you do have to download the digital version (about going analog)! Oh, and the author, Jonathan Canlas, responded to my email personally!

This is a classic "give the man a fish or teach him to fish" situation. This book is definitely the "give a man a fish and feed him for one day" option. The author of the book talks about his camera setup and his film of choice and gives somewhat extensive details on these products. He only mentions other options briefly. He does not empower the reader (presumably someone new to film) by telling them the basic information they need to know so that they can look up details on cameras and film on the internet. Nor does the author say much about how shooting film differs from shooting digitally. He does give basically a short bullet point list of rules. One thing I do like about the book is that the reader can see how different film stocks look. However, that said, most of the images are taken with only a few cameras and only a few different film stocks. All in all, it seems that the book is more about presenting the author's images instead of teaching a digital photographer what s/he needs to know to move efficiently into film. There is a place for this book however. If you are interested in someone telling you their opinion on exactly what to get (i.e. camera and film) to move into film (specifically wedding photography), this book is just that. I, however, like to understand the options and find the one that fits my needs and this book does not empower me to do so.

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