Stockton Camera Club

The Shutter Tripper   October 2022

September 1st Place Images - Digital and Print

1st Place - Digital
Monarch on Coneflower
Christine Blue

1st Place - Print
A Shooting Star, Over the Foukes House
And the Milky Way in Bodie
Doug Ridgway

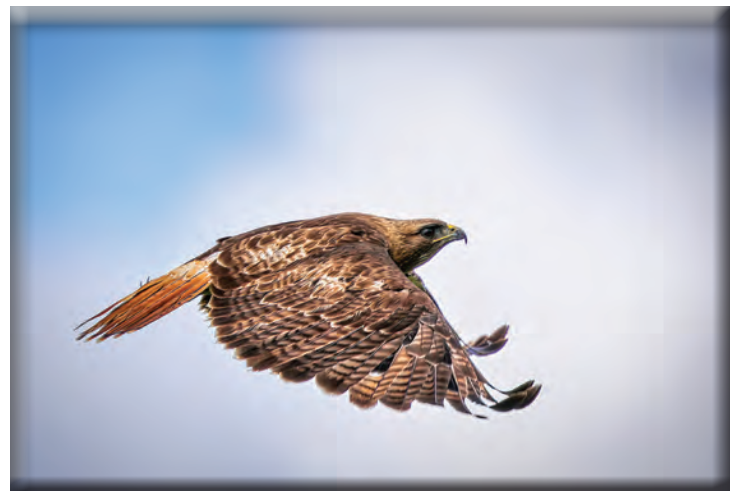# September 2nd & 3rd Place Digital and Print Images

2nd Place - Digital
Big Ben Tunnel View
Sharon McLemore

3rd Place - Print
Tule Elk at Sunrise
Ron Wetherell

3rd Place - Digital
U of A Abstract
Dean Taylor

2nd Place - Prints
Red Tail in Flight
Ron Wetherell

The Ghost of Anna Corbin
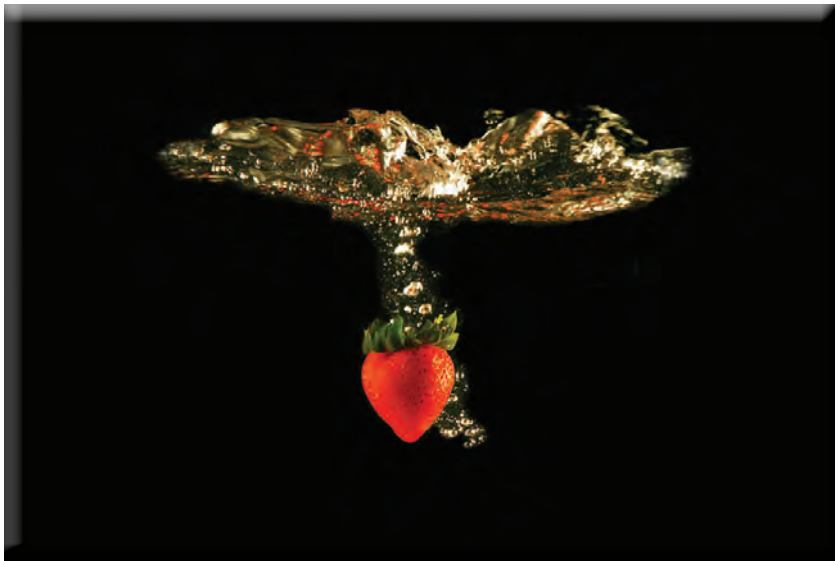Debra Goins

Praying Mantis In the Rain
Joanne Sogsti

Gou Pei's Embroidery Handy Work
Wayne Carlson

Dahlias (Multiple Exposure)
Christine Blue

Boats Float
Sharon McLemore

Berry Bubbly
Debra Goins

Lovely Lupine Symphony Performing for Mr. Fire Hydrant
Trey Steinhart

Graffiti in London Tunnel
Sharon McLemore

A Rose
Em McLaren

Canada Goose Family
Heide Stover

Sandhill Crane Photography Opportunity
Woodbridge Ecological Reserve
Saturday, October 1, 2023, 4:30 pm - Dark
7730 W Woodbridge Rd, Lodi, CA 95242

The Stockton Camera Club again has the opportunity to photograph Sandhill Cranes as they come into roost. We will meet, the California Department of Fish and Wildlife's Crane Docent at the South parking lot of the Woodbridge Ecological Reserve (WER), also known as the Isenberg Sandhill Crane Reserve. We will then caravan to the North side of the Reserve which includes the Crane Viewing Shelter. We can have a total of 20 people come but, have a limit of 10 tripods.

Members of the Stockton Camera Club will have first priority to sign up. Spots for members of other Clubs and the public will be available on a first come first serve basis. To sign up, or for more information, contact:

Doug Ridgway, doug_flyfisher@yahoo.com, (209) 617-7050.

Crane Tour Details

The Woodbridge Ecological Reserve is divided into two parcels, known as the South Site and North Site. We will meet at 4:30pm, at the South Site, where the docent guides meet you and give a presentation. We will then caravan to the North site. It's suggested that you bring your longest and a wide angle lens for your camera(s). If you aren't doing photography, though not essential, bring your binoculars and/or spotting scopes for up-close viewing. But, you should be able to enjoy the cranes with unaided eyes.

While there is no charge for this tour, a donation to the Lodi Sandhill Crane Association would be greatly appreciated. There will be envelopes available for your donation.

Everyone, over 16, will be required to have a State Lands Pass, www.wildlife.ca.gov/licensing/lands-pass, unless you have a Hunting or Fishing License.

ADA-compliant portable toilets are available, at both the North and South sites.

Tours usually conclude a half hour after sunset with the anticipated fly-in of the cranes at the North Site. The Crane Viewing Shelter will allow us to be hidden from the incoming birds. The Cranes, generally, start to fly-in right before dusk.

Photographing Sandhill Cranes will be the focus of this tour but. there is the very real possibility of photographing other wildlife too. A wide lens will be helpful for the possibility of photographing the sun setting behind Mt. Diablo.

Directions to South Site (starting point for CDFW docent-led crane tours):

From Sacramento, take Interstate 5 south exit on Peltier Road. Turn left under I-5 to the frontage road which is Thornton Road. Turn right (south) on Thornton Road and travel 2 miles to Woodbridge Road. Look for sign "Phil & Marilyn Isenberg Sandhill Crane Reserve." Turn right (west) on Woodbridge Road and continue 2.5 miles to a pullout on left side of road. This is the South unit of Reserve, our meeting area. The tours will begin here with docent introduction.

From Lodi, SF Bay Area via Hwy 12, Stockton or Los Angeles head north on Interstate 5 and exit on Turner Road. Go left (north) on frontage road which is Thornton Road 1 mile to Woodbridge Road. Look for sign "Phil & Marilyn Isenberg Sandhill Crane Reserve." Turn left (west) on Woodbridge Road and continue 2.5 miles to a pullout on left side of road. This is the South unit of Reserve, our meeting area. The tours will begin here with docent introduction.

President's Message
October 2022
By Heide Stover

It was very nice to meet in person again and I felt we had a good turnout. It was wonderful to see everyone and great to have Debra Goins back again.

I sent the recording out to those that had images in. Sorry that I can't do zoom. But you can at least hear the judge's comments and that is the important thing.

We need to start thinking about our board for 2023. Anyone interested in a position please let me know. Any current board members let me know if you will continue on or not.

See you at the next meeting! Till then, happy shooting!

Heide

2022 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	Location	Membership Meeting Contact Heide Stover h1stover@aol.com
Saturday October 1	Isenberg Refuge Woodbridge Rd. Woodbridge, CA	Special Sandhill Crane Photo Opportunity Contact Doug Ridgway doug_flyfisher@yahoo.com
Monday October 10	Lodi Sandhill Crane Festival	Last Day to submit images for the Sandhill Crane Festival Art Show
Thursday October 20	Zoom Meeting Stockton	October General Meeting Special Subject - Monochrome
Thursday November 17	Zoom Meeting Stockton	November General Meeting Special Subject - Open Prints Only If Not Meeting On Zoom
Thursday December 15	Zoom Meeting Stockton	December General Meeting Special Subject - Optical Illusions

2023 Calendar of Events

January	TBA	Annual Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Bokeh
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject -Circles
Thursday May 18	Zoom Meeting Stockton	May General Meeting Special Subject - Abstract
Thursday June 15	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)

September 2022 Meeting's Notes

Heide opened the meeting. There were 14 people present. Heide congratulated the club members that entered the Lodi Grape Festival photo show. She said all the members did well. Joanne Sogsti got "Best of Show." Heide got First Place in Black and White as well as Joan Erreca placing too!

1. The SJVCCC is meeting in person again and those who are attending carpool to Fresno to the monthly meeting. The next meeting will be on October 9, (Sunday) and if you want to attend and carpool please contact Heide or Dean. Heide: *h1stover@aol.com* Dean: *ditaylor49@aol.com*

2. Trey brought in many give aways since he was cleaning out his office. Thanks, Trey!

3. Doug announced that on Oct. 1, he will be hosting a Sandhill Crane Photo Opportunity at the Woodbridge Refuge. People will meet at 5 PM at the south parking lot of the Refuge and caravan to the North part to photograph the cranes. It will end by 7:30PM. Please let Doug know if you plan to attend. Doug: *doug_flyfisher@yahoo.com*

Dean introduced Sam Shaw, our judge for the evening. Sam is a member of both the Modesto and Merced Camera Clubs as well as a member of the SJVCCC. He is a great photographer. He was the judge for the Lodi Grape Festival this year as well as judging many other events.

PRINT WINNERS OF THE MONTH
First Place: Milky Way Over Bodie by Doug Ridgway
Second Place: Red Tail in Flight by Ron Wetherell
Third Place: Tule Elk at Sunrise by Ron Wetherell

IMAGE WINNERS OF THE MONTH
First Place: Monarch on Coneflower by Christine Blue
Second Place: Big Ben Tunnel View by Sharon McLemore
Third Place: U of A Abstract by Dean Taylor

Congratulations to all the winners!

The next Special Subject for October will be "MONOCHROME."

Please let me know if there any corrections or additions to the notes. Thanks, Em

Stockton Camera Club
October 2022 Competition Standings
Congratulations to the winners!!!

Because the bowling ally conference room was not available for SCC competition, our meeting was held via Zoom.

1st Place - Flying Across the Super Moon in San Francisco - Doug Ridgway
2nd Place - Tundra Swan Over Morning Reflection - Heide Stover
3rd Place - Sandhill Cranes Dancing - Heide Stover
Please check out the website http://www.stockton-cameraclub.com/home.html"

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Heide Stover	223	176	47	37	38	37	36	39	36	0	0	0
Wayne Carlson	222	175	47	38	38	37	36	36	37	0	0	0
Ron Wetherell	187	149	38	38	0	36	39	37	37	0	0	0
Joan Erreca	125	100	25	32	0	26	0	34	33	0	0	0
Christine Blue	105	87	18	30	0	0	0	37	38	0	0	0
Elizabeth Parrish	52	44	8	0	35	0	0	0	17	0	0	0
Ren Wright	44	35	9	0	0	9	35	0	0	0	0	0
Debra Goins	38	28	10	0	0	0	0	0	38	0	0	0
Karleen Gansberg	35	27	8	32	0	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Darrell O'Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Joanne Sogsti	230	181	49	38	39	39	38	39	37	0	0	0
Em McLaren	229	182	47	39	39	36	38	40	37	0	0	0
Sharon McLemore	228	181	47	38	37	36	39	39	39	0	0	0
Dean Taylor	227	179	48	39	37	39	38	37	37	0	0	0
Doug Ridgway	226	179	47	38	37	39	37	38	37	0	0	0
Trey Steinhart	221	174	47	36	36	37	37	39	36	0	0	0

2022 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.

2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.

3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.

4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.

5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.

6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.

7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.

8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.

9. The same image should not be entered both as a print and a projected digital image in the same competition.

10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.

11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.

2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.

3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.

4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.

2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than <u>1400 pixels</u> and the image height cannot be more than <u>1050 pixels</u>. If your image is horizontal, only change the <u>width to 1400,</u> if your image is vertical, only change the <u>height to 1050</u>. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.

3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: <u>Smith Sunrise Splendor 05-15 O.jpeg. (O-Open</u> or <u>SS-Special Subject)</u>. Specify whether you're Beginner, Advanced or Very Advanced.

4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Monochrome Photography:
10 Tips for Compelling Black & White Photos
Written by *Adorama*

Image via Shutterstock

TAGS: *black and white photography*, *black and white photos*, *monochrome*, *photography tips*

Shooting a scene or subject in black and white is a surefire way to make your images appear more dramatic and emotive. People appreciate the sense of nostalgia in black and white photography, while others appreciate the minimalist beauty of these photos as it does away with the distraction of color, leaving you to focus on the most important parts of the image.

Whether you're shooting *black and white portraits* or *landscape scenes*, you're sure to find an audience who will enjoy viewing them. What sets monochrome photography apart, aside from the obvious absence of color, is the resulting viewing behavior—it makes viewers observe different amounts of light instead of the usual difference in hue. The most interesting monochrome images use tonal contrast to tell a story or represent a subject and idea. Its surreal view of the world is what makes it exciting to capture and interesting to look at.

What is Monochrome Photography?

Monochrome photography is an artistic *type of photography* that uses tones of a single color to colorize a photograph. Instead of having colors from all over the spectrum, a monochrome photo has just one color scale. In digital terms, pixels have different brightness values from dark to bright but use the same color. For instance, If you capture a photo during the blue hour, you will get a photo with blue shadows, bluish midtones, and the highlights will have a blue tint. This creates a natural monochromatic photo, even though the most often used approach creates the effect in post-processing.

There is no preferred subject matter for this type of photography. Likewise, there is no preferred color to use. Its roots are in old photography techniques. Nowadays, one can easily use a *photo editing software* and choose any color of the spectrum.

Monochrome photography is not a realistic representation of the world. Instead, it is artful and dramatic. It transforms the scene using a colored filter to create a particular atmosphere and enhance the message. The lack of regular colors emphasizes shapes and textures, empowering the composition.

Image via Shutterstock

Basic Tips for Monochrome Photography

Monochromes do not easily grab attention the way colored images do—but that's exactly the point. With black and white photos, the goal is not to grab the viewer's attention, but to make them wonder and contemplate. And to achieve this, the photographer must make the photo all the more compelling.

Below are a few tips you can follow when shooting monochrome images:

1. Shoot in RAW
2. Look for Contrast
3. Find or Create a Wider Range of Midtones
4. Watch Out for Lines, Shapes, Textures & Patterns
5. Review Your Shots
6. Improve Your Framing
7. Prioritize Subject Placement
8. Capture Landscapes
9. Minimize Noise (Or Don't)
10. Use Lens Filters

Shoot in RAW

One of the best ways that photographers can capture high-quality images, whether colored or monochrome, is to shoot RAW files. Shooting in *RAW rather than JPEG* retains and preserves the image's full color information. This is otherwise compressed when you shoot in JPEG. Having more pixels gives you added flexibility and ease when it's finally time for you to edit and post-process your shots later on. Alternatively, you can shoot in both RAW + JPEG, if you also want to keep a JPEG version of each of your shots.

Image via Shutterstock

Look for Contrast

Since the best monochrome images are *all about tonal contrast*, you need to train yourself to look for contrasting tones around you when looking for appropriate scenes or subjects before actually aiming your camera. It may be challenging to try to "see" how a colored scene will look in grayscale or sepia, but it helps to pay attention to the highlights (near whites) and lowlights (near blacks), as well as lines and shapes, to evaluate a potential subject for your frame.

Find or Create a Wider Range of Midtones

While blacks and whites—or highlights and shadows—make interesting monochrome images, they may look a bit dull when some areas don't have grays. Having a middle tone or *a wider dynamic range* adds depth and dimension to your black and white or sepia photos. You can do this by using a light source, such as *an external flash*, to add highlights and shadows over other parts of your photo.

Watch Out for Lines, Shapes, Textures, and Patterns

Some of the best subjects for monochrome shots are those with lines and shapes, as well as interesting textures and patterns. After all, these are what viewers will take notice of when colors are taken out of an image.

Take advantage of lines and shapes to grab the attention of your viewers and lead their eyes across an image. Patterns are also great subjects that are capable of holding your viewer's attention as they take more time to observe. The highlights and shadows in textures, which show up best when it is exposed from an angle by a light source, reveal fine details that make it a more compelling subject for monochrome images.

Review Your Shots

Take the time to review your shots in monochrome (in your camera, if possible) before moving on to your next subject. All it takes is a few seconds to preview a shot and make necessary adjustments with your framing or camera settings to retake or give up the shot altogether, especially when you realize that a particular scene or subject lacks the contrast or texture to make a visually interesting monochrome image.

Image via Shutterstock

Improve Your Framing

As with all photography styles, shooters should thoughtfully frame and compose their images if they want them to grab the attention and hold the interest of viewers. One composition technique that you can follow is to *strive for tonal balance* in your monochrome photos, which can be achieved by balancing out smaller dark areas with bigger, brighter areas. Read up on *other composition techniques* that can aid you in framing your shots better.

Prioritize Subject Placement

You don't always need multiple image elements to grab your viewers' attention. You can use *the Rule of Thirds* to guide you in placing one or two of your subjects within the frame. To apply this widely-used composition technique, simply visualize a grid that's divided by two vertical and two horizontal lines (or use the one on your camera) and place your subject or horizon along the lines or intersections to ensure optimum focus and improved overall image interest.

Capture Landscapes

Shooting landscapes is a great way to show tonal contrast and dynamic range in your monochrome images. With your foreground subject as the darkest element in your frame and the rest brighter as their distance from the camera increases (sky and mountains far away), you get a good display of blacks, whites, and grays in a single image.

Minimize Noise (Or Don't)

Excessive noise can ruin your image. You can avoid this by choosing the appropriate manual camera settings that will allow you to use the lowest possible *ISO sensitivity level*. You can also use a good editing software that specializes in reducing and removing image noise, but that won't guarantee you the same image quality.

On the other hand, you might want to consider keeping the noise. After all, noise can look good in a black and white photograph. It adds some texture and lends it that vintage feel that can help improve your composition.

Use Lens Filters

Even in monochrome photography, it helps to use *a neutral density (ND) filter* to control the light that comes into the lens for a higher dynamic range and to retain details when shooting bright skies. Alternatively, you can use *a polarizing filter* to add contrast to your images while also managing or reducing reflections. The polarizer becomes essential when shooting water surfaces and wet rocks, as reflections in black and white photos can be quite distracting.

Camera lens filters can also be used to boost and manipulate contrast in your images by darkening areas of the scene that are of the same color and lightening those of the same color.

Monochrome vs Black and White Photography: What's the Difference?

Black and white photography is the subgenre of monochrome photography that uses tones of gray. As they are probably the most popular monochrome photos, many people confuse the two terms.

However, a monochrome picture can have another base color: sepia, pink, teal, blue, or purple, or any other color. As a result, they can look old or surrealistic, taken by an infrared camera or painted in watercolors. The combination of colored tones attenuates the contrast and hides a busy background.

On the contrary, black and white photographs enhance contrast and reveal the tiniest detail. They are rarely used with busy backgrounds or for very detailed sceneries. Black and white photographs have a long history, which gives them a special patina and classic feel to them. Many photographers use film cameras or dedicated presets to recreate the look of the first cameras.
Do you have any tips and tricks for improving black and white photography? Leave a comment!

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Some History about Raw vs JPEG
What's the difference and which one do you choose?

By *Joe Brady*

The debate between Raw s JPEG has been going on since early in the introduction of digital cameras. As technology has changes, each format has had major advantages over the other and they have changed opinions several times over the past 20 years.

Back in the early 2000's, memory cards and hard drives were expensive, image processing was slow, and raw processing was much less elegant than it is today. I can remember buying IBM Microdrives back in 2001 because they were the cheapest way to get a Compact Flash format camera card that could store 1GB - they were a bargain at $300 a piece. I checked amazon today to check card prices, and a 32GB, Class 10 SD card is selling for $8.98. That's 28 cents per gigabyte, compared to $300 21 years ago. Put another way, at 2001 prices that 32GB SD Card would have cost $9,600 if it was available. Clearly, back in the early 2000's JPEGs were the way to go - unless you were shooting commercial work, something that required the use of a medium format digital back on a Hasselblad or Mamiya. Oh, and by the way, a 16MB digital back cost around $28,000 back then.

Beautiful Drama, Scituate, MA

Fast forward to 2007, the year Lightroom 1 was released. I was a bit slow to adopt LR back then and didn't start to get into it until version 3 which shipped in 2009. at this point, the ease of Raw processing in Lightroom made shooting in Raw much easier to deal with. As it has always been Raw files have more data and flexibility than JPEGs, but they do require more editing. If you still needed JPEGs, Lightroom made it easy to simply select all of your raw files and export them as JPEGs with a single click.

Shooting raw became my standard shooting mode from then on and I never questioned it until recently, and that is primarily because of my switching to Fujifilm cameras. Now stay with me here, because I haven't given up on Raw files at all.

Let's take a look at the process and cons of Raw and JPEG files.

Raw File Benefits
• 	Big, full data files that capture data for every pixel on the camera sensor.
• 	No WB, tonal curve or adjustments are written into the data, so these can all be changed without causing any damage to the image file
• 	Have the most latitude for editing, provide the best possibility of bringing back highlights and shadows
• 	Files are uncompressed, so no data is lost on subsequent edits and saves

CONS
• 	Raw files need to be processed, the WB and default to AI's curve are never right
• 	Files are big and can slow up transfer and editing and take up a lot of space
• 	Any simulations or profiles that the camera is capable of adding are ignored

B&W JPEG on the left, Raw Color Shot on the Right - which do you prefer? Edgartown, MA

JPEG Benefits
- Small files that are quick to store and transfer
- WB, Tonal curves, color space and color adjustments have been cooked into the file
- Film and Camera Profiles can be applied and processed in camera and automatically applied
- IN many cases, editing can be minor or even unnecessary
- JPEG files are ready to share and can even be transferred to phones and computers wirelessly

CONS
- More limited tonal range, less editing ability with color and tone
- Much more limited ability to retrieve highlights and open up shadows

Why Did I mention Fujifilm Earlier?

While I currently have no "official" relationship with Fujifilm, I was employed by them in the mid 2000's and was always a big fan and user of their films (remember film?). If you ever shot Fuji Films, Provia (for color negatives) Velvia (for landscape transparencies) and Acros (for B&W) were great tools and my go-to films.

In 2019 (?) I switched from Sony to Fuji, mostly because of the size and weight savings of APS-C camera systems over full frame mirrorless. I travel a lot, and all of my camera bodies and lenses need to fit in a small camera bag so that I know it will fit in the small overhead bins of regional jets - I don't let them leave my side.

Though I've known about the capability for several years a, until recently, I hadn't played with any of the film simulations available on the Fuji cameras. Why? Because if you shoot raw, they are ignored by the Raw processor - be it Lightroom, adobe Camera Raw, Capture One, etc. However, I did notice that the previews on my camera viewfinder always looked a lot better than my raw files brought into Lightroom. That's because cameras show us JPEGs, not the Raw file. The reason for this is that JPEG processing takes place in the camera, Raw processing has to be done in software.

Raw Color Shot on the Left, B&W JPEG on the right. Edgartown, MA

But I liked the look of the JPEGs!

As I played a bit more withe the film simulations, I found myself really starting to like them. So where does this leave us? If you are a photographer that mostly lives online and you don't want to spend much or any time editing photos in a computer, get yourself a Fuji Camera, pick your favorite film simulation and shoot JPEGs.

For everyone else, The answer is, it depends!

Some cameras are better than others with their camera profiles. They are typically named "portrait" Landscape, Urban, nighttime, etc. I haven't done any real testing with other cameras, so I won't make any judgements. I can tell you that one big advantage of the Fuji cameras is their film simulations that mimic many of Fuji's classic films. Shooting Landscapes in "Velvia". Portraits in "Provia" and B&W with the "Acros" settings are amazingly good. The true benefit is that in many cases, the image is done and no software processing is necessary. If I still shot weddings, this is what I would do.

If you shoot a lot of images (think wedding photographer), or high speed shooting like in sports, action, and birds in flight, JPEG is the way to go. If you are shooting landscapes - which are particularly high contrast scenes that need all the tonal range available, then shooting raw is still the way.

Is there another answer?

Yes, shoot them both! Most cameras (I know my Fujis do) can simultaneously record Raw and JPEGs every time you take a shot. Yes, it takes up memory, but memory is dirt cheap now. For those few epic shots you might capture, you will have the Raw files for the most possible editing capability, for those shots that you want to post on social media, there's a good chance that many of your files are ready to publish - either with some minimal edits, or with none at all. Just imagine - you took the shot, and it's done!

There is even an advantage for those Landscape shots. Since some of the film simulations are so good, you can use them as a guide to help you recreate the end result on your raw files.

I didn't switch to Fuji cameras because of the film simulations because I haven't been a JPEG shooter for many years. Now that I have discovered them, I'm becoming a hybrid by shooting both files. That may be the best choice for you as well.

Just think - you might only need to make a couple of quick slider adjustments (Highlights, Shadows, Contrast, maybe some Dehaze) and your editing is done.

Imagine the time saved!

Both shots above are valid interpretations - all depends on the mood you want to convey!