

# VPPA Tidewater

"Promoting artistic, technical, and business excellence"



Image © Van H. White

July, 2011

Volume 17

Issue 7

## TIDEWATER OFFICERS

Tracy McGee  
Governor  
(757) 382-9537  
tracy@kaiserphoto.com

Bobby Thigpen, Sr.  
Lt. Governor  
(757) 538-9656  
bobby@thigpenphoto-  
graphy.com

Jeff Kaiser, AFP  
Treasurer  
(757) 382-9537  
jeff@kaiserphoto.com

Van White, CPP  
Secretary  
Newsletter Editor  
(757) 848-7830  
Van@VansPhotos.com

NEXT MEETING is  
Jake Fish

When: Monday,  
July 18th at 7 PM

Where: Eric Green's  
studio

Details on page 3.

## RAW vs. JPEG

By Tracy McGee

This has been discussed at length time and time again. I know this firsthand because I seem to have this discussion myself on a regular basis. Do you shoot in JPEG or RAW? Why? I will start by saying that in my opinion there is no right or wrong answer to this much debated question. As with many things in life and photography, we each make our own decisions based on what fits our needs and our own end goals.

What is a JPEG? A JPEG is an end result, an image that has been rendered by your camera with the information being decided on and set with no looking back. A JPEG is a file created by your camera with the intentions of being ready to just go straight to print. Once the image is rendered and the information chosen, the rest of the information and scene data are discarded and lost forever. If you are shooting in studio, in manual and you know that every single exposure you take will be spot on for color and exposure 100% of the time, this may be somewhat less important to you. But if that is not the case every time you shoot, do you really want to take that risk? Sure, you can make some adjustments to the JPEG files in Photoshop, but no matter how talented you are in Photoshop, you cannot bring back data that is no longer there.

Here is an example. I shot an image using RAW and JPEG. The JPEG file from my camera was 3.11MB while the RAW file was 11.6MB. Can you begin to imagine how much information was discarded to create that JPEG?! Information that you can not get back. RAW files have much more of the original data and allow for less chance of posterization and smoother transitions when you make tonal adjustments. Here is another way to look at it. In terms of film, a RAW image is your negative and a JPEG is your finished print. With your negative you still have quite a bit of control over your end results. With the print, it is what it is and is pretty final.

Continued next page . . .

## CPP - Certified Professional Photographer Exam

I will be offering an exam locally, on Friday, July 22nd in Newport News at 10:30 AM. If you are interested in taking the two hour exam, let me (Van White) know. Also, you must register online at [www.certifiedphotographer.com](http://www.certifiedphotographer.com). You must register online at least 5 days ahead of time and pay the fee. All questions are answered online, except for directions to the exam site.

## RAW vs. JPEG

Continued from page 1

If you sent an image off to be printed and they returned it to you having completely blown out the highlights and lost the details, would you take the print itself to them to have the image fixed and reprinted? No, you would take the negative. If you HAD the negative.

Many people think shooting in RAW creates more work, or maybe they are just obstinate when it comes to change, as I can sometimes be. Having been a JPEG person at one time myself (very briefly and a LONG time ago), I found that once I got used to shooting in RAW, I actually have a much faster, smoother workflow, not to mention the added control I have over the end result of my images. Even if you don't feel you NEED the extra information contained on the RAW file, isn't better to have something you may not need "just in case" than to need something that you will never get back?

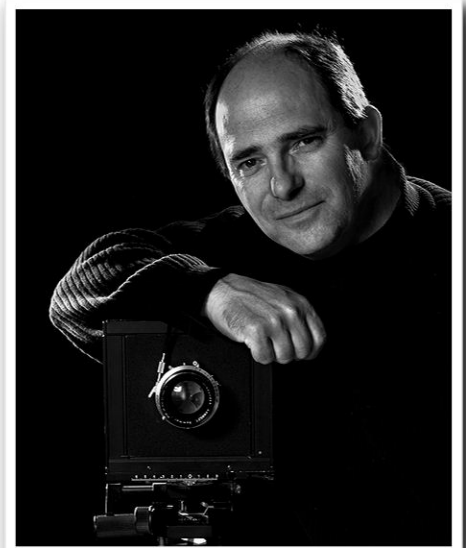
In the end you have to choose what works best for you and what you are the most comfortable with. But wouldn't you rather have a larger file, full of information, even if you think you'll never need that extra information, rather than having a file that is missing information that you would never be able to get back? Information that may very well make the difference between an awesome capture and an instant delete? Allowing your camera to make the decisions necessary to create the JPEG file takes a great deal of your control away from your final image. Do you want to give up that control? I don't.

by Tracy McGee

## Next Meeting 7/18 - Jake Fish, Speaker

Jake Fish will go over several key topics to include, studio lighting, on-location lighting, scouting and evaluating locations, how to analyze faces and how to light them, how to get rid of double chins using posing and lighting, advanced sculpted lighting techniques, i.e., "Lighting like Karsh", how to shoot dynamic portrait with out any lighting equipment at all and how to build your own light modifiers cheap.

Jake Fish has been a professional photographer for the past twenty



# VPPA Tidewater, page 3

## **Next Meeting 7/18 - Jake Fish, Speaker**

Continued

seven years. Jake studied lighting from various Hollywood cinematographers and emulates the Hollywood lighting style and techniques in all of his photographic illustrations.

Jake is a former US Navy photographer who has traveled throughout Europe, North Africa, and the Arctic, as well as Russia. He was selected to photograph some of the highest ranking Russian officers during our summit hosting on board the U.S.S Theodore Roosevelt, CVN 71.

Jake's work has been on the covers of Richard Marcinko's "ROGUE WARRIOR OPTION DELTA" as well as "ROGUE WARRIOR THE REAL TEAM." Both books depict Seal Team Six. Other services include aerial mapping and underwater photography. His personal passions: dog sledding, tracking and studying wolves in Minnesota.

Jake is an international award winning photographer having won the Fuji Masterpiece Award of Excellence. Jake's work has been published all over the world.

## Directions to Photo Motifs for the next meeting

3421 Chandler Creek Rd. Suite 109  
Virginia Beach, VA 23453

Take Route 64 to I-264 toward Virginia Beach  
Take Exit 18 for Rosemont Road  
Turn Right onto S. Rosemont Road (Go 4.1 miles)  
Turn Left at Chandler Creek Road

As you drive down Chandler Creek, our building will be directly in front of you. Go around the building to the left and pull into the parking lot immediately to the right. Suite 109 will be right in front of you.

## VPPA Summer Seminar

Free With Your VPPA Membership!

Mark your calendar now!

August 27 at 5:30 to 8/29

at Kirkley Hotel and Conference Center in Lynchburg

2900 Candler's Mountain Road

Lynchburg, VA 24502

Come to learn:

Studio Lighting by Jeff Bowman

Architectural Photography: Painting With Light by Jeanette  
Burkle

The Portrait Studio by Karen Goforth

Print Critique by Pat Hansen

Hands On Bridal Session by Robert Harris

Creative Fashion & Success by Bry Cox

Register online at <http://www.vppa.org/seminar.php>.

Call the Kirkley Hotel for reservations and ask for the VPPA  
special rate (866) 510-6333.

Plus, See vendors, visit the hospitality suite, win door prizes,  
and surprises!