

Hi folks and welcome to Moves podcast number 362.

Camera Basics.

How you folks do a must been a great week. I had a lot of emails, some great emails. Everything from what is has sparked this week's episode with camera basics to people going to the Reno air races to a ton of love coming after the Photoshop World classes this past week. Had a marvelous time, you guys. You guys make it such a marvelous event. So thank you ever so much. I appreciate all the questions and feedback. One thing that's coming from that. Yes, I will be recording here shortly within the next week, actually, a brand new class about finishing aviation photographs, using some old techniques and incorporating a whole lot of new. So thanks so much, you guys, for reaching out and the inspiration. I hope I reciprocate with my blog class and of course, the podcast. Once again, I am recording on Adobe Beta Podcast. Appreciate you guys giving me your feedback. The transcript will be located as always on the podcast, a blog post there on the website. Hey I think my good friends at Bedford Bedford's dot com they have photo con coming up, which is of course a great event to have some good friends will be there presenting and I trust you will be in the audience learning and getting inspired and of course, taking advantage of the marvelous deals. Now, Nikon has a boatload of really great rebates going on. I guess a call for rebates. Be honest with you, I'm not sure. Anyway, to the point. The Moose discount is on top of those rebates. Yeah, you can really save some serious coin right now. So besides getting stuff that they have in stock that others don't and the great service and knowledge, you're going to get that great price. Head to Bedford dot com, either in person by phone or internet. Make sure you tell them moose sentence. You get the moose discount. Get that gear you need and want at a price that's going to knock your socks off. And remember to tell them thanks for sponsoring the Moose podcast. Well, let's dove right into this week's episode. Camera basics. I have a list, a big list of things I want to go over that are basically inspired from a whole lot of questions this past week. I really would love to know what inspired so many. Camera basic questions. There was a number of events going around, a number of presentations and talks. I'm assuming that they're coming from that. So let me get right into the battery. Now I'm going to talk about batteries in general, but for a DSLR or Mirrorless, it's really kind of the same. And of course, Nikon centric. But first thing I talk about is now bit for my Nikon bodies, my pro photo flashes, whatever. No one's ever told me the different lithium batteries are still lithium batteries and they are well, they like to be totally charged and totally rundown. In the very beginning, you kind of basically set the stage for their entire life with the first couple time you use it. So with that said, for example, the proper way tends I charge that battery up when I get it. And with the attends I just turn on the the bottle night video light and I let it go until the battery wears out. Then I charged up. I do that three times on the Z nine, the Z eight. I do the same thing. I shoot those batteries until they are exhausted. First two or three times. I don't. And then then I'll start charging it. And then let's say I go out and that morning I do two air to air and in the Z nine. That's going to be anywhere two, four, 6000 images the battery might be might be down to half by shot some video, maybe less. If I'm a shoot that afternoon, I will go and charge that battery before I go shooting that afternoon. In the afternoon, shooting is going to be light. I'm not doing thousands of images. I'm just, you know, I won't even charge it on the Z8. You know, it's trying to power the same kind of infrastructure as the Z nine, but with a smaller battery in that batteries, it does a great job, but it does talk her out much sooner. So I actually will carry extra batteries with me. And in that case, I'm using the little battery cases you get from lens, lens, coat. And what I

do is if the batteries charge the batteries turns to the contact, the little nipple on the end of it is at the bottom. I can't see it that way. When I look at the case, I know that battery is charged. If it's exhausted or or when I've already used that nipple contact is sticking up so I can see it. And I know that battery is needing charging. Now, the Z nine battery has a totally different charger than the Z eight. So you can actually quote unquote, refresh your batteries from the z9 d65. With that said, I only do it when it tells me to refresh or actually calibrate and has nothing to do with the sales has to do with electronics. Let's keep that in mind. Now, one thing about the Z9 charger I'm going to tell you about, and I have no anything other than anecdotal evidence here, I have nothing other than that. But when I travel on the road and I'm staying in a hotel, which is often I always charge that battery when it's plug in directly to a wall socket. I don't ever plug in to like the the socket on a lamp or some of those other multi strips that are built in to alter hotel rooms. I only plug that charge directly into the wall socket. Why is that? There is something about those devices. The lamp in those multi sockets like on the TV, I don't know, it's amps or whatever it whatever it is, but you plug them in there and more likely the charger is going to tell you to calibrate. I like I said, I have no clue what it's about. It's just it's happened to me more once a time to people I travel with. So always plug those in. Write it directly into the wall socket. Avoid that problem right now. With that said, one thing that's plagued batteries since the very first day of rechargeable batteries going into cameras is static charge. It's hard to remember that because those cameras are computers, they're ungrounded, unshielded computers. And it takes almost no static charge, almost none, to stop the camera from function. So. If you have ever worked on electronics, you know that when you put them on a bench, you have to have a static plate. You have to some some places you wear a wristband, you actually ground your body. It takes very little static charge to to do a number on them. For me, it happens most of the time when I'm doing it air to air. I'm up there flying the doors off. And and what happens is the camera just stops it. It just says, yeah, it's it could be turned on. You could be shooting, you could be looking through the viewfinder, you could be chipping in. Everything just stops. And you're like, Oh, no, the camera broke. Actually, that's not the case. All you got a static charge. So what do you have to do? It's real simple fix first turn the camera off. Second, take the camera battery out to simply take it out of the chamber. Next, wipe the end of the battery on a piece of cloth, your pants, a shirt, then turn the camera back on. With the battery not inserted yet, hold down the shutter release, make sure that any power is in, there is blood off. Then put the battery back in and you're up and going and it happens. It's no big deal. It's just the nature of having, you know, these ungrounded computers we call cameras. Just keep on going. It's a real simple fix. Now the cameras, you'll hear me talk about a fun meter. I'm actually talking about the battery meter. So in the Nikon, you go up into the set up. Menu and you go to battery. It'll tell you a couple of things. We'll tell you one, the percentage you charge, it will tell you also, if you need to recalibrate, that that battery also will tell you how many shots have been taken on that charge. Now, the way that battery meter works and this is what we're talking, was a fun meter when you put a brand new charge battery in the camera just out of the charger into the camera. It said It's zero and I'll keep going. Now, if you take that card out and you empty the contents of your card in the computer, put the car back in the meter, does not reset to zero. So the only time that meter for the number of frames fired on that charge get set back to zero is if you recharge that battery. And one little note, I used the chip's location on the z9 a lot and I actually used the logging option in the z9

a lot. So that is, for example, I'm at Point A and I'm about to go in a boat in Amman, go out and photograph pelagic birds, and then I'm gonna come back to that point a again. So I have the same, you know, departure and return location. I will turn on that, that look, that mapping, logging, as it's called in the camera. And it will actually map all my route that I took in that boat out there, the sea. If you take the battery out because you have a static charge issue, that logging will stop turning the camera on and off. Won't won't turn off that logging. Removing a battery will. So logging will only stop when you tell it to stop unless you remove the battery. And if you are into logging or you might, you know, use that phone meter a lot to see just how much you've shot. Remember, you've got the my menu feature, which if you don't know how to populate it, head to the website, look up settings, you'll see my settings there, be the information about the mine menu. It's a really great place for dealing with these things. It's keeps you from pecking through all those may use to find them. It's just boom right there. So there are some basics about the battery. Let's talk about dust first. If you have a DSL law and you look through the viewfinder and you're seeing dust. It's not on the sensor. Okay. It's somewhere else, most likely somewhere in the prism in the mirror box. You're not seeing what the camera's seeing. You're not looking through that sensor. So anything you see in a viewfinder, a DSLR. Yeah. It's not on the censor. It's strictly in the prism. Now reverse. If you are shooting mirrorless and you see dust, that's something either a on the sensor or more likely be on the rear element of the lens or on a tail converter I got to tell you, it's bit me more than once. I see something in me, man. I thought it was clean. Now look at the sensor, and it's clean, and my brain just farts. I go back. I get frustrated. I go. It's the rear element. So. Get in the habit of when you clean your gear, make sure that the lens cap, which is plastic, gets clean, blown out plastic again like anything else. Static charge. If you put that lens cap down on a bedspread or a tower or something, it's going to pick up that lint or in the winter time from your clothing or gloves. And it's going to transfer that, quote unquote dust or lint from the lens cap to the rear element, and then, boom, it's in your picture. So if you're shooting mirrorless and you see dust, yeah, you're going to see it in your photograph next. When you go to clean the sensor mirrorless camera, this is really important. You must remove the battery. If you have the battery in that camera that gimbal that keeps that sensor steady while you're shooting, you can damage it. I've heard about it already from some who have left the battery and they take that sensor swap and they push on that sensor. It's real sensitive. Take the battery out, press two in the camera on the pressure shutter, speed off any any possible charge in the system before you go to wet clean a sensor. Now, this brings up how hard should you be pressing on that swap or that sensor swap? Hey. The sensor swabs come in a plastic wrapper before you even get it out. Practice with that plastic wrap or put it down. On a surface. You only want to press as hard as it takes to barely deflect that plastic wrap. That's as light as it doesn't take any pressure. You're not, like, scrubbing some dirty plate with leftover cheese on it. God, I hope you're not. You're just getting rid of some sticky dust, which does happen so lightly. Okay. Lightly when it comes to cleaning that now. If I'm about to do to air. To air. And on a side note, when it comes to getting dust on a sensor boy the mirrorless nothing like the DSLRs diesel cars from earlier shoot. There'd be enough dust on that sensor afterwards to plant potatoes with the mirrorless. It's like almost nothing, which I'm really, really loved because man, moving dust and post gets old fast. With that said. When you clean a sensor, you've got to realize you're in the mirror box. You remove that lens and you can see the entire mirror box assembly. And I know there's no mirror there, but

it's still call the mirror box assembly. It's just, you know, that's the name for it. Some traditions keep going even. There's no mirror there. And you can see the black and you can see some electronics and you can see all sorts of stuff in there. Dust resides in that as well as on your sensor and as. Bases, you can blow that out there more than likely is still some piece of dust somewhere in that mere box assembly I know that for that reason, if I am going to go out shooting in, either I'm going to do it air to air or I'm going to do some landscape where I know I'm going to be closing down the aperture or I know I'm going to be shooting video, which always requires. That average are being closed down and with video, removing a speck of dust is the most painful, boring thing I know in photography. If those any of those scenarios are coming up in my shooting, when I clean my camera gear and the thing when I clean my sensor, my hands are going to be damp. So dry skin powder particles don't get in there. If I know that I'm worried about dust, I will not take my camera in a rolling bag and roll it out to the vehicle. I will pick it up because the simple process of rolling that camera bag out of the hotel room, down the hall, into the elevator or across the lobby and across the parking lot, that one speck of dust that's in that mirror box is going to hit the sensor. It's just going to vibrate out. So keep that in mind. If you're flying to a job, that process of putting it in an overhead bin and takeoff and landing, it's going to move that piece of dust out of the sensor. If someone says clean that sensor for you like Nikon and it's going to be sent back to you by FedEx or UPS, what do you think that truck in a box is going to that? It's going to get on the sensor. It's just the nature of the beast. Keep it in mind. All right. Keep moving on. Using a camera strap. It's really old school, but there is a way to hang a camera from your shoulder in a way not to. And all it takes is just a simple little twist. I've got it. Information on the website. You don't know what I'm talking about. But basically it's real simple. When you have a camera on your shoulder and there's a lens in place, you do not want the lens sticking straight out or perpendicular from your body. You want it hanging straight down and a simple turn of the camera strap. The way goes on your shoulder. It will make all the difference in the world can remember. There's either four or just five little screws holding that lens, mounting flange onto that camera body. That's it. Just those couple little screws and just a couple of little threads on each screw. If you don't take care, you'll happen. When my friend Bill long ago and he actually warped his lens mounting ring on his camera body because he kept hanging a big lens off his body and it slowly pulled that lens mounting ring off the body. It's got to be perfectly parallel to the sensor, sharp images. So you want to makesure that lens is hanging straight down and it's parallel to your body, not perpendicular. How about that? I get a lot of questions about lynch shades. Unless you are shooting in an environment where you've got light striking the front element, you technically don't need a lynch shade. Now, if you do have that scenario, either some water reflecting snow, reflecting ice, reflecting sun up into your lens, or the sun actually hitting that an element. Then you you need to shade for doing what it says. It's going to shade your front element from the light, strike it because that could cause flare. Typically, the loss of contrast and color saturation, that's that's most classic flare. Then you've got the little, little green orbs that come in there. Now, me, personally, I always have a shade. I have it reversed. So it's in use, not storage position. I mean, those photographers go round with it and storage vision and shoot. Why do you even have a shade? I mean, you just look like a dork. I mean, come on. For me, that shade. Two things. One, it just protects that for an element from taking impact, either from moisture or branch or something like that. But two, and this is the silliness, but it's just the way I think about it. It just brings all the

sex appeal out in that lens. And I need all a sex appeal I can get while I'm out shooting. How about the filter? All my lenses have filter and they typically get swapped out annually because they get scratched and they get marked and with aviation often get oil residue on them. And why do I swap them out? Because they get scratched and all that stuff. You know, if I didn't have the filter on there, what would be getting scratched and having issues? Yeah, the frame of the lens. And that's expensive to replace compared to a filter. Then there's always going to people. I never use a filter because it degrades the image quality. Let me tell you, boy, the number of sales I have lost from photo buyers and all those colleagues. Image sucks. You use a filter then. I mean, come on. That's the stuff you read in magazines. People who want to star a controversy, they have nothing else to say. You know, I've got I've got prints that are 28 foot by, you know, 23 foot. And they were shot with filters. So that's not what's causing image problems. Real inexpensive protection. I always get Nikon, NC four Nikon coated and they just do marvelous things. Camera mounting on a tripod and or a lens, whichever you're directly attaching to the head of the camera via the foot of the lens or the base of the camera. I've seen it once. I've seen a way too many times. People put their camera on a tripod and. Sooner or later, it hits the ground. How do you prevent that? I've been doing it since it happened to me way back when. When an 800 and F four kiss were flying off my tripod, hit the ground. Every time I mount a camera or lens onto a tripod before I let go of that camera for that girl a tripod I lift up on the lens and or camera to make sure it is connected to the tripod. That simple act takes seconds to do. Once you mount it, just push up on the camera lens. If it's not mount, it pops right off. If as a mount it. The tripod comes off the ground. That's it. It's that simple. It's all it takes. Last time I go through on camera basics one I've harped on forever. Basic hand-holding. Had three emails this week. Do I really do that every day? Every day, whether I am taking pictures or not, the camera is in my hand. I will. Take my left palm. I pointed to the heavens. I put the lens in my palm. So gravity is forcing that lens and camera into the palm. I had to bring my elbows in. I bring that camera back against my. I had the eye cup. If you weren't using a z9. I kept informations on the website. I put that eye cup tightly against my eye, put my finger on the shutter release. It's resting their eyes. It lightly depresses to activate the camera. I completely depress and roll to fire the camera. That's basic hand holding. I do it practice every day. I put the shutter speed of 1/22 second and I shoot with a variety of lenses for these 5 minutes every day. It is a basic it's a it is a necessary evil. It is what gives our camerastability and our images tack sharp resolution. Well, camera basics took a while to get through them. But there you have it, folks. Thanks ever so much for joining me this week. And remember to make every click your story.