

Howdy. Howdy folks. And welcome to Moves podcast number 374

Questions 2023

How are you folks doing? I hope you're out there staying warm. Well, according to the weather man, which are about your neck of the woods, but it seems to be less and less accurate. You folks are kind of warm and us up here in the northwest a bit cold. Yeah, it. It got down to eight degrees last week here at the ranch. That's brr. And I wasn't ready for it. But hey, I am now. So I hope you're out there enjoying what is left of our fall color. Personally, I'm down in Texas, down a cattle lake. It's gorgeous, gorgeous, gorgeous. And having a marvelous time just floating about. This episode of the Booze podcast is being recorded again on the Adobe Podcast Beta Program. The transcript is located on the podcast blog page on the website that's moose Peterson dot com. For you newbies and I say that because I want to thank there's been an influx of new listeners and as things go some of the the old timers have moved on to other things. Some of you, though, are still stuck around and I'm grateful. I know that because of the questions that have been coming in, especially in this last week. So I want to say hello to you new folks and say thank you for your you all folks for sponsoring and supporting the Moose podcast. Speaking of which, my good friends of Bedford Camara, Bedford WSJ.com are the main sponsor for the Moose podcast. And those folks. My relationship with them goes way deeper than just the Moose podcast. That's its the home of the Moose discount. When you check out, you're going to see a 5% return on your your order. It's pretty amazing. Free shipping. It's besides the money, you have this incredible, valuable, deep database of knowledge these folks have for all cameras, all brands, all lenses, all accessories at all their stores. You have this huge inventory. Amazing service. I bless them for getting my Z six turned out for TK. To me I was just another another. You know, now I'm saving my pennies for my next next acquisition. But Bedford's camera, you know, they've got photo con coming up here in, what, a week, I guess. I'm not awake enough to do my bath at the moment for some reason anyway. Yeah. Within the week where they're going to have all these life speakers, they have all these manufacturers, they have killer deals. And you get to add on to those killer deals. Deals if you say the old moose discount. So pet for his camera. I mean, these guys are rocking it. Make sure you check them out and tell them thanks for sponsoring the Moose podcast. Well, let me get into this week's episode and I have four questions. I think the four questions are going to really well. They might kick my butt a little bit. So I pick four that are challenging. I'm going to start off with one which boy it's really it's it's it's a come one. Those questions come from you folks and especially this last week, you guys have been really pouring in questions. So this first one is from Dan. And he simply says, White balance is in my butt. Help with more exclamation points than I could count. So, Dan, help. Okay, so. Where do I start? Because it's a little bit hard to start doing something on white balance, which is very visual on a podcast, but we are going to do it anyway. So we're going to start off with the first and most basic part. So white balance, it's really about, you know, burning something in a black body and then that temperature and that's the heart of it, which means absolutely nothing to a digital photographer. So we're going to go right past that. It's based on the Kelvin scale. Again, something that unless you actually go into your camera and on the Z8 or Z nine, the Kelvin scale, you'll see it just a big K in the white balance menu. And then you can actually set a particular number. That number is a Kelvin number. But again, if it's kicking your butt, that doesn't help you. Now, you know, some of this I hate to tell you, it's just kind of like your multiplication tables are. You just got to memorize it. It's just for especially in the start, there's no logic to it. All right. So all

those little icons, you have a house with a shadow on the side of it. You have a sun, you have a cloud. Those particular icons have an actual Kelvin number or temperature associated with them. So the cloud, which is commonly called cloudy, is 6000 help the house with the shade of the shadow on the side of it. That's 7000 Kelvin. So those are very specific numbers. Then you have what people say is a WB and that's you know, alpha whiskey bravo. That stands for Auto White Balance. Now, auto white balance is what most people use most of time, working on the philosophy, which is really widespread, that you can fix it. And if you shoot raw later on and brought about fix it. Mode is not how you grow as a photographer. It's not how you you get the best quality of your camera. It is how you follow most of the herd on the web. So with that said, I start off with Dan. This is this how I. Tell people to start the white balance. Process. And as I warn more, most people, you're going to be going down the rabbit hole, doing and following my advice and learning and getting the white balance correct in the camera. That's for all simple shoot all white balance all the time. And as you see, red in the sky and then set the camera to cloudy. No. Just because it's cloudy, you don't set the camera to cloudy. It has to do with that white balance. So sometimes that cloudy can be a really beautiful, saturated light. Sometimes that cloudy can be a real nasty gray gray like we had last week in Montana. Gray. I mean, it was like the sun never came out until 9 a.m. really. GRAY Okay. And and there's there's rain clouds, snow clouds. And each one of them, just because you see clouds does mean 6000 Kelvin is going to be the answer. But as general spot, our starting point is just to get you thinking about that. The light is falling on the scene and how you want to tell that story. Now when it comes to auto white balance, for myself personally, I have, you know, shooting the Nikon. We have a0, a1, a2. And the majority of the time I will be in a one, and this time they'll go to a two. And then after that, I'm going to be moving in. And if you as you go through some of the images there on the website, Broadcom, you'll see that often. I'll talk about cranking it up to 10,000. Well, 10,000, of course, is the when the most people will see is the the the blood red kind of sunrise or sunset moment. But actually that that the twilight period, it's actually kind of blue light. Because what we've got going here is, is a very sophisticated computer, affectionally, known as our camera. And it has a sensor and it's got to be components, which is reading that information. And probably for 85% of the time, it's going to nail white balance. The problem is we tend to shoot in that other 15% of the time a lot of the time. So that's why getting around the camera makes a difference. Now, I should say making it getting as right as we can in the camera and make sure everybody our stance is right as we can. So when I crank it up to 10,000 at that twilight hours, I'm actually dealing with the blue light, at which point in time the camera is doing this magenta, green kind of magic that's coming off the sensor to actually get the white balance. But. The challenge is and this is really important that remembering that in this photographic process, no matter what we're trying to do, white balance, sharpness, exposure, all of that, that we're collecting data, right? Because we're doing all this stuff digitally. It's not analog, it's digital. And all this applied to analog film was, you know, go back few podcasts. Getting white balance in film was even more of a pain, but. The collection of that data. It's our camera that has the ability to collect the most data because it's seen the scene. The computer can only work with what data the camera captured. And the cameras will capture as much data as we, the data collectors, also known as photographers. Put into that camera. And white balance is an important part of that overall formula that says, this is my experience I want to share with you. And you will find that you actually will click and capture more highlight and shadow detail. Yes, more

highlight and shadow detail. When you get the white balance correct in the camera as close as you can than just a lot of shooting all a white balance all the time and fixing it in post. So damn. Like I said, it is a rabbit hole and poof. That's a start. So please feel free to keep emailing as you dove more into white balance. I'll be glad to help as much as I can. All right. So, Jason, he asks. Well, he states. He goes, I've seen your ears, Zee. 404 or five video and you're f mount 505.6 video and Nikon has now the Z 606.3 I shoot with the Z seven to and az8. Which telephoto lens should I buy? Well, Jason, that's a great question. And you are not alone. I had. I had basically 17 people. Counting on my hash marks here. 17 people who ask the same basic question and it's a great question as incredibly valid. Now start off bit. I, I have not seen our shot with the Z 606.3 and the same is true for the 182 600 Z lens. I've not seen that or shot with that either. There's actually a whole lot of options and can. Then last week came out with their 200 to 800 zoom. So there's a ton of options. Start off with first is just repeat what my brother taught me, which you know is always worked by the best you can afford. That's the first I'd start with next. Looking at just the three lenses, Jason, that you you mentioned, they are all three have different price points. Different minimum focusing distances, which is where I always put it as Michael Foxtrot Delta. And they all have. Different maximum apertures. So in this process. The Z 445 is going to be the smallest and lightest of the three, which, if you have not great hand-holding technique, if you're getting older, you need to balance out that that rig. If you're walking or a distance, that could be the most attractive of those three. If you're looking at price the RF Mount 556, I did a quick eBay look and their price is 25% of what they were new. I saw a couple I don't know what shape they were for \$700. So and it's a great lens. I mean, it's a great lens. And if you put it on a on a Z body, of course, you just need the after Z adapter in a way you go, which I have done a couple of years back photographing snail kites and it worked beautifully. So that's an option. Now the Z 606 three, you have 200 millimeters greater length and a little bit closer focusing distance than the Z four or four or five. But you're only paying twice as much for that lens. So, Jason, if you're hoping I was going to say buy this one lens without knowing you, your abilities and most importantly, your way of telling stories. I can't just, you know, say boom by this particular lens. And you're right. The person you mentioned, I know that person. And I said and since I know that person. I know how they they go out shooting. I could, you know, give them my \$0.02 worth of advice on what lands to buy. I agree. Correct, Jason. It's not doesn't hold true for our relationship. So those three lenses you mentioned are all top shelf lenses. You just have to go through and figure out which works best for your storytelling. I will give you the same advice I give everybody that I follow myself. Rent before you buy. Rent before you buy. I mean, it just it's just easier. There's nothing worse than buying a loans that you just don't like. I know somebody who just bought a telephoto lens and they took it to their first air show and they were miserable. There's a whole lot more lens and they could deal with it. It was just it didn't work for them. So now they have even though it's brand new, they have a paperweight because soon as the buying said, I don't like it no matter what it is, camera gear, whatever, we tend not to want to use it. So rent before you buy. All right. I got another question from Greg who. Says, I just bought the Z 402 Etsy lens. Should I sell my 800 Z 6.3 lens? Well, this is probably the easiest question I had, but I wanted to put it out there because it's just a general philosophy. So if, for example, let's just say, Greg, you had the Z 404 or five, the Z 100 or 400, the Z 400 to 8 SEAL. And you got all three of those four hundreds. And just because we can we'll add in there the one eight 600 Z lands, which has four Mm.

Incorporated in its focal length. Then there might be an interesting discussion which 400 right. You should sell because they're all the same focal lengths. But you have the 863, which is a beautiful lens. It's a gorgeous lens. And here's and cut right to the chase. This is my own basic philosophy. Once I own it, it's paid for. It's a whole lot easier to sell it than to buy it again. In other words, that, you know, I own it. And there's times in the past where I've sold something and then months later. I needed it, so I had to buy it again. So now I'm paying twice for something that I already own and paid for. So my advice is not to sell the Z 863 and count your blessings. You have that beautiful Z 400 to Etsy. That's a it's a killer lens. I had it for a month up in Alaska. Photographing the Kodiak Browns is a spectacular lens. All right, I'm leaving what I think is the biggest question for the last year. It's from Tom. And Tom says, I'm going to paraphrase a little bit because it's kind of a long e-mail, Tom. Generative fill a i. I read that some people think it's the most evil thing that's ever come along for us photographers. I read some other photographers that say that if we don't get on the generative fill a i. Bandwagon. We're going to be left in the dust and our photography will suck. They really say suck. Tom. Well, Tom. First of all, though, I don't know of anyone who's told you this. I hope you sit down. The Web is not really the best place for really valid information. Just let you know. Okay? It's not now. But that said, we've been using generative fill for a long time. You might not have been aware of it, but it's been part of Photoshop and I think Adobe's been the most responsible and most creative introducer and a player of a high technology and generative field of everybody. It's a pleasure to work with them. And so here's the thing. I can only just give you an example and for you to think about. So personally in my career for photography. Yeah, Photoshop does come into play for landscape and aviation. Yeah, I use it. I used to do a lot of things, so I'm talking about aviation and I'm not talking about the basic static photograph. I'm going to go to any air show. I might get the sunrise pass. I will go out and photograph those statics in the morning and. Well, because the public and photographers tend to be a pain in the ass. They the planes have broke barriers around them, so you can't get close. So that's a whole nother thing. So if you take this, you get this gorgeous shot and I'm gonna think of one that's in my Kilby class is a p 47, a Razorback. And if you've got this gorgeous, you know, shot sunrise, you get this, you know, rope chain berry around it. You take this picture, you've got this gorgeous plane, but there's this visual barrier between the viewer and that plane that says Don't enter. So I always removed them and use them, removed them doing different tools, you know, from clone to healing to the patch. And it would take sometimes 20, 30 minutes there on the walk them. And I'm slowly getting rid of all that stuff and make it so you can't see my foot tracks. And and now I can lasso the stuff. Her generative fill. And in 12 seconds, it's gone. So. Yeah to me it's it saves me a boatload of time. Had did a fly in a few weeks ago had two people in their chairs comfortably sitting in front of this beautiful aircraft at sunset. Or maybe it was sunrise. Anyway, I didn't want to disturb their morning to make them get up and move, so I just took a picture as if they weren't there. I came back and just lassoed them and had to two different ones. So it took 24 seconds. Oh, my gosh. To make them disappear now. That's one application of of AI under Phil. And there there is the the people who are on the flip side doing complete art. I've seen some really cool stuff with janitor Phil. Then I've seen others who are. Just to be generous, being very lazy photographers. And not pushing themselves when they're out there behind the camera. So they're using Generative Fill to make up for it in post. Everybody has to decide whether it's going to work for themselves. TOM And I don't think it's you know, it's not the greatest thing has ever come down the

photographic pipeline. I don't think it's the most evil thing. It's just keep using my my favorite person's quote Julianne cast. And it's up to each one of us to use the dark side or the light side of Photoshop as we tell our story. But yeah, Tom, I think that if you push yourself to be at the best of the camera and get it as right as you can, and then use General FIL as the same attitude as you do behind the camera, you'll turn out just fine. Your photography will be great and you'll keep moving forward. That's really what it's all about. Well, thanks, folks, for listening to this rather long podcast. I'm grateful. Have a tremendously great week and remember to make every click your