

Moose Podcast #416

Moose Peterson Howdy, howdy, folks, and welcome to Moose Podcast number 416. Photography is and is not a numbers game. How are you folks doing this very fine day? This is the second day of fall. I can't believe it's officially here. Lordy, lordy, lordy. I mean, wow. Anyway, I know I keep saying time's flying, but time is flying. Appreciate you guys taking a little bit of time, spending it with me on the old podcast. Hey, remember Spotify. Keep reminding you. Not many people are using it yet. You have the ability to leave comments and we can have a conversation. And if you got questions, you want follow-up, you want clarification on what you hear on the podcast or anything else you hear from coming from me, Go to Spotify. There's a place you can ask the questions. I'm going to answer them. Appreciate you guys reaching out as you do, but I would love to talk even more. You must be saying, don't I talk enough? And I know Sharon asks, don't I talk enough? Well, you know, what can I tell you? I'm here for you guys. If I could help, let me know. I was at the PSA event down in Tucson just a few days ago, Photoshop Society of America. a number of you listeners came up and, and talked and you had kind words to say. And I want you to know that, uh, I'm very sincere and very grateful in the fact that you do, guys, follow me and you come talk to me. And it's a marvelous community. So thank you ever so much. I was in Maine. Oh, boy. Just to digress a second here. It's the fall season, which is just blistering for me. Literally coming home and within eight hours going back to the airport, heading to someplace, doing it now three weeks in a row. I was up in Calgary, Canada, came from Maine and went down to Tucson, now off to Sacramento. It's crazy. Anyway, what was I going to say? Well, that thought went in. Oh, I know what I was going to say. I was in Maine with one of our adventurers. And my dear friend Chuck, after a conversation we had, had gone out and bought the Z26 2.8 lens. A lens that I was curious about, I had never seen, never physically seen, I never shot with it. Chuck went out and got one because of our conversation, and then I finally got to see it and shoot with it a little bit. And then when I was in Tucson, I played with it some more. So now my dear friends at Bedford's, Bedford.com. Have one being delivered to me tomorrow. Today. No, today. And I can't wait. Now, you might be saying, why would somebody want a Z26 2.8? A lens that is... Basically meant to replicate what you see with your basic shot from an iPhone. Well, I'm just giving you a heads up. There's going to be stuff on the website probably this week about it. You might be wondering, well, I'm hopefully going to have the answers. That's the best thing about Bedford's. Bedford's.com is they've got not only the inventory, because if you didn't know, why would you know? the Z 26, 2.8. It's on back order. Most people don't have it right now, but my friends at Bedford's did. And, uh, That's the beauty of them. They've got the inventory. They've got the great prices. They've got the great advice. And here's an inside tip. A number of stores, Bedford's, will have Nikon reps, sales reps, technicians, MPS personnel there doing different kind of demos. Now they created, I just learned about this, they did an event, I don't remember what it was, but they were at a quote-unquote tattoo kind of convention. So they made these Nikon rub-on tattoos, which... I only know about because I saw the stickers they made from that event. One of the stickers is the Z9 with the Z600F4TC on it. And it's in celebration of NICOR 90 years. Another one is for the ZF. And another one is... I'm going to say it's a person on a skateboard with a gimbal that looks like a Z8. And another one is... One of my favorite one is an astronaut with the Z9 doing a spacewalk. There's a really

old retro one for the Nikon Naconis. It's an octopus. Another one is a I guess it's going to be a Z8 with the 50F 0.95. It's not even a complete set. Anyway, these vinyl stickers are really way cool. They just give them out, but you gotta ask. It's like, they're good stuff, and that's what Bedford's is so great at. And I'm just bursting at the seams. I can't tell you yet. But Bedford's got some amazing, exciting news coming up here very shortly. So, hey, home of the Moose Discount. Great products. Bedford's. Bedford's.com. Tell them. Moi sent you, and they'll take great, great care of you. Well, photography is and is not a numbers game. It is an understatement. As you can imagine, this topic comes up from, yep, conversations. And you guys are smart. I know you're smart. But I just want to make sure I cover this just so if there's any gray area, any wondering, you have it from the horse's mouth. If I were to tell you and to provide for you exact GPS coordinates, and tell you that if you went to that spot, this time of day, I give you the shutter speed, the f-stop, the ISO, the exposure comp, the focal length, the physical distance from myself to the subject. Would you think that you could go and do all of that and get the exact same picture that I have that you're seeing? That's the question. Because more than once in the last, oh, geez, since at least the beginning of summer, I've had some folks get literally upset with me because I did not provide them the information I just listed, so they could go get the exact same shot. Now, I'm not sure... where this all started. But photography is and is not a numbers game. And I realize that captions in photographs sometimes have way, a whole lot of information. And I don't understand why. Not one iota. Do I understand why? Because I know for myself that If I were to go to that exact location and plug in your numbers, the odds are way out, talking about another numbers, that it's not going to work. Because the first variable, and the most important, is light. Light is never the same from second to second, let alone day, week, or year apart. So then why do people want that information? Now, if we were to kind of go a little bit different for just two seconds, and we were going to talk about Propler, which is a real common question. People go, well, how'd you get the Propler? And I'm happy to tell you the shutter speed. And the first thing is they'll say, I can't handhold it that slow. Well, that's, I know that, but you asked for the number. And I said, but the Propler is not just a function function. of shutter speed. It's not just a function of proper hand-holding. It's not just a function of solid panning. You've got to have the plane driving into the sun, and you've got to have the same RPMs. So where, yes, you have the shutter speed number, But then that's only relevant with all the rest of those things coming into the exact same play-in, and it doesn't work that way. Now, when you're starting out, Yes, the numbers seem to be very important. And there's a gazillion things of clickbait out there trying to get you to click so they get their revenue from advertisers. In case you didn't know, that's what's going on there, folks. You know, they have you click, the counter goes on, you stay five to seven seconds, and then they'll get their whatever percentage the contract says from the advertisers. That's what it's all about. The information, more than likely, not going to make a difference to your photography, but photographers are into numbers. Now, photography, when it comes to the land of digitals, Yeah, there are numbers involved, you know, the X and Y axis on the old sensor, right? That's how you get resolution. But is that really important? It's kind of interesting talking with some folks in, I've still not got my Z6 III, which I need to follow up on that. Anyway, when you're doing some types of photography, And let's say you've got the Z63 and you've got the Z8, which is, you know, just simple math. One is half the resolution of the other, or one is double, however you want to look at it. Z8 has got more than the Z6. That makes the Z8 way

less forgiving when you aren't using really solid, proper hand-holding technique or really dead-on technique. exposure comp to the Z6 because the way the sensors work, when there's half as many sensors, it's a little more forgiving when your photography isn't really up to snuff. So in this case, The numbers are important, but then the question goes, if you're really spot on, both cameras are going to give you really great results. But if you're not spot on, the Z8 is going to go... So in that case, the numbers are kind of important. But then if you are shooting something like heavenly bodies, then all of a sudden the Z6-3... Because while you're photographing in kind of small point light sources, the detail in the Z6 III is going to be really outstanding, but it's going to be a little more forgiving for mistakes like... the wrong shutter speed or ISO or noise. I mean, so it's a game of numbers. And the bottom line is you have to decide what numbers... are important and what numbers are not important to your photography. So a number that might be important is the price tag for that piece of gear. That's an important number. But to me, I want to suggest that more importantly is the number that you put into the time in the field. How much money are you spending getting out and shooting? Much more important number. Shutter speed, it can be just a... If you don't have it right, you don't have the photograph. And other times, it don't matter one bit. Not one bit. I mean, if you're photographing a rock, whether you're shooting one second or 500th of a second, The rock is going to be sharp. It's not moving, right? But the difference between those shots is another number, and that's the aperture and the depth of focus you're going to have. Now, that can change the way you tell your story. Now, like anything in photography, these numbers... Right? Is there a compromise? Well, of course. Quick example. I like to shoot in the basement. People always, man, all these people like this last week. You shoot in the basement, you shoot at 100. Why do you shoot 100? Well, That's just what I do. It's the craft of photography. It's what the engineers decided was the really great sweet spot for that sensor. You could shoot, though, easily at 1600, 3200, you know, ISO, especially with the noise doing its magic. And if you really are worried about noise, and here's the interesting part, if you really are interested about noise, if you want truly the best noise reduction, it's that that's in the camera. Because the manufacturers know that sweet spot where everybody else is kind of like, you know, I'm not going to say, you know, guessing or inventing, but it could be almost a Hail Mary. But then if you use the noise reduction in a camera, then depending on what you're doing, it can really slow down the process. Because, for example, simple math, you were doing a 30-second exposure. The camera's going to take an extra 30 seconds for doing the noise reduction. So now you've got a minute tied up into that one frame, and you might not have one minute, depending on what the subject's doing. So yeah, there's a lot of numbers and I'm kind of shooting at you these numbers in machine gun style because in the process of being a photographer, you have to sometimes think about these numbers really quickly And I'm going to encourage you to ignore them most of the time. Yeah. Because you've got to take a deep breath. You've got to enjoy what it is you're doing behind that camera. And if you're thinking about just numbers, how can you be involved with the subject? And if you're not involved with the subject, how can you tell its story? So what? You get the numbers right. If you are not involved with that subject, how can you get the story right? Now, when it comes to quantifying right or wrong, that is totally up to you and your photography, right? I just want you to remember one important thing. Besides taking a deep breath, photography is and is not a numbers game. You folks have a marvelous week. Thanks so much for stopping by, and remember to make every click your story.