

ALAMANCE PHOTOGRAPHY CLUB

2012-2021

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September 2021 Newsletter

www.alamancephoto.com

www.facebook.com/alamancephotoclub



By Angela Bostek

APC ACTIVITIES

Next Meeting

Sept. 20, 2021 6:30pm
Burlington Library

PhotoShows

Sept. 20, 2021 Hills & Valleys
Nov. 15, 2021 Time-lapse (using tripod)

Field Trips

July-Sept. 2021 Cemeteries
Oct.-Dec. 2021 Country Roads

Programs

Oct. 18, 2021 Darrell Coble
"Nature, Community Activism
and Digital Collage Art"

Exhibits

Sept. 1-30, 2021 BAL Double Vision

President's Comments—September 2021

By Scott Duvall

We have found a new meeting place for the Photo Club...and it is ours! We had our first Club meeting on Monday, August 16th, at the Burlington May Memorial Library. Everyone who attended was very pleased with the facility. Attendance was good. I'm hoping more people will join us for the September meeting on September 20th.

Things continue to look favorable for future exhibits to be held at The Paramount Theatre. Sandra Whitesell and Angela Bostek are following this. It appears we are

getting back to our normal operations. I appreciate everyone's patience as we have worked through all of these issues.

Scott Duvall

APC President duvalse@earthlink.net

336-438-1791

APC BOARD

President	Scott Duvall	Publicity Chair	Carole Barnard
Vice President	Sam Lynch	Exhibit Chair	Sandra Whitesell
Secretary	George Siple	Co-Chair	Angela Bostek
Treasurer	Nancy Jacobus	Membership Committee	
PhotoShow Committee		Chair	Len Barnard
Chair	Keith O'Leary	Co-Chair	Carole Barnard
Members	Herbert House	Twin Lakes Rep.	Len Barnard
	Gene Lentz	Web Master	Christie O'Leary
Outings/Field Trips	Hugh Comfort	Past President	Mike King
		Editor	Ray Munns

September 20th PhotoShow: "Hills & Valleys"

Keith O'Leary, PhotoShow Chair

We encourage ALL members to submit photographs for our bi-monthly Photo Show and would like to see EVERYONE represented!

We try not to exceed 50 photos per show. Therefore, we ask that you submit a maximum of two (2) photos. We may only use one of your photos based on the number of entries so PLEASE indicate your preferred photo in the file name of each photo (01 or 02; See naming information below). If you have any issues with formatting or submitting, please let us know at apcphotoshow@gmail.com and we will be happy to assist. Also let us know if your submitted photo is not acknowledged within a few days and/or by the deadline.

Submission Details

Number of Entries:

Max of two (2) entries per member. Please indicate your preferred photo with the number 01.

Size:

No larger than 25 MB.

Preferred minimum size is 1024 x 768.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

Firstname.lastname_01 or _02 (*per use preference*)

Example: john.doe_01.jpg john.doe_02.jpg

Email:

Email Address: Send all images to apcphotoshow@gmail.com

Email Subject Line: include the month of the PhotoShow and your name

Example: Photos for September Photoshow – John Doe

Entry Deadline:

5:30 PM on Monday, September 13, 2021.

Please Note:

Submissions that do not adhere to the guidelines above may be returned.

Don't forget: Photos may be submitted early for the following show!

PhotoShow Leader Dan Whittaker—Biography

September 20th PhotoShow: “Hills & Valleys”

Dan Whittaker is an award-winning photojournalist, videographer, storm chaser, and aerial videographer. His photography focuses on wildlife, nature, and the atmosphere, in hopes of promoting land conservation and awareness of nature. He has spent his life traveling around the world, following extreme weather while visiting unique ecosystems and landscapes. His determination to continue



learning keeps him at the cutting edge of photography with concentrations of aerial, digital blending, time-lapse, and motorized camera movements. Dan is a FAA certified remote pilot and meets all of the requirements for commercial aerial/drone photography.

Dan is also the owner of StormSquad.net and his video documentation of storms is often aired on many major U.S. news TV networks. Dan’s footage has been used by the Discovery Channel and for commercials. His images have been published by National Geographic, Our State Magazine, in the educational book “The Anatomy of Severe Weather”, by the US State Department, and the Nature Conservancy of North Carolina. Dan has been a photographer for the Piedmont Land Conservancy and currently performs photography assignments for VisitNC.

Dan comes from a long line of weather and radar scientists including Cleveland Abbe, who is considered America’s first weather forecaster and ‘Father of the Weather Bureau’. He currently teaches multimedia and photography at Randolph Community College in Asheboro, North Carolina, and he enjoys giving presentations and personal lessons.

Dan has been featured by:

The Weather Channel
National Geographic
News & Record
1808 Greensboro’s Magazine
The Nature Conservancy

ABC’s Good Morning America
Discovery Channel
Our State Magazine
VisitNC.com
US State Department

Visit the following sites to learn more about Dan:

www.lightexplored.com

www.stormsquad.net/about.html

www.facebook.com/exploringnc



WEBMASTER NOTES

Visit www.alamancephoto.com for the latest happenings in the club. By the way, if you are in the process of recruiting someone to the club, why not point them to our website for more information?

All Facebook Members:

We welcome you to post your photographs on the Alamance Photography Club Facebook page.

Thanks,

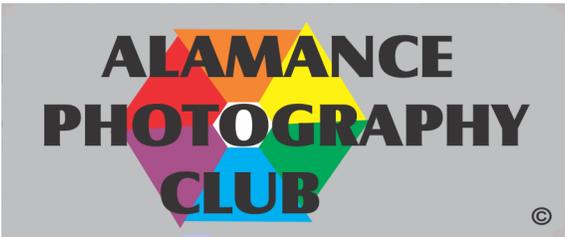
Christie O'Leary—Webmaster

Membership Corner

Len Barnard 336-270-3194

WOW – after 18 months and on a rainy night, we had our first Face to Face meeting with an outstanding attendance, at a new location — May Memorial Library. In fact, we have 6 new members who had joined our club during the prior meeting restrictions, 5 were able attend for the first time, Bill Arendshorst, Anthony Beasley, David Hall, Carolyn Wilberscheid, and Bill and Gale Taylor. Welcome All !!

News Flash! At our recent meeting I had a request to purchase an APC LOGO T Shirt. I have contacted the supplier for pricing update. Pricing information is on the next page—page 6. Due to shipping cost, I expect to have a minimum order quantity so we can cover shipping cost.



Would you like to have an APC LOGO T-Shirt?

Previously several APC Members purchased APC LOGO Tee shirts. At our 1st meeting in 18 months, I received a request from a new member. So I will again take orders for APC LOGO T-Shirts with the Alamance Photography Club logo as shown below.

Due to shipping cost I need a minimum order of 3 shirts.

T-Shirts



We have 3 colors to choose from — Light blue, Ivory (tan) or Ash Grey. Sizing — I can wear a large but **TIGHT**, so I order an XL.

T shirts—short sleeve --\$23.00

long sleeve ---\$26.00

XXL add \$2.00

Sorry, but I must ask for payment at time of order. (If checks, please make payable to **Alamance Photography Club**). Shirts should be available shortly. They will be shipped to me and we can make arrangements to meet or exchange at the next APC Meeting.

Special-Free: Originally a current member ordered a light blue, large T shirt and has now decided she isn't LOGO shirt person, never worn! If interested, call me—336-270-3194.

Give order form to Len Barnard

Name : _____

Phone : _____

T-Shirts

Item #	QTY	Size						Color			Sleeve Length		Dollars Paid
		S	M	L	XL	2XL	3XL	Ash Grey	Lt Blue	Ivory (tan)	\$23.00	Long (\$26.)	
1													
2													

add \$2.00 each for 2XL and 3XL

Sean Leahy — BIO

Sean grew up outside of Hartford, CT where he enjoyed photography and the outdoors. He started taking photos in his teens, and about eight years back he got bird fever and has been photographing wildlife and birds ever since. One year he set a goal to photograph all the birds in New England, and he remembers thinking how “hard can that be to take a photo of all the birds in New England, there are only 250 different birds that live in New England”. His experience - it is very hard and even harder with a starter Kit lens.

Sean has traveled to over 25 states in the US photographing birds. His travels also include a memorable trip to South America in 2018 and he has birded all 100 counties in North Carolina. He looks forward to his next adventure and seeing some beautiful subjects to photograph as he branches out into more wildlife and landscapes.

Today, he lives in Burlington, and is married to Dawn, also a birder. He has a BS in Computer Science from the University of Westfield State, Massachusetts.

Len Barnard

Twin Lakes Rep.

For Sale by Dick Schenck

Plustek 7600i Scanner With Silverfast Software

I have completed a selective scanning of my color slides so they can be viewed on my computer and on our 4k television.

If anyone is interested doing the same, give me a call at:

919-968-8757.



Burlington Artists League
&
Alamance Photography Club
present

DOUBLE VISION EXHIBIT
DOUBLE VISION EXHIBIT

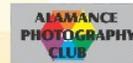


A collaboration of Photographers and Artists.

Come see artwork by BAL members mirroring photos taken by APC photographers!

On display September 1st thru 30th
© Burlington Artists League and Fine Arts Gallery at Holly Hill Mall
309 Huffman Mill Rd, Suite 300 (new location)
Burlington, NC
(336) 584-3005

**A reception will be held on Friday, September 17th
from 7:00 p.m. to 9:00 p.m. at the Gallery*



Take note that the Burlington Artists League is in a new location at the Mall. We are now located in the former Victoria Secrets. Centrally located in the mall.

We are very excited about our Double Vision exhibit and are looking forward to our reception on Friday the 17th at 7pm. Please share and get the word out...It's going to be a great showing and reception.

Sandra Whitesell

Angela Bostek

2021-Q3 Personal Field Trip: **Cemeteries**

Hugh Comfort, Outings/Field Trips Coordinator

Keith O'Leary, PhotoShow Chairman

Due to the Covid-19 pandemic, field trips will be conducted on a personal level vs as a group event. Please practice social distancing and do not trespass in the effort to get that perfect shot. Be well and be safe.

For the 3rd quarter of 2021 (July–Sept), our locations will be cemeteries. Pictures must be taken during the quarter and may be submitted anytime during the quarter. A link to all submitted photos will be shared with the club on the first day of the month following quarter-end. Up to 5 field trip pictures may be submitted per member to share with the club. Based on participation, we may only share your top 3 or 4, so please number them in the order of your preference. See below for details.

Field Trip Photo Submission Details

Number of Entries:

One (1) to five (5) entries per member. Please indicate your preferred photo with the number 01, etc.

Size:

Due to the number of photos for this event, we ask, if you are able, to resize your photos to 1-2 MB if possible, but nevertheless not to exceed 20 MB.

Format:

.jpg

File Naming:

Please rename your photo submissions using the following format:

FirstName.LastName_nn, where nn is the number (01-05) indicating preference where lower numbers are more preferred than higher numbers.

Example: john.doe_01.jpg john.doe_02.jpg

Email:

Email Address: Send all images to apcphotoshow@gmail.com

Email Subject Line: Include the Field Trip "topic" and your name.

Example: Photos for Cemeteries Field Trip – John Doe

Entry Deadline:

Thursday, September 30, 2021.

A link to view all submissions will be emailed to members by Friday evening, October 1, 2021.

Please Note:

Pictures not taken in field trip time period (July-September) are subject to rejection as these should be recent photos taken specifically during these personal field trips timelines.

Common Long Exposure Photography Mistakes to Avoid

By Christian Hoiberg

Long Exposure Photography has become very popular amongst landscape photographers during the past years. It's a relatively easy technique that can result in dreamy and often surreal images.

That being said, there are several mistakes that are commonly made. In fact, I'm sure the majority of us are guilty of making at least one of them.

Throughout this article, we'll look at the most common long exposure photography mistakes and how to avoid them.

Don't worry though. These mistakes are easy to fix and it doesn't take much to avoid making them again.

#1 Causing light leaks by not covering the viewfinder

The most common mistake I see amongst beginning long exposure photographers is one that very few are aware that they make. Yet, it's one that can have a significant impact on the end result.

I was making this mistake for a long time myself and it caused a lot of frustration. Perhaps you're in that situation right now. The reason you need to cover the viewfinder when doing long exposure photography is that light leaks through the viewfinder.

Light leaks through the viewfinder when you don't cover it. Here's the result of a 120-second exposure.

As you see in this example, light leaking through the viewfinder causes a strange purple artifact, often referred to as a light bleed. The longer the shutter speed is, the more light can leak through and cause similar problems.



Common Long Exposure Photography Mistakes to Avoid . . . Continued

This is something you want to avoid. That's why you need to cover the viewfinder and make sure that filters, etc. are tightly sealed.

Some professional DSLR cameras have a built-in cover for the viewfinder that is ideal for this exact purpose. If your camera doesn't have one, you can buy a cheap viewfinder cover, cut a small piece of cardboard, or cover the viewfinder with your hand.

Note: This is not relevant for those who are photographing using a mirrorless camera.

#2 Stacking filters in the wrong order

Yes, it's possible to do long exposure photography without filters but if you're serious about this technique, you need to invest in at least a few of them.

There will be times when you need to use more than one filter at the same time. A typical example is when photographing a sunset. Quite often, the sky is brighter than the landscape so you need a Graduated Neutral Density Filter to darken the sky.

That filter has little effect on the shutter speed, so you need to also use a Neutral Density Filter.

Most drop-in filter holders allow for between two and three filters at a time. The filters are easily slid into their dedicated slots.

Not placing them in the correct order, however, may lead to unwanted banding, diffraction of light around the brighter parts of the exposure, or light leaks.

So what is the correct way to stack the filters?

It's actually quite simple: *always place the darkest ND filter closest to the lens.*

In order to avoid light leaking through the gap between a filter and the holder, most of the darker ND filters have a rubber seal on the back-side.

A Graduated ND Filter can be placed further out in the filter holder. Since it has little effect on the shutter speed, it has little impact on a potential light leak.



Common Long Exposure Photography Mistakes to Avoid . . . Continued

#3 Using automatic focus

Failing to capture sharp and in-focus images is another long exposure photography mistake I often see.

Most of the time, this is due to the photographer using automatic focus. That's not going to work when placing a 10-Stop ND Filter in front of the lens.

It's essential to focus before placing the filter in front of the camera – especially when it's dark outside.

You might be asking, "Why does it matter that I use Automatic Focus? It always does a good job otherwise!"

The reason is quite simple: when a dark filter is placed in front of the lens, the camera isn't able to see anything but black. It can't find a point to focus on, resulting in an out-of-focus and blurry image.

It's essential to focus before placing the filter in front of the camera – especially when it's dark outside.

There is an easy workaround for this problem if you're not comfortable using manual focus:



1. Remove the ND Filter
2. Focus using Automatic Focus
3. Switch to Manual Focus
4. Place the filter back in front of the lens
5. Capture a razor sharp image!

Personally, I prefer to focus manually when the camera is placed on a tripod. Even though automatic focus does a great job most of the time, I prefer to have full control. Manual focus makes me slow down and be sure that everything is in focus.

Keep in mind that you need to remove the filter when focusing manually as well.

Common Long Exposure Photography Mistakes to Avoid . . . Continued

#4 Using Bulb Mode without a remote shutter

You might already be familiar with Bulb Mode if you're using a 10-Stop ND Filter for your long exposure photography.

In case you're not...

Bulb Mode leaves the shutter open as long as the shutter button is pressed. This means you can have a shutter speed of minutes, hours, or technically however long you want.



Using this mode without a remote shutter is quite challenging. In fact, capturing a sharp image with a shutter speed of more than 30 seconds is impossible when you're manually holding down the shutter button for that long.

The reason is that you're causing camera vibration, resulting in a blurry image.

To avoid this, you need to use a remote shutter. I prefer to use one with a small screen that shows the time of your exposure but you don't need anything more than a cheap \$15 shutter found in most electronic shops.

Note: Some cameras have a Time Mode that starts taking the photo when clicking the shutter button and stops at the second click. This is a good alternative if you don't yet have a remote shutter.

Common Long Exposure Photography Mistakes to Avoid . . . Continued

#5 Always sticking to the same shutter speeds

When I first got started with long exposure photography, I quickly got addicted to a 10-Stop ND Filter. That meant that the majority of the images I took had a shutter speed between 1 and 2 minutes.

There's nothing wrong with these types of shutter speeds. I love how it makes clouds and water look.

While it resulted in many great images, I now know that it also led to missing out on many great possibilities.

The truth is that every scene can benefit from different shutter speeds. Some thrive when using long exposure times while others look best with a quick one.

If you're unsure which shutter speed works the best for a particular shot, play around with a few different ones! The images will look quite different and tell completely different stories.



#6 Always using long exposure photography techniques

I know long exposure photography is exciting but I've got some bad news for you: it's not always necessary.

For example, images where there are no moving elements typically don't benefit from a long exposure. There's simply nothing in the scene that looks different with a 1/100th or 100-second shutter speed.

Another factor to consider is what you want the story to convey and how you best do that. Sometimes a quicker shutter speed can create a more dramatic atmosphere.

Part of your creative choice is to find out how to best convey the story you want. Only you have the answer to this.

Conclusion

Long exposure photography is a relatively easy-to-learn technique that can result in stunning images. Avoiding these few mistakes will take you a long way towards consistently returning home with good and high-quality images.

To become a great photographer, it's important that you learn to understand the scenery in front of you and apply the techniques that help you best capture it. If a slow shutter speed is what's needed, you know exactly what to do!

How to Take Great Portraits Outdoors

By Elizabeth Morrison

Have you ever taken a picture outside only to realize afterward that the sky is white instead of blue? Or the subject of your image is too dark? Or that everyone in your picture is squinting because of the sun? These are common photography problems, but fortunately for you, there are easy solutions, following these few tips.



Photo by Jane Kostenko

The first thing to learn is that your camera—no matter how expensive it was!—is not as good as the human eye. We have the ability to look around us and simultaneously see the detail in dark areas as well as bright areas. This is called “dynamic range,” and our eyes have a lot more of it than any camera.

To compensate for this, your camera does something called “metering,” which means the camera picks a part of the image and tries to expose it correctly (not too dark and not too bright), and trusts that the rest of the picture will adjust accordingly. Sometimes this will work and sometimes it will not. But understanding your camera’s limitations and how it operates is the first step toward better pictures.

How does this translate into everyday use? To begin with, many of us ask too much of our cameras without realizing it. If you put your baby on a white blanket out in the sun to take an adorable picture, the camera might see the bright sun and that white blanket and say to itself, “Wow, this picture is WAY too bright—let me darken everything.” And then when you look at the picture later, you realize that the blanket is properly exposed but your daughter’s face is too dark.

How to Take Great Portraits Outdoors . . . Continued

The solution to this problem is to make sure that everything in the scene is roughly the same degree of brightness. This is easier said than done, especially when out in the sun. So here are a few ways you can balance the playing field.



Photo by Loren Kerns

- **Take pictures in the shade or on a cloudy day.** This is hands-down one of the best ways to improve your outdoor photos. When sunlight is diffused by clouds or trees or buildings, there is still plenty of ambient light from the sky to light people's faces, but without making any particular areas too bright for the camera to handle. (Bonus: using this method will also keep everyone's eyes from squinting in your pictures!)
- **Try using your flash.** So many people only use their flash at night or indoors, but it can be a valuable tool outdoors during the day as well. Just make sure you're close enough to your subject that the flash can reach him or her. Most pop-up flashes on cameras can only go a few yards at most.

More Tips for Improving Outdoor Portraits

1—Place your subject facing AWAY from the sun. Yes, this means that the sun will be shining towards YOU. That's okay. If the sun is behind your subject, their eyes won't squint and they won't have harsh shadows across their faces.

How to Take Great Portraits Outdoors . . . Continued

2—When taking pictures of children (or pets), **get down on their level instead of shooting from above looking down.** This is a good tip whether you're outdoors or indoors.

Photo by Philippe Put



3—**Don't take outdoor pictures in the middle of the day when the sun's out.** I know this seems a bit unhelpful, especially if you're trying to capture moments from your daughter's pool party at 1 pm on a Saturday in June. But if you think creatively, you'll see there are ways to do it. Take advantage of snack time, when they come up to the screen porch (shade!) for a break. Take more pictures toward the end of the pool party, like 4 or 5 pm, when the sun is lower in the sky and you can stand facing the sun and yell, "Look over here!" to take a shot so the sun is behind them. Or wait until the shadow of that huge oak tree is over part of the pool so there is some diffusion from the sun.

Photo by Mark Fischer



4—Although these tips will dramatically improve your outdoor portraits, you can get even better pictures if you really get to know your camera. **Read the manual.** Start using settings other than "Auto" (and no, I'm not talking about the pre-sets like "Sports" and "Portraits"). Try "P" to start with. You will gain much greater control over your camera and start to learn via trial and error about just how well your camera can take pictures.

5—Most of all, **keep trying!** Nothing beats experience to teach you how to take great pictures.

Is Shooting RAW+JPEG the Best of Both Worlds?

By Jim Hamel

For a long time in photography, there has been somewhat of a debate between shooting in RAW versus JPEG. Well, maybe debate is the wrong word. Usually, it is a matter of experienced photographers encouraging beginners to start shooting in RAW and stop shooting JPEG. There isn't much question that RAW files are superior. Those who don't edit their files probably don't really see the point of RAW files though. Therefore, there are plenty of people who shoot both RAW+JPEG.



Usually, this question gets presented as an either/or proposition. In other words, you have to make a decision, looking at the pros and cons of shooting RAW files and JPEGs. But if you could have the advantages of both, however, wouldn't that be the way to go? You can, actually!

Take a look at your camera's Quality or Image Quality setting in the menu. Most cameras will allow you to put that setting on both RAW and JPEG. By doing so, aren't you getting the best of both worlds?

Let's take a look. But first, let's review the advantages of RAW files versus JPEGs.

Is Shooting RAW+JPEG the Best of Both Worlds . . . Continued

JPEGs

When you take a picture, your camera is actually taking the data that it receives from the image sensor and creating a file. In the early days of digital, a group of experts got together and agreed on a file format everyone could use. It is called JPEG and stands for Joint Photographic Experts Group. The idea is that everyone would use the same format and thus it would be easily shareable. And you know what? That has worked out pretty well. JPEGs are more or less ubiquitous. If you just pick up your camera and start shooting, you are creating JPEGs. It is the default of virtually every camera. It is also the format of virtually every picture you see online.

But when your camera creates a JPEG, a few things happen. The first is that the camera compresses the picture data so that the file size is smaller. A JPEG will only use about a quarter of the data that your camera captures. That means that a large chunk of data is actually discarded. Some of that is color data, which is done by reducing the number of available colors (there are still a lot of colors available in JPEGs though). Where you'll see the biggest impact is in the highlights and shadows, where some detail may be lost.

In addition, the camera will add some processing to the picture. The camera manufacturers know that you want your pictures coming out of the camera looking sharp and colorful. Therefore, they will add some effects, like sharpness, contrast, and saturation to them at the same time that the JPEG file is being created. That is nice in that the pictures generally do look a little better, but the downside is that you aren't in control of the process.



Is Shooting RAW+JPEG the Best of Both Worlds . . . Continued

The RAW advantage

In most cameras, you can go into the menu and change the file format to something called RAW. No, there isn't really some sort of universal file format called RAW. Rather, each camera has its own way of bundling the data that it receives from the image sensor when you take the picture and creating its own proprietary file (NEF for Nikon, CRW or CR2 for Canon, RAF for Fuji, etc.), which is called a RAW file. Right away, you can see an issue with this, in that these files are not easily shareable. In addition, these files are huge, typically 3-4 times the size of JPEGs.

So why does nearly everyone recommend shooting RAW then? Because they are simply superior files. Whereas JPEGs discard data in order to create a smaller file size, RAW files preserve all of that data. That means you keep all the color data, and you preserve everything you can in the way of highlight and shadow detail.

In addition, whereas the camera adds processing when it creates JPEGs, that doesn't happen when you create RAW files. That means you are in control of the process. You can add whatever level of sharpness, contrast, and saturation (and other controls) you want. The camera isn't making those decisions for you.

Sure, these files are bigger, but they are way better. Further, you can always create a JPEG from your RAW file later, which you can use to share online while still preserving all the underlying data of the RAW file.

Shooting both RAW files and JPEGs

So RAW files are the way to go, right? I mean, you are preserving all that color data and highlight and shadow detail. And you are in full control of the processing of your picture. But what about if you are not going to process your photos at all? Wouldn't it make sense to then shoot JPEG since it is the file that looks best coming out of the camera? Or what if you need to send the photo from your camera right away?



Is Shooting RAW+JPEG the Best of Both Worlds . . . Continued

Why not take both? Your camera will likely have a setting allowing you to do both so that every time you take a picture the camera is creating a RAW file and a JPEG. That would allow you to have all the advantages of both file types. How might that benefit you? Here are a few ways I see:

- **You can use a JPEG immediately:** First of all, you can use JPEGs immediately. Let's say you have Wi-Fi in your camera or want to otherwise share the photo immediately. JPEGs make sense for this. RAW files don't. They aren't easily shareable and they don't look the best coming out of the camera anyway.
- **Future-proofs the photo:** What if you are creating RAW files with your Canon camera and in 10 years Canon goes out of business? Will your RAW files lose support over time? This seems unlikely, but it is enough of an issue that Adobe has been pushing its own cross-platform solution called DNG (digital negative). However, if you have a JPEG, this will never be an issue. Everyone is shooting JPEGs and they aren't going anywhere.
- **You can see how the camera processes:** If you have a JPEG sitting next to your RAW file on your computer, you can see how your camera decided to process your photo. In other words, you can see how much sharpening, contrast, and saturation was added and, if you like it, mimic that effect when you do your own processing. This can be helpful when you are just starting out and trying to decide how much processing to add to your photos.
- **LCD preview:** When you look at a photo on your LCD, you are seeing the JPEG version of your photo. You can add different processing via the Pictures Styles. That includes things like Black and White. So if you want to see effects while maintaining the integrity of the RAW file, then taking both can be beneficial.

Why not shoot only RAW?

But wait a second, you might think. Surely these are really minor advantages. Why bother with all that? Why not just use the RAW file?

Yes, these are really minor advantages, but at the same time, what is the cost? Virtually nothing. Over time, data has gotten cheaper and cheaper. Adding a JPEG costs virtually nothing. Memory cards these days hold hundreds or even thousands of pictures, and they are now pretty cheap. You can now get a 64GB card for about \$35. You can get hard drives that store terabytes of data for under \$100. These prices continue to come down as well. Compared to the RAW files you are shooting, the JPEG just takes up a tiny bit of data. So while I agree that adding the JPEG doesn't add a lot, it also doesn't cost a lot.

Is Shooting RAW+JPEG the Best of Both Worlds . . . Continued

There is one other aspect I haven't mentioned though and that is speed. Remember that your camera has to write all this data to your card. If you are just taking a few pictures at a time (or one at a time), this will not be a factor. But if you are someone shooting sports or wildlife with a serious need for the maximum frames per second, then there will be an additional cost. The time to write the additional file will slow you down a little bit. In that context, I could definitely see foregoing the extra file. But for most of us, this won't apply.

Why not shoot just JPEG?

At the same time, there are some photographers who will think to themselves, "Well, I don't process my pictures, so I might as well just shoot JPEGs to get the best looking file I can straight out of the camera." To those that don't process their pictures, I would first say, "You should be." You don't need to make dramatic changes or make them look surreal, but you can do wonders with some tweaks.

In any case, just because you don't do any processing of your pictures now doesn't mean you won't ever process your pictures. In a year or two, you might change your mind. When that happens, you don't want to be kicking yourself for not having obtained the best files possible.

Best of both worlds

I have been shooting RAW+JPEG for several years now. Do I actually use the JPEGs? Admittedly, almost never. I always edit the RAW files and usually don't touch the JPEGs. As mentioned, however, the JPEGs don't cost me anything so I am sticking with this setting. In addition, there were a few times when I was on the road and wanted to send photos straight from my camera so having the JPEG turned out to be useful.



So that's how it works for me. But ultimately the decision on what type of files you want to create is up to you. What do you think? Is shooting RAW+JPEG the best of both worlds or a waste of space?