



COLOR NEWS

Volume 60, Number 11



RAW vs JPEG Image Impact By: Jim Goldstein

One of the most frequently discussed questions amongst experienced photographers and those just starting out in digital photography, is whether to shoot in RAW or JPEG format with a digital SLR (dSLR) camera. Numerous articles have been written on this question, online and in various photographic magazines, yet several key discussion points are often glossed over.

The Basics:

To put everyone on the same plane of knowledge, whether you're an experienced digital photographer or someone that is just now looking into digital photography, the file formats in question should be defined.

RAW format is often a proprietary format of a particular camera make. RAW files hold all the RAW data captured by the camera. Unlike conventional photography where light is exposed against film with a specific chemical formulation to provide deep saturation or soft skin tones that would otherwise be automatically applied based on the type of film used, RAW digital files contain raw data that is uninterpreted and unaltered. RAW files in their simplest description can be thought of as digital negatives. They are a pre-production starting point.

JPEG format compresses image data into a smaller file size. In theory, a JPEG file contains less data (how much depends on the specified size and compression/quality settings) than an equivalent RAW file, but is able to closely reproduce an image once fully loaded. When saving an image with photo editing software it is possible to save an image with different levels of JPEG compression. This enables you to create files that take less storage space sacrificing how well the file displays or take up more storage space to more accurately reproduce the original image.

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The 2005 Annual Banquet
Irish Cultural Center
December 4
5:00—Cocktails; 6:00—Dinner
\$28
2700—45th Avenue, San Francisco
(Between 47th & Taraval)

December 4 is the culmination of a year of photographic activity. Winners from all our competitions are celebrated. Awards are presented. We'll see winning images and a photo essay containing work of all our participating members. It's a night of celebration and prizes.

Members are encouraged to bring guests. Truly, on this occasion, the more the merrier.

Tickets are available now. Use the handy form enclosed in this newsletter to select your entrée and reserve your place.

Your attendance at the banquet is a good way to say "thank you" to this year's leadership. Show them you appreciate the lively Club spirit and innovative format shown in 2005.

NOVEMBER MEETING SCHEDULE

- 3** Pictorial (Slides & Digital)
- 10** Digital—Creative, **AS-Signs (Graffiti)**
Prints —Pictorial, Nature, Sequence
- 12** Annual Judging, Prints & Slides 9:00am
- 24** Board Meeting

Deadline for December Color News Copy: Nov. 18 Competition results: as soon as compiled.

Wednesday, November 2: Day of the Dead Celebration
Annual Procession begins at 7:00pm from 24th and Bryant St. through the Mission, ending at the Garfield Festival of Altars sponsored by the Marigold Project.

Saturday & Sunday, 11/12-11/13/2005
Combat Robot Championship—Com-Bots Cup
Festival Pavilion, Fort Mason Center

Their sponsors say “the best flame-throwing, high-energy, steel-crunching robots in the world come to SF for the championship after touring the US racking up enough points to compete for the \$10,000 grand prize. The machines are fully capable of surviving being run over by a tank, or taking one out.”

Sounds like an interesting photographic challenge here. There is an admission charge.

11/10/05-1/2/06, Kristi Yamaguchi Ice Skating Rink
Justin Herman Plaza, Embarcadero Center.

Every winter the Embarcadero opens this rink. Great photographic opportunities.

November 24 - January 1, San Francisco Zoo
Reindeer Romp!

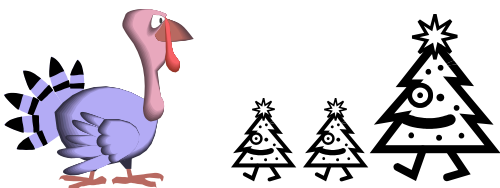
The folks at the Zoo tell us: “Come to the San Francisco Zoo this holiday season and see Santa’s reindeer! Four reindeer will migrate and land at the Zoo in time for Thanksgiving and stay until New Year’s Day. They will be wearing their antlers, and their thick brown fur will keep them warm. Childhood reindeer dreams will become a reality as kids of all ages encounter these beautiful animals.”

11/25/05, Ghirardelli Square Annual Tree Lighting
West Plaza, 900 Northpoint (Larkin & Hyde)

Ghirardelli Square celebrates the holidays with its 41st Annual Tree Lighting. The Square will light up with its 35 foot tree bedecked in shimmering lights, ornaments and oversized Ghirardelli Chocolate Bars.

11/25/05, 6:00pm, Union Square Annual Tree Lighting
Macy’s Union Square hosts this annual occurrence.

11/25-26-27 November (Through Dec 18)
The Great Christmas Dickens Faire—Cow Palace.
There is an Admission Charge.



Welcome to matrimony, Jim Goldstein. All of us at Photochrome wish you and Cindy the best of everything in the coming years.

Be sure to check the Club meeting dates this month. As we head for the end of the year, it’s time to assess how well we performed as photographers in 2005. The big day is on November 12 as we and our year-end judges look at all the year’s winners to select the best of the best. This is a very good time to invite photographer friends so others can see what our Club has to offer. There will be a pot-luck lunch. Christine Silva is in charge. Tell her what you’ll bring to share.

Then, it will be on to the Awards Banquet to be held December 4. That’s when all those winners will be unveiled and celebrated. Again, this is a splendid time to invite guests. They will meet Photochrome members in a relaxed atmosphere and see our work at its best.

We’ll go to press with the November issue before the results of the October Travel and PJ competitions are in. That’s because of the one-time date change for these competitions. For those of you who like to keep your own records, look for the October Travel & PJ results in the December edition of the *Color News*.

Ake Olsson is heading back to Sweden. We’ll miss this talented photographer, but he is on his way to start his own business there. For those who would like to keep in touch, the Olssons’ address is:

Ake & Anne Olsson
Back, Karlpersaker
SE-34013 Hamneda, Sweden
ake_olsson@yahoo.com

Joyce Vanman & Stacy Boorn, Nominating Committee chairs, are still looking for one more person to complete the Club’s 2006 slate. We need a Secretary. This is a pretty simple job, but an important one. Please step forward and tell one of these folks that you will be that person in 2006.

All our digital photographers will want to file that front page article by Jim Goldstein on RAW vs JPEG files. Yes, it’s probably ‘greek’ to film folks, but there’s lots of good information for digital people. This editor is grateful that we have such good writers who are willing to share their knowledge with the rest of us. And we are always looking for more articles. Any takers? Give me a call.

Pictorial, 10/6/05 Janet Stock/Andrew Green, Chairs
Judge: Roger Johnson 40 slides entered
Grand Award winner: Janete Stock, Fresnell Laens

Masters - 12 slides:

- | | | |
|----|------------------|-----------------------|
| 1 | Richard Stacks | Kitten Nap in Garden |
| 2 | Dennis Jefferson | Red & Yellow All Over |
| 3 | Chris Kibre | Madrone |
| HM | Dennis Jefferson | Rising Moon |
| HM | Gene Morita | Cornered Horse |

AAA—6 slides:

- | | | |
|----|-------------|----------------------------------|
| 1 | Jim Service | Evening Harvest |
| 2 | Sara Syer | Going to Market, Chuahueytiri... |
| 3 | Jim Service | At Sol Duc |
| HM | Bing Huey | Marin Ridges |

AA—8 slides:

- | | | |
|----|----------------|---------------------------------|
| 1 | Kaye MacDonald | Flower Seller |
| 2 | Jim Goldstein | White Sands Monsoon Reflect... |
| 3 | Jim Goldstein | Garden of Eden, Arches Nat'l... |
| HM | Kaye MacDonald | Reno Lights |
| HM | Martin Gumbel | Photo Nut |

A—8 slides:

- | | | |
|----|------------------|------------------------------|
| 1 | Janet Stock | Fresnell Lens, Anacepa |
| 2 | Andrew Greene | 7am Lake Tahoe |
| 3 | Philip Cingolani | Fruit of the Fence |
| HM | Janet Stock | Moonrise over Anacepa Island |
| HM | Andrew Greene | A Brice Canyon Hideout |

B—6 slides:

- | | | |
|----|--------------|----------------------|
| 1 | Ted Laufer | Hummingbird in Water |
| 2 | Karen Laufer | Old Window |
| 3 | Karen Laufer | Iris |
| HM | Ted Laufer | Baby Geese |

Prints, 9/8/05 Chris Kibre/Alice Steele, Chairs
Judge: Stephen Weiss 53 Prints entered
Grand Award: M. McGettigan, AlleyWay in VietNam

Monochrome / Amateur—7 prints

- | | | |
|----|------------------|----------------------------------|
| 1 | Stacy Boorn | Stone Shadow |
| 2 | Michael Ferguson | Your Girlfriend will like it too |
| 3 | Stacy Boorn | Taj |
| HM | Alice Steele | Upside Down Staircase |

Monochrome / Advanced— 4 prints

- | | | |
|---|--------------|-------------|
| 1 | Deborah Hall | Double Arch |
| 2 | Deborah Hall | Cosmos Bud |

Monochrome / Salon—3 prints

- | | | |
|---|-------------|--------------|
| 1 | Willis Zhoe | Vatican City |
|---|-------------|--------------|

Color / Amateur—10 prints

- | | | |
|----|------------------|----------------------------|
| 1 | George Kniga | Napa |
| 2 | Michael Ferguson | Cave Wall |
| 3 | Karen Laufer | Pine Cone with Pitch |
| HM | Karen Laufer | Thundering Hoofs |
| HM | George Kniga | The Pohono Bride, Yosemite |

Color / Advanced—4 prints

- | | | |
|---|-------------|---------------------|
| 1 | Willis Zhoe | Hong Kong Film Star |
| 2 | Jack Gelman | Rose #32 |

Color / Salon—6 Prints

- | | | |
|---|--------------|------------------------------|
| 1 | Gene Morita | Horse & Cowboy in Dust |
| 2 | Stacy Boorn | Aspen Leaves in Water |
| 3 | Deborah Hall | The Mittens, Monument Valley |

Prints—continued

Creative—7 prints

- | | | |
|----|--------------|------------------------|
| 1 | Deborah Hall | Mask of Reflection |
| 2 | Alice Steele | Bubbles |
| 3 | Gene Morita | Lights at the Bellagio |
| HM | Stacy Boorn | Napa Grasses |

PhotoJournalism—4 Prints

- | | | |
|---|--------------|--------------------------|
| 1 | Deborah Hall | Lead Climber, Moab, Utah |
| 2 | Gene Morita | Fountain at the Bellagio |

Travel—6 prints

- | | | |
|---|--------------|----------------------------------|
| 1 | Stacy Boorn | Rickshaw Traffic, Old Delhi |
| 2 | Deborah Hall | Portrait of a Muslim Girl |
| 3 | Gene Morita | Photographer shooting an Arch... |

October Travel and PhotoJournalism slide competition results will be printed in the December issue of the Color News.



*A Digital Exhibition was held
On October 7*

Photochrome's
First Annual
Photography Contest

“Visual Impact”

Will get underway early in January.

There will be Great Prizes, so tell your photographer friends about this exciting event.

Remember:

1. Entries will be accepted from January 15 to February 15.
2. Present members of Photochrome are not eligible to participate.

Check out the flyer in last month's Color News for full details. Flyers are at the Club on meeting nights, too.

Know Thy Self - Key Questions To Ask Yourself

Unlike recommendations in other articles I've read, the best way to immerse yourself into this question of whether to use (capture and/or edit) RAW or JPEG file formats is to ask yourself the following questions:

"What are your goals as a photographer?"

Surprisingly, this is often alluded to in articles I've read on this subject, but never explicitly stated. The significance of this question is quite important, as you'll want to select the right file format to match the following: your output goals (print, online display, etc), your technical comfort level, your available storage capacity, your computer software/hardware capabilities, and the amount of time you're willing to commit to the post-production of your work.

"How comfortable are you with editing images on a computer?"

Many long-time photographers are technically excellent and seldom need to make substantial edits in post-production; while newer photographers just starting out in the digital format may need to employ many post-production editing features available to them to clean up their images. Realistically assessing your technical skill level behind the camera and behind a computer is a key factor in deciding what file format to use.

Format Pros & Cons:

The Pros of RAW format:

- RAW is a digital negative holding all of the data captured by your camera providing you a foundational element to which to apply all of your edits to with no sacrifice of image quality.
- RAW file software editors allow you to quickly and easily change the output of your image such as adjusting exposure, white balance, noise reduction, image size (interpolation), saturation, contrast, levels, curves, sharpness, output resolution, bits/channel, etc.

RAW file software editors allow you to load saved adjustment settings and some even enables users to batch process a group of files versus making changes to one file at a time.

The Cons of RAW format:

- RAW files take up more space on your camera's compact flash card or microdrive than other formats.
 - RAW files require you conduct some degree of post processing via photo editing software to convert your image to an editable file type for editing, printing and/or online display.
 - RAW file software editors have a learning curve, even if mild, and for the uninitiated can be intimidating at first.
- Batch processing and/or loading multiple files may tax slower machines and require more computer RAM to keep your software running smoothly.

The Pros of JPEG format:

- JPEG is a file format that has been adopted as a standard and can be loaded in a variety of programs making display easy and simple.
- JPEG files take up less space on your camera's compact flash card or microdrive than other formats.
- JPEGs can be loaded easily by most all image editing software applications, requiring no intermediate steps.

Most DSLRs enable you to choose what size JPEG files (S, M, or L) to save to your compact flash card or microdrive when shooting. This enables you to use smaller images that are easier to handle for email attachments, web display or as an alternate preview mechanism if your camera supports saving files in JPEG and RAW formats simultaneously.

The Cons of JPEG format:

- JPEGs are not a lossless file format. Each time the file is saved data is compressed, with some data being lost in the process. The net impact can be loss of color saturation, color range and sharpness.
- JPEG files reflect a one-time interpretation of your subject based on the settings of your camera (white balance, exposure settings and output resolution.). Altering these settings and re-outputting a new file, as you can with a RAW file, is not possible. What you capture is what you get.
- Interpolating or upsizing an image initially saved as a JPEG can
-

- result in less than ideal results. Some 3rd party software applications can do this better than others, but you're still dependent on using another software application to get the job done.

- With specific types of photographed scenes JPEG compression artifacts can appear in prints.

Which Format Is The Better Format To Use?

Only you can say which is the correct file format to use after matching the pros and cons to your photographic needs and goals. An argument can be made for both formats. Some photographers will feel more strongly in backing the use of one versus another, but it is ultimately an individual choice. Personally, I shoot RAW + L (large) JPEG as my camera supports it and it provides me greater flexibility. For photographs that I've exposed correctly, JPEGs allow me a faster path to share images online and selectively use for printing. For photographs that I am interested in having published or printed, I begin my post-processing from the RAW file and make alterations in lossless file formats (PSD or TIF). The end result is the production of images that I feel are of the highest quality.

- If you happen to have an eye to the future, then RAW may be the way to go as it will afford you the greatest long-term flexibility. I would anticipate that, as digital photography and photo editing software mature, greater editing options will become available to those shooting RAW. Image development has undergone a revolution where complicated algorithms, complex mathematical equations, are run against RAW data to produce new output for an image. In the future you may find it possible to load RAW files and run software that will change how an image looks on the fly. This may allow you to mimic the output equivalent to any number of film types. Digital photography is in its early stages; as cameras and software mature a variety of new opportunities will be made to photographers. The trick with anything digital is looking to the future and aligning yourself to be ready for those opportunities.

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*Around the Galleries
With
Stefan Gruenwedel*

November Photo Exhibits

Jock Sturges: New Photographs

Through November 27

“Internationally acclaimed photographer Jock Sturges exhibits his new black-and-white photographs. These beautiful works are portraits of personality and the human form.”

Stellar Somerset Gallery
539 Bryant Street, Palo Alto
(650) 328-6688
www.stellarsomersetgallery.com

Jenna Zabin: Tinta Bella

Through December 3

Jenna Zabin’s color photography is influenced by feng shui. Reception: November 5, 5–7 pm. Rice Blessing Ceremony at 5:30 pm by Feng Shui expert Catherine Grison. Check the website address below for more information than was available at press time.

Photolab Gallery
2235 Fifth Street, Berkeley
(510) 644- 1400
www.photolaboratory.com/gallery.htm

Li Zhensheng: Red Color News Soldier

Through December 17

“For 10 years of the Cultural Revolution, Li Zhensheng worked as a photographer for the Community Party–owned provincial daily newspaper in northeast China. Realizing that history was in the making, and only photographers wearing red armbands of the Red Guard would be allowed to photograph the Cultural Revolution, he founded his own rebel group at the newspaper and won official recognition, which allowed him to photograph the events that transpired. Li hid thousands of his negatives from this project for decades, and his photos bring to light the history of the Cultural Revolution, until now considered pictorially blank.”

UC Berkeley Graduate School of Journalism
North Gate Hall
(510) 642-3383
ieas.berkeley.edu/events/culturalrev.html,
www.red-colornewssoldier.com

John Gutmann: Photography Collection

Through January 22

“SFMOMA’s world-renowned photography collection includes pictures from the mid-1800s to the present that capture key moments in the development of the medium and reflect a wide range of practices. On view through January 22 is special selection of works by Bay Area pho-

tographer and San Francisco State University professor John Gutmann (1905–1998) on the centennial of his birth. A German-born artist who fled the Nazi occupation for the United States in 1933, Gutmann intended his photographs as documents of the exotic American culture he saw around him, but they reflect his surrealist tendencies and poetic leanings, as well. Also on view are more than 50 recent acquisitions, pictures that have never been shown at SFMOMA.”

San Francisco Museum of Modern Art
151 Third Street, San Francisco
(415) 357-4000
www.sfmoma.org

Gene Anthony: Summer of Love

Through January 28

This exhibition celebrates the photographs of Gene Anthony and the artwork of San Francisco’s “First Five” psychedelic poster artists during 1965–67. Anthony captured photographs of many key figures and events that defined the period in San Francisco. Over 70 original photographs will be on display accompanied by text provided by Stephen Becker.

California Historical Society
678 Mission Street, San Francisco
(415) 357-1848
www.californiahistoricalsociety.org,
www.wolfgangsvault.com

— Compiled by Stefan Gruenwedel

Competition Meetings are held on the first three Thursdays of the month (Except Nov. & Dec.) At 7:30pm.
The Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127

VISITORS ARE ALWAYS WELCOME



©Alice Steele

Happy Thanksgiving Everyone!

*A big bird told me:
"Today is Tofu-turkey Day!"*

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