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# CONTACT SHEET

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September 2008

Editor, Janet Cartwright

Volume 30, No.9

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## METRO CAMERA CLUB MEETING

The Metro Camera Club meets the second and fourth Monday of each month (except holidays) at the Will Rogers Garden Exhibition Building, Will Rogers Park, 3400 NW 36<sup>th</sup> Street, Oklahoma City, Oklahoma. Socializing starts at 6:45 pm. Meeting starts at 7:15 pm.  
[www.metrocameraclub.org](http://www.metrocameraclub.org)

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**Just a reminder:** The meetings start at 7:15 pm. On Competition nights, entrants will need to have their entries in by 7:00 pm and must be present to compete. Online pre-registration is required for prints as well as PDI. **The next competition is on Sept. 22<sup>nd</sup> and is a Print and Slide Competition.**

## OCTOBER 13, 2008: David McNeese



## Electronic Imaging The Present and Future of Digital Photography

David McNeese is entering his 17th year as a professional photographer. His work with corporate, advertising, and editorial clients has been seen throughout the nation. David has earned awards from the Professional Photographers of America as well as the American Advertising Federation for his creative vision. He has a passion for the arts and helping young artists find their way with his support of the Oklahoma Arts Institute. David's formal photography training started at the Art Institute of Dallas and then progressed to the University of Central Oklahoma, where he obtained a bachelor's degree in photojournalism.

# NOVEMBER 24, 2008:

## Doug Hoke

### Status of Photo Journalism

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#### **Why Film Endures by David Baker (Studio Photography August 2008)**

(Hint: It's not digital)

Though we're a decade or so into the digital revolution, the triumphant march of the flash memory card over film has been so staggering, so Sherman-esque, that it's easy to overlook the fact that film hasn't gone quietly into the night.

Indeed, among fine art photographers, documentarians, avid amateurs, educators, and their young students, film remains a vital, relevant, creative medium. Though film sales continue to decline, the long-term prognosis isn't uniformly bleak. While consumer-oriented films (35mm color) is in the doldrums, suppliers say that for many of the professional formats-sheet film, medium format, black & white-sales have actually stabilized.

"A little over a year ago, we did a survey among commercial photographers in the U.S. and Europe, and more than half of them are still using film," says SCOTT DISABATO, marketing manager, Professional Film, Kodak. That's not half of all their clicks, he added, but nevertheless a significant portion of the pro market continues to "regularly rely on film."

"We still hear from film loyalists that they love the organic look, the depth, and the skin tones [they get from film]," says CHRISTIAN FRIDHOLM, vice president of marketing, Consumables, Imaging Group, Fujifilm. "We hear it from high-end portrait and wedding photographers-they'll use film to shoot the staged shots and then use digital to shoot candids."

Film still enjoys a reputation for photographic authenticity. Professionals shoot film today, Fridholm says, "to differentiate themselves."

"Some people just don't like digital," says ROD PARSONS, vice president, Technical Operations, Harman Technology. "They've worked in analog all their life."

Rather than surrender to the digital onslaught, many film photographers adopt a hybrid workflow to leverage the best of both worlds-shooting in film, then scanning and printing their work on inkjet, Parsons adds.

In a world of hard-drive-sized memory cards, photographers often appreciate the discipline that film imposes on how you shoot, Fridholm says: "They're more careful; they spend more time with their clients and less time behind the computer." Many committed photographers "will grab a field camera and

expose a couple of pictures" on sheet film simply because it's the "un-digital" thing to do, DiSabato says. "People like the tangibility of film. They like to say 'I processed it, I looked at it, I made contact prints.' It lends itself to the art of photography."

The education market has also proven to be an analog redoubt as students and teachers continue to use film and darkrooms alongside digital instruction, DiSabato says. "These students have a great foundation in digital, but they love the experimental nature of film," he says. "If you're going to be trained as a photographer, you need that traditional component. I know many administrators have fought hard to keep their chemical darkrooms."

There are also more prosaic reasons supporting film's persistence: "You're not leaving your images at the mercy of changing file formats," Parsons says. "Negatives are human-readable."

#### **What's New**

If film is not dead, it will be more expensive. Thanks to the well-publicized surge in oil prices and a similar run-up in silver prices, the major film manufacturers (read: Kodak and Fujifilm) have been forced to pass on price increases to their customers. Both firms said earlier this year that silver halide-based products would see double-digit increases, up to 20 percent in some cases.

"We haven't raised film prices in years," Fridholm says, "so I don't think it will impact [film consumption]."

Raw-material pressures had forced one of Fujifilm's more popular films, Velvia for Professionals, out of the market in 2005, but the company has since reintroduced it in the form of Velvia 50. In the past two years, Fujifilm has also introduced the Provia 400X and T64 films as part of a broader refresh of its professional film products. "The improvements include finer grain, better color, and image stability for long-term archiving," Fridholm says.

Kodak's stable includes 20 pro emulsions. Earlier this year, the company rolled out a new version of its 400-speed Portra film (400NC and 400VC) for portrait photographers, following an earlier refresh of other films in the Portra line over the last two

years. The new films offer a finer grain than their predecessors, according to DiSabato.

In October 2007, Kodak launched a new version of its 400-speed T-MAX black & white film. The new emulsion featured technology (dubbed "antenna dye") originally developed by Kodak's motion-picture division. According to DiSabato, antenna dye conducts light more efficiently and results in a finer grain and improved scanning.

Harman Technology offers eight lines of Ilford-branded film in a variety of sizes. Once a year, the company runs a promotion where customers can place an order for unique sizes, with no minimum order requirements, Parsons says. "It does surprisingly well, as people usually don't have much access to these products," he explains.

The company recently reintroduced its SFX 200 film. Originally developed for traffic cameras in the U.K., the film behaves much like infrared film without the handling constraints, Parsons says. It is sold in 35mm and 120 roll formats.

While digital clicks will continue to cannibalize film exposures, vendors appear committed to film for the foreseeable future. Maintaining a sustainable business model in a declining market may mean some SKU consolidation, Fridholm says, but the broader commitment to the industry remains firm. Kodak's reorganization, which brought all the traditional business groups under one roof, has also put the company in a better position businesswise, DiSabato says.

"We're still making investments in film," he adds, "and we wouldn't be making investments if we didn't expect a return."

## Competition Results for 8-25-08

### Black + White DPI

CLASS	TITLE	NAME	SCORE	RANK
A	FOOTSTEPS IN THE SNOW	GRUBBS, CHARLES	12	3
A	THE SECRET GARDEN	GRUBBS, CHARLES	12	3
A	SLOT CANYON WALL	AKERS, RICK	13	2
A	WOODLAND PRINCESS REFLECTION	GRUBBS, CHARLES	14	1
AA	GROUND HOG SENTRY	SROTYR, WAYNE	6	3
AA	PARK BRIDGE	SROTYR, ALTA	9	2
AA	CLIMBING HIGH	SROTYR, ALTA	9	2
AA	RUSHING WATER	SROTYR, WAYNE	9	2
AA	ROCKY STREAM	SROTYR, WAYNE	9	2
AA	BACKLIT HYBISCUS	SROTYR, WAYNE	10	1
AA	COLORLESS CANNA	SROTYR, WAYNE	10	1

### Color DPI

CLASS	TITLE	NAME	SCORE	RANK
A	WATERFALL	AITKEN, DOUG	11	3
A	QUIET LAKE	ALLSHOUSE, JIM	11	3
A	WAITIN' MY TURN	BIDDLE, KEN	11	3
A	REMEMBERING REVERE'S RIDE	CHEEK, JEFF	11	3
A	WHITewater BATTLE	DOVER, DERRELL	11	3
A	FRIGATE BIRD #1	DOVER, DERRELL	11	3
A	LIKE TWO PEAS IN A POD	EMMERLING, CHARLES	11	3
A	GRAY BUILDING ABSTRACT	EVANS, TOMMY	11	3
A	THE LAP OF LUXURY	MYERS, JIM	11	3
A	LITTLE GIRL WITH BIG HORSE	MYERS, JIM	11	3
A	ICE CLIMBER	RANNEY, JUNE	11	3
A	LAKEPOINT 1	WEBSTER, BILL	11	3
A	ELEPHANT EAR	WEBSTER, BILL	11	3
A	CRESTED BUTTE WILDFLOWERS	WHITE, STEPHEN	11	3

A	BUTTERFLIES	AKERS, RICK	12	2
A	SLOT CANYON PATH	AKERS, RICK	12	2
A	WALL OF FIRE	AKERS, RICK	12	2
A	RAY OF HOPE	AKERS, RICK	12	2
A	TULIP	CLARK, JEANETTA	12	2
A	SULPHUR ON TURKS CAP	EVANS, TOMMY	12	2
A	I PLEDGE ALLEGIANCE	WEBSTER, BILL	12	2
A	DESIRE	CHEEK, JEFF	14	1
A	MOUNTAIN FORK AT DAWN	EVANS, TOMMY	14	1
AA	NEAR AND FAR	JOHNSON, PAUL	12	3
AA	AUTUMN GOLD	GRUBBS, CHARLES	13	2
AA	SUNFLOWER FUZZ	GRUBBS, CHARLES	13	2
AA	FOX HUNT - WHO SAID FOX HUNT?	GRUBBS, CHARLES	13	2
AA	TINY DROPS	GRUBBS, CHARLES	13	2
AA	THIRSTY CUB	GRUBBS, KATHRYN	13	2
AA	GLOWING GOSSAMER WINGS	GRUBBS, KATHRYN	13	2
AA	PATIENCE	RISI, DON	13	2
AA	BATTERIES NOT INCLUDED	GRUBBS, CHARLES	14	1
AA	I JUST LOVE THIS FLOWER	GRUBBS, KATHRYN	14	1
AA	QUACKER	RISI, DON	14	1

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