

Howdy. Howdy, folks, and welcome the Moose podcast, number 369

A versus B or analysis paralysis.

How are you folks doing this incredibly fine week. I really am grateful for you to stop by and give the old Moose podcasts a listen. Our members slowly keep increasing, which I'm grateful for. You know, it's what all the people say about podcasts. I really am grateful for you folks stopping by even more. All you that reach out. Thank you so much. I appreciate the kind words. I'm here not going anywhere and I'll keep on sharing my trivia as long as some people out there who want to listen. Again. This episode is being recorded by Adobe podcast, a beta. The transcript will be there on the blog post for the podcast. Coming up. Lots to welcome. My mind's going already. Which way? So I'm just back from Yellowstone. The park roads are all closed except for the one going to Cook City. November one, you might have heard about the storms, quote unquote, storms that came in to Montana. And people are saying, you know, two feet of snow and blah, blah, blah. Well, there was and two feet of snow, but there was enough snow to make driving conditions really hazardous. So the four we were in the park and the day the snows hit, the roads got closed not because of the road conditions, but because of people driving on those roads and the accidents. And as you can imagine, when you only have a two lane road and there's a car or bus flipped or what have you with the ice and stuff, well, yeah, things shut down and there's no way of getting around. So it was a that was a bummer because it was just we got saw, saw some great stuff. I keep posting pictures from it. But my point is, and it shocked me, they had to put out, you know, these emails to people telling them. How not to drive on icy roads like don't use cruise control and don't stop on an upward grade. I mean, just some basic things. So the bottom line is, hey, winter is here, folks. I know we want to go out there and shoot. Let's be careful, though. Let's be careful. Okay? Hey. I'm going to be in Philly. On the 18th 19th at the photo show. Unique and I would love to have you guys drop by our be there talking cameras talking bird photography my great passion love to have you there. It's free. So. Hey. What? Could you ask for more? And. And. The Eagles are playing. I mean, it's a twofer. You come see me in the in the morning to watch the Eagles in the afternoon. It's like Grand Slam. So look forward to seeing you there. One thing, my good friend of Bedford's Camara Bedford Scott, for sponsoring and supporting the Moose Podcast. Today is a big day for more. Bedford is shipping out to me today my new Z 600 F4. I can't wait to get it. It's in route. It's I don't know how they do it, but Bedford does. They got the lens out to it. Myself and another good friend. And. This guy is his rock. You know, they've got the gear, they've got the prices, they've got the knowledge and they've got the service. That is just exponentially amazing. And of course, you get the most discount when you go there after you check out. So Bedford's camera Bedford's akam, these guys. Hey, thanks for making that Christmas in October for me. Yeah, baby. Let's get right into this week's episode A versus B or analysis paralysis. Well. It is, I guess. I don't know the season. I've had this from my point of view, way too many emails, phone calls, you know, hey, I want to buy this, but I want to know about this, this or that. And I'm always like, Well, if you want to buy this. What am I missing? What do you need? The other ones in? And one person and I hadn't heard the phrase before. I liked it. Said he had analysis paralysis. And I was like, Man, do you ever. So when it comes to buying new gear and we've we've talked about this quite a bit on the podcast and I have the feeling that we'll be talking about it more in the future. What is the best for you? That's really the most important part of this process. What is the most and important element in finding the best for you? I've mentioned it before and it's something that I know I still a hole to myself and it doesn't

seem to stick to others, but I'm still going to share it because I'm here to tell you it works for me. When I first started this whole photography thing way back when I was in high school. My oldest brother is a pretty smart guy. And he said, by the best you can afford, period, just, you know, buy the best you can afford. And I and at the time it was cool. Vivitar, you know, here I come. Which who. Yeah. Anyway, that was the best I could afford. At the time. I was on a monotone. I couldn't afford a real car lenses, especially the one I wanted. It so got vivitar and I found out that I could do better. But literally at the time in high school, that's what I could afford. Fast forward the clock. What do I do today? It's actually the same thing. So today, my my my 600 F for Z comes out. Now people are going to say, well, I thought you already had one. What I did is what I always preach people should do. And I got a loan from Nikon amps. If you're a amps member, you have that ability to get that free loner. I'm not going to, you know, \$16,000. You know, the rule of thumb is real simple. For every dollar you spend, you got to make five. So if I'm going to put down \$16,000, I want to make sure that it's a tool that solves the problems that I'm facing, or a simple two terms buying the best I can afford. Now, what issues or problems did I have those trying to solve because I have the 856 AFS, I'm not getting rid of it, I have it. And that when I bought that lens over a decade ago, that was \$18,000. Well, two major things going on. One, I really don't want to grasp hold of. But is it is true. I am getting older. And to in that process, I just want to work smarter, not harder. So that 805 six, it's a heavy lens that physically is heavy and I just don't want to carry the weight anymore. The other thing is it's focusing it's a minimal focusing distance is five feet further than the Z 600 F4. Five feet. Five feet is a huge, huge difference for photographing birds and getting image size. So the 600 for. There are times I can get so close with that that I don't need to even engage the internal. 1.4. Tell her you know that as they call the 600 TSI TSI four tell converter you know that I got I got so used to that with the 102 400 which I don't have any more. And then I got the loaner 400 Z 402.8 with its TSI built intel converter. They use four bears. I mean, I really like that. But being able to focus five feet closer, that's huge. So those are the problems I want to deal with. I wanted to get closer physically with the long lens and I want to be able to go back to hand-holding. Yeah, I can handle the 805 six AFS, but boy, after about 1520 minutes, my arm is ready to fall off. I just. That's not the case. The 600. Well, what does that have to do with this podcast? Well. Like I said, it must be the season. I've gotten so many. People reaching out. A versus B. Classic example of late has been the two things. One. The Z 72 won 82.8 versus the Z 72 202.8. The other one that keeps coming up is the 182 600 versus the Z 100 or 400. And I mean, it's and people are seriously spending way too much time looking at videos. And not saying, Hey, these images suck. So what do you really know about the lens and B, not looking at the practicalities of what you're actually looking at? So what do I mean by that? Well, to start off with Roth, about the 7180 2.8. Versus the 7200 2.8. Now, there's a couple really quick things. If you're doing the analysis paralysis thing, you're going to notice one is price, one is physical weight. Why would you? No one be better than the other? Well, let's just think it for a second. What is the biggest difference? Well, between these two lenses, the first thing you're going to notice is the 71. 80 does not have internal zooming. In other words, when you zoom from 70 to 180, the lens expands and contracts. If you have the 70 to 200 as you zoom, the lens does not expand or contract. If you're working a scenario, let's say, for example, where you are in a closed space and you can't afford the loans to expand or contract because you are limited by space, the 71 eight is not the tool. If you do not have that construction, then the 7180 is the tool.

Does that make sense? I mean, it doesn't take analysis paralysis to figure out, you know, people go well it costs LA soul to subdue one early must not be as good a lens I know the glass is great is a really. I shot with it two weeks ago really sharp lens. It's just that you don't. No one invested in manufactured internal zooming, so you're not having to pay the higher price for that feature because it's not there. There's nothing about the speed, you know, inferiority of the elements. It's just that that one simple thing isn't part of the construction that saves money. That means it lends be lower price. So it's not a lot of analysis prowess there if you just. And this is going to sound bad because you're listening to me via the Web. But just turn off the damn web. I mean, all these backseat drivers. And if you look at their pictures, they suck. How can someone really give you a valuable, you know, information about a lens when their pictures suck? I mean, unless this kid don't take this wrong. But if your pictures suck and you can relate to those sucky lenses, then maybe you should look at and listen to and believe those reviews. But I don't think that's the case. I think. I don't think your pictures suck. And how do you know I look okay. I'm out there watching. I'm seeing what's going on and I talk to folks. Maybe you should aspire to something better. Which comes back to my brother's advice. Buy the best you can afford and the best it has to do with pushing yourself and photography. Let's talk about that other combination, though. One, the the yeah. 182 600 which I have not even seen yet, I haven't shot with it versus the Z 100 or 400 which I have seen in which I shot. I really love the Z. 100 to 400. No, it doesn't go to 600. Why would one get the bigger lens? The 600 millimeter versus the four millimeter. Why get the one a 600 over the. 101. Perhaps you think you need that 600 reach, but if you put at 1.4 and the tail converters for the Z, you can't tell, are there. They're just spectacular pieces of instruments and glass. You can put that on the 100 or 400 and you're going to have the same basically working f stop as the 180 to 600 and you're going to be at 560, but you're going to have a smaller package that does not expand and contract the same way So. It's not that much a different comparison between the first two zooms. So you don't have to do analysis paralysis. You know, you don't. It's not A versus B either, which is so important. People set up this kind of, you know, almost war mentality. It's A versus B, who's going to win, you know, kind of thing where? You're talking about yourself and your photography. My goodness. Gosh. I mean, what is the best now? The one problem that we all face and I am right there with the rest of you, is the fact that. How do you know? Until you actually. Have it and use it in real world scenarios. So if you thought I was going to tell you about this piece of material or this testing device or this methodology, yet I don't do that. It's not relative to what I do. I don't shoot targets with camera gear for a living. I shoot critters and landscapes and aviation. How do you get that real world knowledge that you are buying what you need or what works for you? I'm here to tell you you got to rent. One guy is like, Well, where do I rent sake? Use Google. You live in a town. Google that town. If it doesn't work. Expand it. Most of the rental houses have really just top notch shipping and return so you can rent for the period you need. And here's the thing that is really critical and renting, you've got to rent it more than one day. Seriously. You have to rent it implanted. And keep in mind that you're talking about spending some serious money on that next piece of gear. You want a real true world world testing. So rent it so you get it in the middle of the week so you can be at home, you can feel it. You can play with it and get used to it. And then. Have it so you can shoot one week in two days minimum, and in the perfect world you want two weekends and go out and push that and do nothing but nothing but shoot with that piece of gear, be that body or lens, shoot with it and shoot with it and shoot with it.

And then look at the photographs. Don't. One of the biggest, I think, mistakes most photographers do is they make they get in a rush. That lens will be available when you want it. The body is there when you need it. Think it through. Look at what you're doing. Take notes. Yeah. If you're looking at bodies, you can do. Use my settings on the website. Quickly. Find the settings. Get you up and going. At least for that body test for the lens shoot every week. And imagine the problem. You. You know, you. You want that thing that. Be it for macro work or for landscape work or. Or portrait work. And then do some 180 from that. So for example, if you're looking at the 130 518 because I saw him play, I may be save my pennies up again for that, you know for that piece of gear. Yeah. Shoot. Okay. The portraits. But what else do you do? I'm a pointer initially towards aircraft. That's what I want it for. Think outside the box. Make the list. Don't get stuck in analysis paralysis. Think about your photography. What did you want to take a picture of? What was the final result to look like? And will that lens do it for you? It's. It's not simple, but it's not complicated. It is what you make of it. So take a deep breath. Remember, it's not a, A versus B, it's not some two city jig war. You try and figure out the victor in. Don't get stuck in analysis paralysis. Looking at a bunch of numbers which and honestly most people don't relate to any way. Just fantasize about the photograph that you want to take and will that piece of gear bring that fantasy to life? You folks have a great week out there. And remember to make every click your story.