

Howdy. Howdy, folks. And welcome to Moos podcast number 381

The Thought Process Lens Selection.

I know you guys are doing well. I heard from a lot of you, and I'm very grateful for all the kind words. I'm also very grateful that you tune in to the last podcast. So many of you wanted to know if I was going to do one about land selection, and it's one of a number that I'm going to do on this series about the thought process. So I appreciate hearing from you and knowing that it's something that's on your mind. And of course, I'm really grateful for your kind words. So thank you ever so much. Well, I think my good friends at Bedford camera Bedford dot com. Yes, they are the source of innovative new gear. I mentioned in the on the website this past week the hi hat and couple of you said you never had heard of it you'd seen it and yeah it is one of those incredible tools that those in the know just can't live without. And Bedford's, hey, they're the place where you can find such tools. They've got experts there that can help you with all sorts of good stuff, as well as they got the inventory and the pricing and of course home of the most discount. So Bedford camera Bedford's dot com. Thank you folks for sponsoring and continuing sponsoring Moore as well as the podcast and all the rest of us on our photographic endeavors. Well, we get right into this week's podcast. Oh, wait, before I forget. Yes, the. I'm looking at my notes. That's rare. I don't usually look at my notes. What good are notes? You don't look at them. I wonder that sometimes. Anyway, the podcast is once again being done with the Apple Podcast Beta and the transcript will be located on the blog post for the podcast on the website Moose Peterson dot com. Yeah, I don't know if you noticed, but at the very, very bottom, almost the bottom, you will see a grid of nine images. That is the home to basically the images that I taken when I'm on an adventure with folks. So you can see what we're doing. I've updated continually. There are literally thousands of images there. So if you have time, you need inspiration, looking for ideas. That's there for you, too. Okay. Now I'll get into this week's episode because I now caught up with my notes. Outline, script. No, I don't have a script. Oh, Lordy, no. Everything I'm that organized. All right. The thought process. Lens selection. Now in the past, I have kind of giving you my basic kind of what lens am I going to grab when I'm in the vehicle and I see something and I want to go shoot? So just to cover that, because there are always new folks coming to the podcast, even though they say podcasts are dying again. So when I step out of the vehicle, whatever is my truck, snow, coach, plane, whatever it is, if I move my head and my eyes up and down all around. So moving my head and my eyes. Tiptple again getting go to the 14 to 24. If I don't move my head, but I move my eyes around, I'll probably grab the 24 to 70. If I do stare out, then I'm going to select, at the very least, stretch 200, 400 or 600. With that said, those folks who have gone with me shooting specialty sharing, they can tell you that. There are many times. Probably more often than not that when I get out and I'm not sure off the bat what lens to grab. I'll go through that general scenario I just mentioned, and then I will start the lens and often go back and change, you know, why is that? Well, part of it is for sure our peripheral vision. Now, that peripheral vision, which is almost 120 degrees horizontal and almost 90 vertical, according to the FAA. Our peripheral vision is is just is just. Not made for a camera. And that's okay. You have to understand how to, you know, deal with it. That's why we're doing a podcast on the thought process, lens selection. Now. I just gave you my basic formula. When do I not go with the formula? There are very certain times when I will break from that. For example, I'm doing air to air. I'm on a photo mission. I'm going to grab this 7200. And with the mirror system. For a while I was attaching the 1.4 X and I the last two photo omissions. I have not. I've been happier even though I don't

have that extra f 32 that I obtained when I put on that 1.4 x. It's been just a little bit too much lens when I do too much at the 7200. So photo mission booms over 200 on the z9. Done deal. If I'm going after birds. Going after birds. I'm going to grab the Z 600 F for TV. Now I take stands for Tel Converter and it means there's an internal 1.4 and when it's engaged it makes that 604 into eight 45.6. And I have to tell you, I'll be really honest. I don't know how I ever lived without a lens. The physically attaching a tug of murder. You know, when it comes to being kind of stealthy, when a critter's looking at you, you know, when you have to lock things down and and push a lever and rotate a body and all that, you're not having to do that. And just flipping a lever which, you know, you can't even nothing could tell you're doing that. Big, big, big benefit. Now with that said, if I know that the physical distance between myself my subject. I'm going to hide. I'm on a boat. There's a ravine. A life threatening, but yet never happens. Any of those scenarios? I'm probably going to put the external 1.4 Helgenberger on that. The 640. So then I actually end up with 680 millimeters. Now that very narrow angle of view that that brings. And we need to make sure you understand what I'm talking about when I add, tell converters or subtract or go wider. Mine. Tire focus. Sorry, bad pun, but not intentional. Is not on the image size. Not even size. If you. Go back a couple days on my Instagram, you'll see one of my favorite photographs I've taken in a long time. It's of a black cap chicken, and I absolutely love those guys. You follow the website. You know, I've blogged about them here the at the homestead and I absolutely just love those guys. And when I could take something real tiny because chickadees are really small and have them really small in the frame, yet smack you, the viewer, right between the eyes with them. That is my favorite kind of critter photography. And you see I think a great example of it there on my Instagram account. So when I talk about adding tail converters to already a long lens, it's all about that angle of you and totally, totally narrowing it down to, you know, it's less than one degree when I have the 600 TSI with its internal 1.4 engaged with an external 1.4 and, you know, engage the narrow angle view as less than one degree. And then it allows me to move left or right, up or down, just an inch, just an inch and totally change the background. And that's the real point I want to get to. And it comes to the thought process, lens selection. And it's it's really I'm I'm really at a challenge to explain it to you verbally. Because you don't have visuals. And I think even people who shoot right next to me. They probably think I got answer my pants more than the fact that I'm really, really, really trying to just fine tune that background to the nth degree because I'm setting the stage for our star stage is my word for background star is the word for my word for a subject. But setting that stage for my star is really critical. Because that's how you tell your story and that's what lenses are all about. That's what lens selection is, why it's so important, and why it can be so frustrating. We're visual storytelling. And in that process we have to be like a writing editor and we have to throw out words that. Cloud, the point that are flowery, that don't, you know, hone our attention right down to the subject in the story we want to tell about them. That's you could think in real, honest terms at that lens is that, you know, editorial writing editor and you want to take that lens and you want to use it literally to focus in on that subject. And then bring in just enough of the world around it to tell a story. And that's part of the dance, which I haven't talked about for quite a while. And that dance is including all the elements in the frame that you want, while excluding all of those that you don't want. The elements that. Set the stage and tell a story. Those are the ones you want and the ones that distract from that you need to exclude. And your lens selection is a big part of that because first and foremost, you have the ability to go left

or right, up or down, no matter what the focus. And you can change in sometimes incredibly massive ways, that background. At the same time as you do this, depending on the lens you select in that lens selection process, determine how much depth of focus you're going to have. If I go back to that photograph of the black capped chickadee, in that particular scenario, I had the 600 F four TSI with the internal 1.4 engaged with az2x2 ver on there. The quality this combo produces is still, to me, staggering. Got to remember, I'm kind of an old fart. I have a lot gray hair for a reason, and I remember the old days where I uses at301. I go, Wow, why don't I use that tissue? 301. Not really as sharp as I want. Now, it's real easy to blend tail converters for sharpness issues because when you get to a longer and longer focal length, your movement becomes more and more magnified and images become less and less sharp. I am not bragging, but I don't have that issue. I practice nearly every day with that long lens on tripod, but that very narrow angle of view. One of the sidekicks is the fact that it has a very narrow depth of focus in that plane, of focus. You know, it allows you to just snap that sucker. That subject, that star beautifully. And the background starts to get soft. And that ability to keep in mind that the going back to that black cap chickadee photograph amusing a number of things to really, truly manipulate your vision and the storytelling. One is the mind's eye goes a light in bright first goes a sharpness second. So you've got those two things you can't help but see that chickadee. I'm smack you right between the eyes with that. Then I had an eye and it was really diligent about. Moving that lens. So I had just enough brows in the right side of the frame. So you got some of that? What was that plant? Oh, Lordy. I suck at plant names. I'm sorry. Alder. Who's an alder? Anyway, those purple maroon ish leaf seed pods on it dangling there. That real soft color. Then you had the snow. And I used I so in this in this particular instance to actually have a slower shutter speed. So the snow was a little bit more to find. And all that went into the lens selection to make the photograph. And that's really probably the part that really makes folks kind of stumble for a second. Photography is it? I say complicated because I don't think it's complicated. You know, if I can do it, you folks can do it. Complicated as putting five inch cherry molding around bull nose drywall that wasn't put up correctly and getting the angles right. That's complicated. That's a lot of math is photography. It's really you got to follow your heart. And that's probably the one thing about lens selection that kind of stumbles, folks. You're telling a story. What lens did you apply? Your kick? Expresses that story. The fullest. To the point where you go out and reach other folks heartstrings and there is no focal link that is associated with pulling heartstrings. There is no one focal length that's associated to telling a story. And the lenses that I mention. Whether you own them or not. Doesn't mean you will come back with the same photographs at the same time, in the same way. And that is a big part and beauty of photography. I don't think you need to get the 640 C, you can get the Z 606.3. It's less than half the price is a third of the price. I think I don't really care about prices, but. You're on a tripod. If you worry about shutter speed, you just raise your ISO. Everybody just raises ISO anymore, despite what I might do, image quality and you just shoot because you're having fun and that's a whole thing. And that's probably the most important part of lens selection. Can't emphasize this enough. It's all about having fun. It is all about having fun. There are times this is going to sound weird, but a lot of what I've already said are weird. 381 times in his podcast. So what's the difference? There are times I will grab a lens streak because that's the lens I want to shoot with. I At that moment it seems sexy to me. At that moment feels good by hand. And with that, I'll zoom with my feet. I'll use some other parlor tricks, like depth of focus or changing

my angle, a view or changing direction of light. And I'll make that lens work just because I want to shoot that lens. And that has to do with the fun factor and when you are embracing fun. When you're embracing, fine. The thought process really gets simpler. Land selection gets clearer. Photographs become more distinct. You folks have a marvelous week. Thanks so much for dropping by. And remember to make every click your story.