

Howdy. Howdy, folks. And welcome to Moos podcast number 382. The thought process. Camera settings. Can you believe the first month has gone flying by that quickly? I know I can't. Holy moly. I gees life. Wow. Hopefully I'm taking lots of pictures and you are to that record all our memories. That's what this whole photography thing is all about. And I really appreciate you taking some of your time to stop by to the podcast. I also really appreciate your kind words. You send out the questions you you you bring to the table. And of course, you are continuing support, not only myself, but my good friends at Bedford Camera Bedford's dot com. Hey, you guys have been very busy, and a number of you have made a real point because I've heard about it. Thanking Bedford's for sponsoring the Muse podcast. I am very grateful for that, and so are they. Because, you know, these folks, they work really hard. It is quote unquote a quiet time of the year, which, you know, I'm trying do change. Keep them busy. Keep them honest. You know, I don't know about you, but photographers would have idle hands. They get into mischief. So those folks at Bedford, they are photographers. They are they are really have some great expertize in all things photography. They have the inventory to help you with your questions and your problems. They have the prices, they have the service and they have the moose discount. You see me at checkout? So my good friends at Bedford dot com thank you so much for sponsoring the Moose podcast and thank all of you very kind and I think just marvelous listeners for sponsoring both of us. So I get right into this week's episode. Oh, yeah. Before I do a gag. I'm slipping. I keep forgetting to look at my notes slash outline. Once again, this is being recorded by the Adobe Podcast Beta and the transcript will be there on the blog post for the podcast, which you can also find in the archive all on the website Mus Peterson dot com. Okay. Now I'm going to get back into this episode, the thought process, camera settings. Had a lot of folks this week asking if I was going to be talking about this. And yeah, it is. This is probably going to be the last in the series of the thought process because it kind of wraps it up. When it comes to camera settings. And I have talked about these many times over the years, decades and for myself. I'm not going to say there. Cut and dry or boilerplate. But for my particular style photography and raved about that just opens up a whole Pandora's box. But for my style of photography, I've kind of got them set in place and they've worked for me. And that is that's the challenge. That's where I want you to get in. Your photography is find the settings that work for you, that allow you and your photography to grow. Now. Part of this process for camera settings. Really has to come down to. Two things craftsmanship. And how much pain you are willing to endure. Neither one of those are really enticing. Neither one of those make you go, Oh, yes, me, me, me. Sign me up. But. Before I get further into this yet understand that both of those things craftsmanship. Pain you're going to endure are kind of. Not kind of really part of of my kit, part of the bag of confidence. So what does that mean? Well, let me start with one that is that comes in all the time. I also. To erase ISIL. The answer is yes. With a caveat. Really? Reluctantly, as as minimal as I possibly can. And then the answer to why goes back to the first part, that craftsmanship. And it's really hard to understand. And I understand that all too well. But I start off with as a 80 over 64 Kodachrome, we rated 80. So when I'm shooting it, ISO 100. In my mind, I'm kind of already raise the ISO. And I've mentioned this many times before when it gets. The point where the shutter speed is. Too slow for whatever is happening. And we'll talk about in a second. I've always taken a sign from God to stop and smell the roses. And move forward. Now. The one problem with that and there definitely is a problem with that philosophy is when you look at photographs, you might see from a web. You're going

to say, wow. If I follow Moose's advice, I don't get that shot. If Moose follows his own advice, he doesn't get that shot. So then A is the shot that and B, is craftsmanship not as important as that shot? And that's probably the biggest part, Kammer said, is you have to think about. Let's take, for example, photographs of birds in flight when their wings are fully open. And you can see every primary secondary, all the cover feathers, all of them as their wings are spread in flight. You know that in that scenario. ISO was cranked up there. What do you mean by cranked up there? 6400 or higher? And they're using either a AI noise reduction in Adobe Camera Lightroom or something else to deal with the noise in those scenarios. Yeah, most these photographs are taken on bright sunlight, so you've got that going for you. But you can't get ISO in those scenario, especially with a good background. You're going to see noise unless you deal with it in post. So that is the yin and yang of this. If you want that shot and you want the craftsmanship, you have to realize there are going to be compromises and sacrifices. And that truly is probably the underlying statement, everything about the thought process behind camera settings. Do I raise my ISOs? Of course I do. There are times where. Yeah. And in this particular day and age where I want to get the shot and put it in front of you or the photo buyer and the person that is also putting the shot in front of that photo buyer. If they're going to those means, then there's a possibility I have to have a best meet their final results. I might not have to use the same means, but I have to at least meet their results. And when it comes to birds purging birds, there are times where there's nothing better. But there's times when action shots. Yeah, there's nothing better. So when you're out there shooting, you're thinking, you know, your thought process going, what should I do for I is so. You got to have some basic kind of precepts for that. Shutter speed. Now for myself personally, it's you got to always remember this is about my thought process. You have to incorporate what works for you and what doesn't. If a bird is perched and it is working on breaking open a piece of grain of seed, so its mandibles are going up and down and its tongue is rotating that see to crack it open. That simple motion that mandibles going up and down, the muscles go up and translate to the eyes and the eyes have to be sharp. So in order to get sharp, the minimum shutter speed is to be one over 1 to 5. One over 1/25. That is the slower shutter speed you can have to stop the action of those mandibles going up and down. As is eating a seed. So that gives you kind of you could say a foundation or a basement for shutter speed when it comes to stopping action now. Shutter speed is going to be based on two things. Aperture. And sunlight. Now. I can't get into Flash right now, but I understand Flash can have a much faster shutter speed and stop action where a shutter speed cannot. We're going to keep it simple right now is just keep it simple right now or keep it simple right now. It just basic settings. So you have to do aperture and. Son. Quality of light. Now it's very quality because you look at some of those shots, not some a lot of shots where we see the wing completely open in there in flight, it's majority time, really harsh light. That tells you something. Now, that aperture aperture, you know, if you are shooting and we're you can take, for example, not pick on either one of these, it just makes life simple. If you have a 600 Z 640 C lens. Versus a 600 hundred 6.3 lens. You know, right off the bat that you've lost two thirds of a stop. Between those two lenses, 6.3 is two thirds. Stop slower. That means your shutter speed is going to be, what, two thirds of a stop slower. So then you can, of course crank up your ISO those two thirds, and then you would be equal without the 604 user cranked up as ISO. But then you have to deal with the possibility of noise. And I understand that most the noise that we see is often created in post rather than in camera. But getting back to that shutter speed for stopping that bird, it's chewing on that seed.

Between those two lenses, the R four and the 6.3. One is going to be able to have a little bit more craftsmanship than the other. It does not mean for a second you have to buy that for. 6.3 is a great lens. You just have to think about the process. You could have the 606.3 Zealands or the Nikon Z. 806.3. Both are 6.3. Both would give you the same. Shutter speed in the same scenario, same light. You have to think about what you want to stop, quote unquote freeze and how you undo it. Because, yes, shutter speed is one way of doing it. Flash is another way of doing it. One of my favorite ways is peak of action. To describe peak of action is kind of like thinking about a bouncing a basketball. It bounces down, stops for a second. Then it goes back up, stops for a second, and then goes back down and it's travel. Those times when it stops for just a millisecond, going up and down, that's the peak of action. Birds have it, mammals have it. People haven't even a coin that's dropped them on the floor. Going, Dee dee dee dee dee dee dee dee has peak of action. If you time, you're shooting for a piece of action. Subject's not moving. Your shutter speed is not as critical, but that requires practice. You gotta think about it. Be really good on that sure release. And when you think about photography, it really all is about practice and muscle memory. And camera settings are very much a muscle memory. As for by this point, I should mention that all the settings I have in my camera for all the various menus, functions, buttons, there are no website to search Moose's camera settings. And I bring that for a certain reason, and that is because we're all slightly different. And if you're getting a little older and people like myself, you want to have things clear cut right there, your fingertips, so you don't have to really memorize any of the process. My settings are set that way, so when I hit the I as an index button on the back of the camera, the thing that I need most often are right there and I don't think about them. I can just go I. And then it goes right the back. Camera settings. Sorry. Picture control and white balance. Those are the first two things on that button on that list, because those are things that often change a lot in those under camera settings. Now, next one is going to be focus mode. Now those three settings, the start with picture control. Picture Control is it just a different as a fancy name for a tone curve? Tom Cruise is another name for a bell curve, which is the analog way in which film record information. Now we have a tone curve. And it comes back to that craftsmanship thing again. I've, you know, the joy of time. I'm in the standard mode. And you go to again my camera settings page. You can see how I set that up and I've created a preset in doing it. Camera surge. I open that file, those numbers are instantly honored and bring up and I see a preview based on exactly where we shot. It's not changing anything. It's just carrying through the whole process. Those settings that I think deliver the best image, image versus exposure and color using the right tone curve. Now camera settings. Going through that more when it comes to, you know, the the thought process white balance is very important to me and why proud white by balance is really you know it's it's kind of it's a challenge. I mean, let's say, for example, auto white balance. Why is it challenged by sunrises and sunsets? You've probably heard or seen me how I, I manually set in white balance of, you know, six or 9000 Kelvin going cloudy or manually putting in maybe 10,000. 11,000. Well, why do cameras not, you know, instantly say, hey, it's a sunrise or sunset, it's red. Why do they not bring us that? Correct. Why balance? Why do we need to set it in? Let's because the the computer in the in the camera sees all a red is a color cast. It's a red orange color gas and it tries to remove it. That's what it's been told to do. Because I mean, not all life is created equal. Perhaps you have a photograph. Something with a. Abundance of green in the scene. So you got a bird and a shrub and all sudden you bring up that image and go, Wow, it's kind of got a bit of a

magenta cast. Well, that's because the camera sees all that green is kind of an artificial light artifact and it's another form of color cast in. And when it comes to dealing with green, even though the rugby are red, green, blue, the sensors and the computers don't they don't have a deal of working with that, you know, white balance they deal with tint to try to deal with that green cast that causes, you know, a, a, a problem that you might have to render and alleviate when you get into pose with white balance, you know, the you know, the perfect shot every shot would have, you know, this 18% gray cardinals that the cameraman can look at meter off of. And then it would be more often more accurate. But it's a camera setting that is very much part of the thought process, that white balance, as is exposure. And I can't emphasize enough how important you understand exposure equals emotion. I mean, with one of my favorite kind of, you know, little parables, I like to say, you know, when it comes exposure, you're photographing a cloudy day and there's some sun and you're photographing that. If you underexposed that scene, it's going to really look like, you know, the storm is just nasty and and nasty. You expose it at zero. It's just going to look like a storm that's possibly coming in. If you overexpose that, it's going to look like a bright, you know, cloudy day that you should go fly a kite and have fun at the park. And the only difference in the photograph is the exposure and the emotion you want to put into it. So that's basically basically the thought process I have to camera settings. I hope that helps. Remember, you can listen to podcasts as much as you want, take notes, disregard those things that don't work for you. The rest of it. Make it your photography. You folks have a marvelous week. And remember to make every click. Your