



The Newsletter of the Syosset Camera Club

the Viewfinder

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Contact Officers via the
www.syossetcc.org link

Why RAW?

It seems that the more clarification we get on JPG (AKA Jpeg) vs RAW images, the more confusion there is. So what's the real story?

The JPG file standard was invented in 1992 by a committee of engineers, the "Joint Photographic Experts Group" as a way of providing a standard for the industry.

RAW files are the computer equipment industry's best friend. They consume lots of storage space, requiring larger cards, hard discs and RAM, need greater computer processing power requiring faster processors and video cards, require specialized applications to open them, limit the camera's frame rate and slow everything down in general. Is it worth the bother? Maybe yes and maybe no.

JPEG files work in an 8 bit space. That means that they are capable of handling 256 levels (2⁸) of "brightness" per color (red, blue and green). Most SLRs records 12 bit RAW files and are therefore capable of 4,096 (2¹²) levels per color, It would seem to be a no brainer to work in the 12 bit space if it is available.

But how many levels can you see? 11 levels were good enough for Ansel Adams when he came up with the Zone System and he used only 8 of those levels most of the time.

When I set out to write this little article, my intention was to sell you on the value of the RAW format over JPG. The more I researched the issue however, the less convinced I became.

Program 2012-2013

Meetings start at 7:30PM

October

11 Competition – Judged by Chuck Pine

18 Critique and Presentation TBD

25 Lecture on Light room Workflow by Alan Agdern

November

8 Competition – Judged by Art Inselsberger

15 Lecture on TBD Possible Speaker Sponsored by Hunt Photo)

29 Critique and Presentation TBD

December

13 Competition – Judged by Andrew Kurchey

20 Lecture on TBD

27 Critique and Presentation TBD

January

10 Competition – Judged by Joe Senzatimore

17 Lecture on TBD

24 Critique and Presentation TBD

February

14 Competition – Judge TBD

21 Lecture by TBD

28 Critique and presentation

March

14 Competition – Judge TBD

21 Lecture on TBD

28 Critique and presentation

April

4 Tentative SCC Board Mtg

11 Theme Competition ("Doors and Windows")

18 Lecture TBD

25 Critique and presentation

May

9 Competition - Judged by TBD

16 Lecture TBD

23 End of Year Competition Judges TBD

June

7 or 14 Awards Dinner -

The main power of the RAW format is in the ability to change camera settings after the fact. You can change exposure, white balance, etc. But the exposure and white balance systems in today's cameras are so good, it has been my experience that the amount of adjustment normally required can be handled in the limited environment offered by the JPG format. If you find that you routinely have to correct exposure, white balance and/or sharpness in Camera Raw, you probably should adjust the defaults in your camera.

It is important to note that the JPG format uses "lossy" compression. That means that each time the file is opened and resaved, there is some loss of information, a problem that is minimized by doing all your edits at once or by performing multiple processing steps in a lossless format such as PSD or tiff and saving the finished image as JPG. Of course, you should select the highest quality and maximum size file in your camera and in the "save as" dialog box.

The JPG format was created after all to fill a need. That need is to convert the raw data output by every digital sensor into a format that can be utilized by all imaging software, and to retain enough information to satisfy the demands of photographers. Keep in mind that the 8 bit JPG created by the camera used 12 bits of information to get there. To use a RAW file when a good JPG is available is analogous to demanding a manual choke on your car.

And so gentle reader; I have become a dual convert. From JGP to RAW and now back to JPG. That is not to say that I will not use RAW when taking a picture for which I visualize very extensive editing in the computer, but for routine use, it's JPG from now on.

If you need convincing try comparing a RAW file against its JPG conversion at say 500% magnification.. See any difference? Neither could I, even though the image on the left above, is 5 MB smaller than the one on the right..

Showing How It's Done

Dick Hunt has put together a list of PFLI members who have achieved an average score of 23 or more and have entered 16 or more images during the season.



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*PFLI Presents:
2012/2013 LECTURE SERIES*



Photography Now

- September 23**
Roni Chastain - "How to use Pro Show Producer"
- October 21**
Hector Martinez - "Using Available Light in Travel Photography"
- November 18**
Gabriel Biderman - "Night Photography"
- January 27**
Bill Rudock and Gen Benjamin - "HDR Photography"
- February 24**
Michelle Murtha - "Photography and the Law"
- March 24**
Sam Levy - "Creative Composition"
- April 28**
John Isaac - "His Life and Work"
Nature Photographer and UNICEF Photographer
- May 19**
Joanna Gazzola - "Fun With Photoshop"

Photographic Federation of Long Island

*Plainview - Old Bethpage Library
999 Old Country Road
Plainview, NY*

*Presentations start at
2:00 PM*

Of the twenty seven names that made the list, four of them were from the Syosset Camera Club. Not a bad showing!

	Entries	Avg.
Marty Silverstein	31	24.7
Alan Agdern	24	23.5
Valerie DeBiase	16	23.3
Chris Ferrara	18	23.2

Upcoming PFLI Events

October 12 - Competition 7:30 PM
Judges - Art Inselsberger, FPFLI, HOF
John Brokos, FPFLI, HOF
Marty Silverstein, APFLI, HOF

October 21 - Lecture Series
Hector Martinez
Using Available Light in Travel Photography
2 PM - Library Auditorium

October 26 - Board Meeting 7 PM - Delegate Meeting 8 PM
Library Meeting Room C/D

November 9 - Competition 7:30 PM
Judges - TBA

November 18 - Lecture Series
Gabriel Biderman
Night Photography
2 PM - Library Auditorium

November 30 - Board Meeting 7 PM - Delegate Meeting 8 PM
Library Auditorium

December 14 - Competition 7:30 PM
Judges - TBA

December 14 - Board Meeting 5:30 PM - Delegate Meeting 6:30 PM
Library Auditorium

*Letters to the Editor are wellcome at
bg1958@live.com*

SCC Sept. Competition Avg. of Top Two Scores

B&W A		Agdern	8.50
Herbst	7.00	Silverstein	9.50
Ross, A	7.50	Creative	
Newman	7.75	Bowie	6.50
Metzger	8.00	DeBiase	7.00
Patwa, R	8.00	Chhatpar	7.75
Weisler	8.25	Scheinerman	8.00
Scheinerman	8.50	Sterman	8.00
Chhatpar	8.75	Newman	8.25
Meles	9.25	Silverstein	9.00
B&W B		Projection A	
Langholz	7.50	Volin	6.00
B&W Salon		Woulfin	7.00
DeBiase	8.25	Sterman	7.25
Agdern	8.75	Chhatpar	7.50
Silverstein	9.50	Weisler	7.50
Color A		Newman	7.75
Metzger	7.00	Patwa, R	7.75
Meles	8.00	Goldstein, B	8.00
Chhatpar	8.25	Harrison, A	8.00
Newman	8.25	Harrison, G	8.50
Ross, A	8.50	Scheinerman	8.50
Scheinerman	8.50	Bowie	8.75
DeBiase	9.00	Projection B	
Ferrara, C	9.50	Langholz	6.75
Color B		Bass	7.25
Langholz	7.00	Kirshenbaum	7.50
Bass	8.00	Nussbaum	8.00
Herbst	8.25	Rose	9.50
Weisler	8.75	Projection Salon	
Color Salon		Ferrara	8.00
Patwa, R	8.25	Silverstein	8.75