

# From Film...

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with their large, heavy film cameras. In today's digital world, photography has been reduced to an almost mechanical process because of the conveniences that digital photography offers. Pre-visualization is almost completely a thing of the past.

But there are photographers who are holding on to time-honored principles of traditional photography, like amateur photographer and college professor Enrique "Ike" De la Cruz, who began taking personal photographs after he purchased his first single lens reflex (SLR) camera in Japan en route to the United States in 1968. That camera is a Nikon, not the battleship model, Nikon F, but the less expensive Nikkormat FS. The camera did not have an on-board exposure meter. Better to learn photography at its most basic level.

"I've always been interested in art and in general photography," Ike tells me after a sumptuous Filipino dinner at his home in Los Angeles. Ike has always been interested in taking pictures, and he had been recording images of his family, their travels in the United States and abroad, and his friends with his faithful Nikkormat FS. At one point, Ike even constructed a darkroom in his first house so that he could process black-and-white film and print them himself. "I began taking pictures in black-and-white, and I have been using the Nikkormat since I bought it; it's been pretty random and casual," is how Ike describes his early photography. "I guess, through the years, I took a lot of photographs, and I also looked at a lot of photographs, and your eyes begin to get develop," Ike says.

Inspired by photography icons, like Henri Cartier-Bresson and Robert Capa – both renowned photojournalists – Ike says now that his photography has always tilted towards photojournalism. He

said that when he was starting out, he took a lot of people pictures and events, always trying to capture the decisive moment, as espoused by Cartier-Bresson. "You really have to practice in order to learn anticipating the decisive moments," he says.

A few years ago, tempted by his perceived advantages of digital photography, Ike purchased a mid-priced point-and-shoot digital camera, and with it, he immersed himself in digital photography. But the traditionalist in him was fighting back. The quickness and immediacy that the digital process offered him ran against the vein of his traditional photography background. "One of the issues (with the p & s camera) is the time lag. It was too slow to react to photographic opportunities," Ike says. "All the time I was using it, I kept wishing to use my film camera." His digital photography adventure lasted only a few months, and Ike was back to his film camera again.

In film photography, there is a rule that states bigger camera formats yield better images rich in tonality, resolution and

dynamic range. He knows this, having used film cameras for many, many years. So it did not surprise anybody that after his lackluster dalliance with digital photography, he is back to using his beloved film cameras once again. This time around, Ike purchased a huge, heavy Mamiya RB-67, a beast of a camera that uses 120-mm roll film. The RB-67 yields a 6 x 7 centimeter rectangular format that equates with the rectangular format of a 35-mm camera. The RB's format mimics the way he had always pre-visualized his images. Besides, these cameras, which for years have ruled advertising and commercial photography, are now so affordable due to the inroads made by digital photography. Film camera values have plummeted like a rock.

Less than ten years ago, Ike's familiarity with medium format cameras came in handy when a friend of his wanted to publish a coffee-table book of editorial cartoons. That book was called *The Forbidden Book*, a compila-

tion of editorial cartoons that came out in American newspapers during the Philippine-American War. The book project began in the early 1990s. Digital cameras were not yet available then, but scanners were. Ike suggested to his friend that he could make slides out of his collection of editorial cartoons with his medium format camera at the time, a Mamiya 645.

Ike then methodically photographed each editorial cartoon and the slides were scanned and digitized. Most of the lay-out work was done in Manila, but the book was published in the US. All the other cartoons that have come out in US publications more recently were also included, and the book was completed in 2005.

Today, Ike's brief involvement with digital photography has been relegated to scanning negatives and slides taken in his Mamiya RB-67 camera. He wished though that he could build a new darkroom in his house to allow him to process black-and-white

film negatives. That set-up would allow him some measure of control, an element that he wishes he could have with full-fledged digital photography. "I have moved back to film photography," Ike tells me. "The digital phase for me was a way of using the convenience. But I also began to be dissatisfied, not so much by the resolution, but more of the dynamic range, and the look and feel of color film," Ike reasons. "Digital photography allows you to take lots and lots of pictures, but at the same time, you lose the discipline that makes you pre-visualize your composition, your lighting; you tend to get spoiled, because digital photography is cheap," Ike says. "My sense requires that I look at the light and ask, 'is this what I want it to be?'"

A big camera (like the RB-67) makes a photographer slow down," Ike says. "And that's exactly what I need to do, slow down." ■

## BDO Signs Remittance Deal with Sigue Corporation



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### BDO Remittance

**B**DO UNIBANK INC., the Philippines' top bank, has recently partnered with Sigue Corporation, a US-based remittance company, in an effort to further expand its presence in the United States. Sigue, which operates in 48 US states and territories, is known to have one of the largest and most dependable agent networks in the US.

Backed by superior technology-based services, both BDO and Sigue share a common vision for efficient, fast and reliable remittance service. BDO's wide network of remittance payout channels in the Philippines compliments Sigue's strong presence in the US. With the partnership, Filipinos in the US are assured their families can easily claim their remittances in the Philippines.

To send money, Filipinos have the convenience of visiting any of Sigue's agent locations in the US. Remittances are made available in the Philippines in peso and US dollar by depositing in a BDO Kabayan Savings account. BDO opens these accounts with a minimum deposit of only PHP50 or US\$100. With BDO's over 3,000 cash pick up channels in the Philippines, non-BDO account holders may claim their Sigue remittances in peso and US dollar at any of BDO's more than 650 branches nationwide, or at any SM Forex Counter in SM Department Store, SM Hypermarket and Makro. Remittance pick up is also available in all SM Business Service Centers, and BDO's financial service and rural bank partners.

(Advertising Supplement)

## American Airlines launches 'Capture The Flagship Experience' Sweepstakes

**F**ORT WORTH, Texas – American Airlines has launched the "Capture the Flagship Experience" sweepstakes, a new promotion that highlights the airline's First and Business Class international service. For details visit [www.aa.com/flagship](http://www.aa.com/flagship).

The American Airlines Flagship Experience can be enjoyed when flying First or Business Class between the United States and Europe, Asia or South America on Boeing 767 and 777 aircraft. This experience enables customers to use their time on long flights any way they choose – whether working, resting, dining, or simply relaxing with American's on-demand entertainment offerings. The well-designed onboard amenities and services provide travelers everything they need to enjoy their flight in style and comfort.

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