Howdy, folks, and welcome the Moose podcast, number 364.
You're not alone.
Trust you folks had a great week. I, I got to say, I didn't receive any emails, in part because I was in the middle on the very western edge of Kodiak Island, where thankfully tech doesn't find me. So I trust you folks had a great week like I did. I was I was out with so many Kodiak Brown Bears literally a number of times, surrounded by a dozen or more literally surrounded by them. It was phenomenal. What an experience with every age class sex coupling, number of cubs, age, class of cubs, everything you can imagine in a spectacular, gorgeous wilderness that is the west side of Kodiak Island. It was. Wow. And if that didn't make it a killer week, I have had those eight wait fly rod and was slaughtered a few silver salmon and caught some beautiful Alaska rainbow trout. So I hope your week was just as elevated as mine was. Well, thank you for stopping by and giving the Old Moose podcast a listen. I keep doing these things for you folks. You know, I'm sure you are aware that some podcasters are doing it for big bucks, some of them for other various reasons, which are, you could say are selfish. I just love being able to spend a little time with you and let you hear what I have to say, especially my crazy inflections. So then when you go and read my stuff, you kind of can imagine what what is going through my head as I type those words. So. I'm here for you guys. So appreciate you ever so much. I also really appreciate the support of Bedford Cancer Bedford's dot com. They've got hey, hey. I've got a photo con coming up really fast with about a but five weeks now. Great people, great presentations, lots of vendors, great products, great sale prices. And if you mention the all the moose crew, you will get an extra 5% off that already amazing price that they have there. So they got some great product they just delivered to my dear friend I knew six earlier for the the Nikon Z F is you know they've got it all so Bedford Bedford dot com. Thank you folks for sponsoring the Moose podcast. This week's episode is again being recorded on Adobe podcast Beta. It's an A.I. product in case you weren't aware. So the voice that you hear is being mixed by A.I., which it not only does a really good job and they've made a little another tweak, but I don't have to do it. And I'm not an audio mixer. That's not my forte. So I'm really grateful for this. And when you go to the blog post for the podcast, you can download the transcript, which that for some reason doesn't seem to be being updated and really made much cleaner compared to the audio recording. But just so you know, it's there. We'll get into this week's episode. You're not alone. Now. Why would that pop in my head when you're in Kodiak and you're on the West Side? And there is no cell service. I mean, there's no there's no cable TV, there is no electricity. I mean, you are literally you can feel really alone if you're surrounded by a dozen or more Kodiak Brown Bears, you can really feel alone and perhaps naked because. Well, they are big bears. Oh, there's one female. Oh, gosh, gorgeous. A 13 year old by ¬£1,000. While she was spectacular. But anyway. In fire. It's hard to kind of wrap this up in just my usual podcast time I could go on I think 4 hours this topic it I thought about this while I was out there shooting I thought about it on a long flight home even when I was picking up my favorite barbecue and talking to my friends there at Pig in Missoula. And. Photographers often and I am right there with everybody else. Feel. All alone. But you're not alone. But we feel alone. And that it often feels like we're the only ones fighting the battle. We're the only ones who care. We're the only ones who have that bug. We're the only one whose camera is it doing this, that or the other. But we actually are quite a large community. Now how can understanding this a little bit better and. You know, you're not alone and use it to improve photography. Well, let's listen. Let's start with one simple thing. So Photoshop 2024 was dropped, I guess for two weeks ago now I

think is right. And Adobe Camera developed module and Lightroom have steadily been seeing some upgrades. And you probably are not seeing a whole lot of information out there that you can say, Oh, that's what's new. It's kind of like when they drop a new iOS for the iPhone, you have to go on. The Web is they're doing much of searching to see what brand new things that you just got that you didn't know you just got. It's the same process. And I want you to know you're not alone in that feeling where you've just got this upgrade and you have no clue what's under the hood. How can you? How can you really move forward when there's not someone, perhaps like myself who? Chyna's in this stuff every day because that's what my part my what my job description is, is to be aware of these new technologies and seeing how I can use them. How do you do that? Well, there are there are many things you can do. There are the obvious ones. There's Kelby one great online training. There are other online trainings I don't particularly know my views on, but I know they're out there. And there's other there's other resources like that in the YouTube channel universe. I have a good friend who says he goes to YouTube university every day. But you are still alone with your computer images even when you go through those classes in. So those classes, the photographer or the person, I should say, teaching it, because a lot of times they're not even photographers. They are. Let's see what whiz bang we can pull out and and, you know, impress you, which will do nothing to help you move photography. Kind of photographers, anyway. How can you simply. Make some changes that will radically change your photography. Now you have to understand that probably. I must say 75% of what comes across my desk. I have to do the deep dove and learn how it works and then figure out how I want to apply that to my photography and then figure out if it's an application in my photography that is valid or one I should just just. Chuck Because I really abandoned so many things that come in here you never hear me talk about because they don't do anything. So how do you get there so you don't feel alone? How do you stay on the parade by yourself? First thing I'm really going to stress is remember that. It's a digital file. Whatever you do. In the camera. In the computer. If you don't like it, you can either. A Not take the picture. B Delete the picture. C Don't say the changes. D All the above and eat. Don't sweat it. That's really important. The. We get so frustrated because we are alone and we don't have those answers. And I understand that you can find me like on Twitter at one forums. You can go to the ask me a question link there on the website. And there ain't no one else in this office, folks. Those emails are answered by more and only more and ask the questions. And if it is something I can help you with, hey, I'm going to help you. I mean, the number of people who reach out and do the. I think inexpensive zoom help is since the pandemic has gone to zero. But there is. We can talk live zoom. There's you can talk to many others the same way. You are not alone in that struggle. There are four clubs. Now I only know a couple across the country. Which. A really proactive and really I'm going to say pro I, I must say up to date or modern and not you know, showing slides kind of thing. That's another way of doing it. There are regional presentations you go to. But the thing is. You have to understand that. In this process, it still comes down to you. So. I don't know if you're like me, but I often talk to myself. And in that way there's two of me. So I know I'm not alone. And I've met a couple others this week. Do the same thing. You could always bounce things off yourself or your other self or your second self. So you're not alone. There are certain processes you have to keep in mind in that, in that. And one is you've got to have one that is, you see a side of yourself or a second self that is just a wackadoo. Okay. And then there's the other side that is pretty nose to the grindstone kind of self. And then in the middle, you find that ground where you can make a difference. So putting actual

something to this conversation, let's launch a Adobe camera. Open Adobe camera. When you do that, you are taken a net file. Never been a Nikon electronic file. It's the raw file from a Nikon. Are you doing Canon's or Sony's? Whoever's RAR file you're doing, you're going to open it up. And that file represents all the data you captured when you went click with the camera. And computers are all about data. So the more data and the better that data is, you open up and the computer. Life is easier. The photograph is going to be better. So you got to remember that you're going to be always all alone. We are behind that camera and go click. So it's really behooves you to get it as right as possible. Not perfect. That doesn't happen. The camera. That's true of the time. That's what memo books we think you should perfect ain't going to happen most of the time. You just get it right. So then we're going to go and shoot for the subject and finish for the light. So we open up that file. And the very first thing on the top, the list is camera profile. This is really important and most tigers don't. Understand it. Don't know where to find it. Can't relate to it. It really makes you feel like you're all alone because you've got the top of the list. And that's how I look at those Adobe came across like this list. You go through the list from top to bottom. The first one is camera profile. So. I shoot the Z8, the Z nine, the Z 30. I so use a couple of Z6 twos for remotes. Each one of those has unique to itself, even its minor tweaks, a different tone curve. If you put the camera in standard so you have in picture control, you have standard and vivid in landscape monochrome, which is a black and white. You got all of those and those are all tone curves. Same basic idea as the Bell Curve. Back when we shot film for youngsters, film as a thing came in a little cassette, had only 36 exposures. So that tone curve. It's what is taking all that information from the lens that heads the sensor, the sensor that splits up and sends down. It's amazing, miraculous pipelines to actually capture our world that we're seeing electronically and reassembling it. It is assigning all sorts of different, important things from color, saturation, exposure, all that that goes into. What we see our computer monitor. Back with Thea sailors. There was an evolution definitely from the D1. To the DS3 and then smaller changes from the D3 to D6 to that tone curve. So up until about the D4, I played with Vivid Landscape a bunch of them because there was big changes and since basically the D5 I shoot everything in the standard tone curve. Why? Because it gives me the greatest amount of information win. And that's the thing about anything are these caveats. So you're not alone if you do understand that basic. Picture control. Camera profile. Standard tone curve. So I shoot everything. The standard gives me the greatest amount of information. And the next thing you look at when you go down that list in Adobe Camera and develop module after the camera profile, is white balance there because they are directly related to each other in the way that information is collected, sorted and displayed. So the first thing to do is you want to make sure that when you select the profile, you select camera matching, and then you go and click on the one you're shooting. Be it standard or whatever. I have standards, so I don't use the Adobe one. I use the camera matching, which means it's the secret sauce coming from the Nikon that Adobe back engineer. And it works so bloody well because then I'm going to take and shoot that white balance at the point of capture and get it correct and then you have to Zoe around it does it dramatically you have to if you're shooting out of white balance it nails the the number about 95% of time if you're mainly setting in the white balance like I like to shoot at 9000, 10,000, you had to manually put that into adobe camera. And if you do just those two things, you look at how the image first opened and then after those two simple changes. Your world will change. And you're not alone in not understanding this and not utilizing it and taking advantage of it.

There's there and I'm talking about two simple things in Adobe Camera that can really change your photography. And right then you should be going, oh, man, that means there's a whole lot more. And there is. So in that process, ask questions. Ask lots of questions as many questions that come up. Don't say to the press, you ask a question of. Can I ask you another question? Because you haven't asked the first one except for the one that you just said. Can I ask you a question? So that's really kind of lame. And don't it just. Come in, say, hey, I don't understand. Or can you help me with and seek the answers and understand the answers that are coming to you. Might not be the right answer. It's up to you to decide the answer. The information you are receiving is one that you should embrace and incorporate in photography or disregarded. I disregard as much, if probably not more, than the information that just comes to me. That's all part of this. So understand that you're not alone in this. You can do it. We all could do it. Just got to understand that it really still comes down to us and how we want to collect that data. Store that data and sure share that data data being photographs. You folks have a marvelous week. And remember to make every click. Your story.