

Howdy. Howdy, folks. And welcome to Moose Podcast number 367 Old Ways.

How are you folks doing this week? We are cranking in a fall. Lot of places fall. Color has come and gone. I was and I just spent an incredibly great week on the Philmont Scout Ranch, Cimarron, New Mexico. Fall Color hadn't quite hit peak there. Flying back over the Rockies. I saw a bunch of color that was really gorgeous. And then coming back here to Montana and I see a lot of it is on the downhill slide. What ever state you find your fall color? I hope you're out there enjoying it. There's it's just a gorgeous time of year just to be out and nothing else. Looking at the light through the leaves, hopefully bringing that light back in clicks and sharing them with others. Well, lot's been going on this past week and. You guys have been kind of quiet, a couple e-mails, but otherwise, I'm assuming that all the the news with all the eclipse just kept you guys out there. Hey, behind that lens and making those photographs, that's probably a really great thing. But I do want to thank you guys for your support. Had had a gentleman in the airport a week ago come up to me and said, Are you Moose Peterson? And I said, Yeah. He goes, Wow, I see you a lot in your videos, but boy, I hear you all the time. Your podcast. Thanks so much. So regional. I wonder if you need to go by Reg, but r√@gionale thank you for stopping me and the kind words I really grateful. Hey, want to thank my good friends at Bedford Camara. Bedford Stock com home of that moose discount. Yeah, even I moose use that discount. It works really well. Well, they've got a lot going on at Bedford right now. Our fall savings on a whole lot of great gear. And of course, when you have any of those sales or rebates, you still get that 5% for a moose. Yeah. So we check out you see that and they've got photo con coming up what the second through fourth a November which is a great in-person event with some marvelous speakers, great, great deals and people you can sit there and talk to point blank, ask them this, that all the gear is there. You can pick up. You might be lucky. You might see the new nicor, the 135 1.8. A lot of people asking me if I'm going to buy that lens because I mentioned I was and yes, I'm going to it just not going to be this year. No. After that, that Z 604 purchase of my gear budget was kind of yeah. Tapped, but hey, they might even have that new Z 606.3 if you're an old timer, maybe not. You might remember that beautiful 500 F for P.F. lens. Well, our 5.6 friends, well, they took it up a notch, made it 606.3 and almost the same package close focusing on Manchester. It's just a winner lens and and all this good stuff you can find to get at Bedford's just remember when you say to Bedford's two things thanks for sponsoring the Moose podcast and where that moose discount. I want to get into this week's podcast. Old ways now. Yeah, this could go a lot of different directions and I could go for a long time on this one, but that's not going to be the case. Always photographers. And this this came to my mind. I was talking to a youngster a couple of weeks ago. And youngster, as in he was even 30 yet and he already was kind of set in his old ways. And I'm like, Wow, you're kind of young to be set in old ways already. He looked at me, of course, with my gray hair and gray mustache, and I could only imagine what was going through his head, but. To get to the point. Photographers, woodworkers, artists, musicians, people. You know, we get set in our old ways. And boy, there are some times when we can't get out of our own way to make things happen. So how can you get past that? I've mentioned many different ways here on the podcast. Let's go with the extreme and that's spending money. So I have the 805 six AFC lens and I bought it when it first came out, so I paid that luscious \$18,000 prize for it. I've also mentioned many times the basic philosophy in the business of photography, where you want to earn \$5 for every dollar you spend. So did that in this one specific case at 800 earn that 18,000 times five? Oh yeah. A couple

of times over hit. It has always produced and done very well for me. So then I had a couple people ask me quite recently ask, ask me why or ask me if I got rid of or sold that 805 six AFS when I got the Z 604. And the answer is no. And they had this quizzical look. And and the bottom line was, is. They are five six. You know, if my stuff pricewise kind of is taken in the shorts with the the world of Z. But the other thing is there is and this goes back to old ways. The emotional attachment to that piece of gear. There is a lot of images as I. Here in the office looking at prints I have on the wall. Some of them were taken with that 805 six. And those memories come crashing back and and that romanticism we have with our gear. A lot of times keeps us from moving forward. And that's just an old way of, you know, treasuring things that have happened. But there are times where that old gear is getting in the way of you moving forward. Let me give you an example. The. Pick out another piece of Nikon gear, the original 82 400 Zoom. The did not have a motor inside of it is autofocus speed the movement of elements because of that was really slow slow slow And then if you put that on a mirrorless body, the AF is gone completely because there is no motor in the lens and the bodies do not have a motor af motor inside of them. So you now a manual focus and it had no internal zooming, no internal focusing. So that was it's really slow and ran to a photographer who shot at it, loves it, love the results because it was a sharp lens. But he was so fixated on the old ways. That he wasn't going to move forward. Until az9 with a Z, 100 or 400 put in his hands. And then it was like. You can see the lights going on. You can see his eyes getting big behind the camera and the realization that his old ways, his is attachment to that old system was actually a detriment. To his photography. Now moving this step further. This. And I just love photographers. Sometimes the the conversations that come up in this process, because I'm here to tell you, if you are going out to buy a new piece of gear, cold turkey, you are taking a big risk. And I'm not talking about the gear. I'm talking about yourself. I'm talking about you grabbing a piece of gear and just the tactile experience not working for you. Classic is there are some who just absolutely love the size of the Z8. There are others who absolutely love the size of the Z9. Even though they're practically the same camera. As far as application and function, it's just the way the camera fits your hand. That's it's just that simple. How big or small is your hand? How big or how great or well, how much muscle do you have in your hand? So I'm trying to spit out how does it fit on your face? Those basics forget the way that takes a picture, the sensor, the noise, any of that kind of stuff. Just the simple ergonomics of it working with you. Buy a cold turkey, but always is if it's the best, it's got to be for me. And that might not be the case. That simply might not be the case. And then we start after that conversation going and I said, you know, if you're you're moving to mirrorless. And at this point in time, I don't I why would you want to do. I just don't get that at all anymore. But there are some who do. And God bless you. And there are some amazing. Hey, Bedford's got some screaming, screaming deals on used DSLR ads that are brand new that are just screaming deals. So if you're just starting out in photography, that would make sense to me. But if you been doing it for a while. But that came up with the old Shudder Act. You know, I hate that word. Accusations, accusation, accusations. And you go spend an hour in front of the mirror. Accusations, shudder. Accusations. How many time that shutter click. Now, I don't. I never. I'd have to go look at my notes. I know. I figured out a couple of times my D5 before it got put in the collection. Had just shy of 900,000. Something like that clicks in that, you know, people are still hooked on that. And the conversation came up. What about Mirallas? And I looked at him, I go, Yeah, what about it? The Z nine and the Z eight have a sensor shield, which looks like a shutter.

But it's not a shutter. It's a sensor shield. And the other. Naicom is bodies don't have anything. So that one crutch all way of doing stuff is kind of gone away. I mean, the point is, we kind of need to move on. There are certain things like. Hand-Holding. Panning. The relationship of f stop and shutter speed. And of course, my favorite light. Some elements of photography don't change. We might have a different relationship with it, but that doesn't change. But. But there are so many other things that evolve quickly that. The pick on air for second air. Now, boy, I'm telling you, I've seen some people go to the dark side and. Yeah, it just it's it's just not pretty. Then there's other occasions where I well, for example, in aviation photography, when I'm doing static work, there are times where back in the day it would take sometimes 20 minutes, 30 minutes to remove a couple of people in their lawn chair on a flight line from underneath the wing. And now you can do it in 12 seconds with generative fill. So here's the question that's still going to be the end. I want those people gone from the photograph. I don't want to make them go get up and move that just, you know, they're there to enjoy it as well. I don't want to spend that 15, 20 minutes. So, yeah, gender filled 12 seconds. It's gone. I'm not going to stick with my old ways. I'm going to move forward. Another example which you know. Heavenly bodies are photographing the stars. Something I've been doing for a long time. And I stopped for a long time because so many people were using pictures that you got for free from NASA and using sky replacement and stick it in there that I was I was just revolted by the whole idea is I didn't partake. So now I mean I used to I used to I used to do a lot of things. Another, you know, whole thing that old ways. But anyway. I've been going and doing some more heavily body shots again and. So I was doing some last week in Philmont and it's on a very active flight path for a lot of commercial airlines. And when we first started shooting, we had a nice little meteorite story, a meteorite shower that started that was really cool. But then I had a couple of planes and one plane was fairly low, had some nav lights on the right side of frame. And I'm like, Oh, man. And I had the GPS turned on. No, I didn't ask euthanasia to go back. Did not have the GPS turned on. Then I got back with the images. And then this trail was probably old man. A good inch and a half in the photograph. It was a honker. And in the past, I just didn't worry about it, cause I tried. I tried a number of ways of dealing with it, and just. You could always see the foot tracks. But this time I said, Hey, what would I do? And I circled them and went to jail to Phil. And man, it nailed it. I mean, it's just another example of how old ways a lot of times have to give way to new thought, new creativity, new you. And that's really the point. I took it a long ways to get here. But. You as a photographer, if we were just to use a do a really easy, quick way to figure it out. If you looked at how you take photographs today versus October of 2022, you literally just go back one year. Are you the same photographer? I bet if you really looked, you'd find that you'd evolved a lot. There are some things I'm sure are still the same, but in general terms you have evolved a lot. So if you have evolved, shouldn't methodologies and things you do evolve with you? I mean, there are some, like I mentioned, hand-holding and panning those kind of things. Yes. You know, you just keep making those better and better. But there's other things, either gear or techniques, the combination, the way you see things. Should some of those always go by the wayside? Should you not embrace more things? And of course, the scary thing is when you embrace something new, what might happen? Oh, yes, failure. That's okay. That's really okay. That's part of the growing process of a photographer is. Fact that you will more likely have failure. But you'll grow from that. And so I want to encourage you that when things, you know, perhaps maybe are a little boring, perhaps seem to be redundant sometimes perhaps you say, I've got that shot. Maybe

you should. Unknown brace always. And just go for it. Go for that Hail Mary. And perhaps you might just find a new way. And that new way might just make you say, yep. Time to take the old way and put it in the drawer. You guys have a marvelous week. I look forward to conversing with you back and forth. Hopefully see you out there. And remember to make every click your story.