

Moose Peterson: Howdy Howdy, folks, and welcome the Moose podcast, number 401.

F2.8?

How are you folks doing up here? We are at podcast number 401. Boy, that time sure does fly. Hey, I want to thank all you folks for the kind words and emails for my hitting number 400 last week. I do appreciate you guys. Reaching out means a lot to me. That's why I'm doing it. Somebody asked, Do I have another 400 in me? I don't know. Am I going to be doing this for another seven years? I can only hope. But I appreciate all the well-wishes, folks. Thanks ever so much. Also thank you for supporting and for the support of Bedford's camera, Bedford, Starcom, those folks. Boy, you know, they are they are true champions of ours. They worked so hard. They got through all the adversities caused by those storms and got orders out. It's amazing to me that Bedford's sitcom I mean, I don't know how they they keep having all the great gear, the great prices, advice classes, photo con, photo expo. I mean, they do it all. I want to thank Bedford's for sponsoring the Moose podcast. Remember to mention my name. You'll see a true cash discount after you check out. So, Bedford sitcom. Thank you, guys. All right. So f 2.8. Had an interesting email got me to thinking yes they they tend to you guys have some great comment slash questions. Now. I have a few two eight lenses in my bag. A Ford. These are all Z lenses. Of course. That's all I'm shooting anymore. The Z. 14 to 24 2.8. The Z 24 to 70. F 2.8. These 72 258. And the question is, do you need up to 8 minutes or. That's a really valid question. And it's one that. You know, I thought I had a really firm answer, too, especially way back when, when you had things like a were going way back in the days or Nikon, the Nikon or 300 F 4.5 versus the Nike or 300 to 8 when it first came out. I mean, the price difference between the two of them was there was a huge gap. Let's put it that way. There was a big gap in all for basically a stop. And if you're old enough like me, you remember the old ad campaign speed kills. You know, talking about drugs. Well, speed can kill your activity when it wipes out your budget. Now. There is a real valid reason for that. Fast glass. Back in the days of film that made all the difference in the world, that one extra stop of being able to stop action because you'd have ISOs back then you could just raise at random. You had little AC in it. You're just pushing and pulling film. It wasn't. It wasn't. It wasn't. So that was, you know, a valid reason back then. But what about now when you can do such things as raise the ISO at a whim is 2.8. Something you should be spending money on. Now I'm bringing this up after I got this email and at the stick with me I actually have there is it in the agenda this. So I have the Z 51.2. What a spectacular lens. I love, love, love that lens. Oh, my gosh. It's gorgeous. It is sharp, sharp, sharp, fast, sexy. There is anything about that lens that it just doesn't. Just doesn't light my photographic imagination and fires. I've recently had the I've got the Planet 135 1.80 you know, it's a it's a really nice lens, folks. It's physically not light, men or men. Is that thing sharp and at 1.8 your depth of focus you know this is card thin it's I love it it really is it really though has you've got to be watching your P's and Q's. You've got to be really on top that depth of focus when you are shooting at 1.8. But that's the goal, right? People think it's the gorgeous Boca with its 11 blade aperture. Yeah, that that's definitely, you know, adds to it. But that sharpness at 135, 1.8, you know, so back to 2.8. Speed. Speed. Now, this came up at about the same time I was thinking about adding another lens to the bag in my quest of kind of going back to the basics, kind of what my theme is for the year or for the the current shooting period how you look at it and way back when when it first came out. Dear friend of mine bought the Z 100 or 400. And they were kind enough to let me sit with it for a little bit. Then I borrowed a good friend of mine's and I shot in Yellowstone a

winter for a couple of weeks with it. And it's a gorgeous lens. I love it to pieces. Now that f f for you know. Right, it's not 2.8. And the price tag of that lens, you might be saying, why is it a 2.8. Oh, it was 2.80 the price. Right. But it's not. And that's okay to the point. Going back to basics, I have four. This is the one case scenario I'm gonna talk about. And that's doing air to air. Air to air. You're. You're not really think about debt, the focus. That's really just not part of the equation. And the primary reason is because, at least for myself, working with aircraft that have their prop powered, I want to blur that motion to some extent, either all the way to a 360 degree arc or. You know, something less. And to do that. You've got to slow down the shutter speed and with basic exposure, right where you're matching shutter speed, an aperture to get the right amount of light to hit that sensor to tell your story. If you slow down that shutter speed, you have to close down your lens. Now, my primary lens for shooting. Air. Air is the Z 72 202.8. A brilliant lens, beautifully sharp. But because it's 2.8, it only closes down the F-22 that at times kind of handcuffs me into shutter speeds because I can't get past F-22. So to suck up a stop light, I often put azl point four on their tack. Sharp, really gorgeous. But the problem is that now I'm not at 70 millimeter, right? I'm at 70 times 1.4 K and and. Hi. You know, and in order to get that that if 32 or more and then extra gap in there there is actually technically nothing wrong doing photographically it's just that dust would just find you I don't know how. Doing air to air and then you've you're you're you're busy cleaning images in post roles dust spots. So between that, the physical length, I'm like. Do I need 2.8? Getting back to the email. So now I've acquired the Z 100 or 400. That does a number of things for me. The first thing is I've lost that extra gap between lenses and body and it makes it makes a difference. Okay. When it comes to. Just it does. Okay. Now, as far as the focal length, right, I'm at 100 millimeters where I was with the converter and 298 millimeters. So I haven't lost anything there. But I do have the ability because of the design, the lens to go down f 45. Gives me a whole nother shutter speed stop, if not more, to blur that prop. Get that full arc. All right. So there is there's the one thing, you know, f 2.8. There's a yingying yang to it. There is the yin and the yang of the price. There is the ability, though, to shoot faster shutter speeds if you need it by opening up. You do have a shallow depth of focus. And when you're shooting that 14 to 24, 2.8 got a great lens at 14 millimeter wide open at 2.8, your depth of focus. There is a discernible depth of focus even for that ultra wide and that's just really cool. So beyond the price and beyond a depth of focus. What else is there about f two point that okay you might want to consider now this is one that some young folks probably wouldn't even sneeze at. As you get older or you get more and more items in your bag, it makes a difference. That's physical weight. Right, because they have that to point out. You've got to have a bigger front element to let the light in. That makes a bigger lens. Bigger front element means it's got to have more glass to bend it to get it to all focus at the sensor again, more weight. So here's a perfect scenario. A perfect. Well, get the word out, Moose. Here's a perfect comparison. You can get the 24 to 72.8 and then you could get perhaps oh. I don't know. What else would you add to that, I guess? Well, nothing. I guess you get a who you get 85, one, two and 130 518 that get you out of the ballgame or you get that in 518. But the point is you could also just get the 24 to 7 24 to 124. And the 24, two and 24 ways a fraction of the of the 7200 to 8 by itself, let alone adding lenses to get out to that 120 millimeter. It's incredibly sharp. It's a great lens for video. But again, you're it for if you want that. Very narrow depth of focus, a 2.8. It's not the lens for you. But if you want to save your back. And probably have an extra spot or two in your kit for other lenses that

you'd like to have with you going to that F four and of the 24 to 120. It just makes sense. So the point and all of those processes. 2.8 on a surface speed. That's what people think. The reason why you get it is speed. But perhaps there are other qualifications and other applications that. Maybe 2.8 when you go beyond that first speed. Factor. My persuade you to go. Slower. Now, the last thing that, you know, I think it's kind of important. That's the old budget concern is you get things that are fast. 2.8, 1.8, 1.4, 1.2. The price slowly goes up. And it's it's only natural, right? Because you're you've got more glass. You've got more things going on. So there's that other factor about that f 2.8. You're going to be paying for it. Now, before someone emails me. If Nikon were to come out with az6 hundred 2.8, would I still shoot with the 600 F4 or would I go get the 2.8? Well, it's one of those one F questions. And what if questions to me are kind of pointless because it's not an option. But right off the bat, since I'm trying to get my camera bags to weigh less and not more right. The bat, I'd say probably. Yeah, I wouldn't get that 2.8. Have I had fast telephoto lenses? Yeah. The 400 to 8 Z lens. Beautiful lens, the 300 to 8 beautiful lens. And for a long time I shot the 200 F two. I was also younger back then, and carrying all that extra weight didn't really bother me. And so, I mean, the real point of this is, you know, 2.8, right? There's a lot of things that come with that. I'm just suggesting that one like always think it through to rent before you buy. I mean the 13518 plus Newlands. I rented it for a long period of time and so I can. Run it through all the paces that I think it would be applicable to all. And so far it's checked all the boxes and everything. I've only had one last thing to try with it that I want. Yeah, it's worth doing. But, you know, you're talking about almost \$3,000 for a 1.8 lens. And that money could take you a lot of places in this world and see a lot of things. So just ponder through. I think I've touch all the points in the email, but you know, when you start looking at lens and lenses and besides focal length you look at F stop, just say F 2.8. You folks have an absolutely marvelous week. Appreciate you spending time with me. And remember to make every click your story.