

Moose Podcast #418

Moose Peterson How do you how? Hurry, hurry, folks. And welcome to Moos podcast number 418 for Questions 24. Hey, you guys. I know you're doing well. I've been hearing from you folks, seeing you folks, which I tell you, I am so grateful to all of you who when I'm at these events, like I was in Arizona and in California you guys you guys are just killer. You come up and you say, oh, you talk. We have questions. Hey, so I can't thank you enough for your continued support of the Moose podcast and of all that I'm doing in the mission we have set before. So thank you ever so much. One thing my good friends in Bedford cam a Bedford scum and it's official. Ding, ding, ding, ding, ma. I wish I had a horn the old days, you know. Anyway, to the point, Bedford Step opened a new store in Kansas City. Yeah, baby, that was the big thing. I had to kind of keep biting my lip so I wouldn't let the the word out, but. Yeah. Bedford's Dot-Com. They are there. They've got in Kansas City now that same great inventory personnel dedication prices that we have come to love at Bedford's just opened as in it's been open less since the 1st of October. So hey, this is really just amazing, the great news. Now Bedford's whether it's in Kansas City, any of their stores, they have the moose discount still. Yes baby you can after check out get that 5% back so head to Bedford's. Make sure you think of response to the Moose podcast and for all they do for us photographers. Well, let me get into the questions. I've got a bunch one that I have to tell you. I was so pleased to see this come up. I know it sounds weird, but it comes from the Photoshop world a couple of weeks back. I had a couple folks. Thomas seemed to be the the most detailed, lengthy email question. But to summarize it, they said. Moose. You mention romance in your aviation presentation a lot. Can you elaborate, please? Well, that's. First of all. Thanks, Thomas, the rest of you, for coming to Photoshop world and being in my class. Very grateful. Can I elaborate more? Wow. I can. But would it make sense? That's my challenge. That's why I'm hesitating a little bit. So romance. It kind of goes back to these for myself. Thinking of the golden era, which not to confuse anybody in aviation because there is a golden era kind of classification of aircraft. But. If you you know, you're kind of in your sixties like myself you in you watched those Saturday afternoons that we were able to see as kids. You saw all these kind of, you know, biplane, bygone era, you know, aviation kind of movies and presentations in history. And for me, that experience. Kind of set in place a romance for flight. Now, if you were to. Go even further back in the day when? Well, when the world wasn't trying to save us from the world. And be honest with you, there were. Events. Air shows the stuff that might be thought of as today. Risky or scary. There are events and usually performances right over our heads, which you don't see anymore. All of that instilled in me along with my dad, this romance for flight the when I was really young, my family for many a Sunday would head to the Los Angeles L.A.X. Airport, and this is before TSA security, all that stuff. We would go just to watch people get off planes, get on planes and watch them, you know, taxi down and fly off into the blue sky. All of that instilled for me this romance for aviation, just the the sheer not that I want to go back to wearing a suit and tie when I fly, but it was that basic concept of, you know, of. It just was a great thing to be able to fly in and that romance and I don't know if I'm really. Answering all your folks questions about the romance. But that's what it is for me. It's just that. Without a photograph. Without. You know, reading a book, just I love watching planes go overhead when I do. I wonder where they're going. That's why I got flightradar24, because I

can see these these jets overhead here at the ranch. And I get on that app and I can see that plane is going to London or Tokyo or or to Seattle or wherever. And then, you know, my mind just well, it just it goes with them, even though I'm not there. That's what I'm trying to say when I say romance in aviation and as hard it is for me to spell it out verbally. I find it even more a challenge photographically, which. Thomas, you were saying in your email that you find that a challenge and then you ask if there's a way to get romance if you don't feel it. And boy, that is where I come to Stonewall. If you're not feeling it, I'm not sure I'm the one that can. Wave a wand or say some magic word to help you with that romance. But all I can say is that. When I present prints to pilots and plane owners of them flying, they say they feel the romance. And I know that is an important component. If I can do it, you can do it. Just understand that, like anything photographic, it might just take a little bit of time, a little bit of pain, but you will get there So I hope I answered that that question some more because I could like I could elaborate. I don't know if I could just, like, put the final nail in the coffin so it just like, oh, that's what I got to do. My photography. That's that's the bottom line, right? How do you get it in your photography? And that's that's, you know, hope that sums it up. I've got the next one's a lot easier from Jane. She says, as for how do I make my fall colors, pop? Well, great question. Great question. First thing I'm going to suggest is that you remember that the background is really important. So if you're looking for color, yellows and reds, if you have a blue or gray background, either blue sky or gray clouds with some character, just doing that in the background can make those colors pop. And this is in the camera. So all my talk about is in the camera. I don't like doing it in post if you check out in was last week I I curmudgeonly put up a post that when I didn't find full color I just said I'd go for it and I went for it and that's not my typical. So those if that's the first thing is look at that background. The next one that can help is under exposure and or exposure. Just drive a stop will help punch up the colors but make some of the blacks go black and that will give you an edge and a contrast on your your fall color that will make them pop. Next is a polarizer, and you can rotate the polarizer to remove that blue reflection you might have from the sky that's helping you make them pop and remove them for reflection will. Bring out the yellows and oranges without that blue color cast. That's very important. The last thing I recommend is if you can shoot backlit. Now doesn't always lend itself to shooting backlit, but backlighting your full color can make again another great difference in making those colors pop. And that's what you're looking for. And of course, you can combine all those. And perfectly make, you know, that fall color come alive. So Larry had a question. And I don't know, Larry, if I can really answer this one, but I'm going to give it a shot. Sum it all up. He says he can't make any inroads as local airport. To get into aviation photography. Well, I know how that goes. I've had that challenge. I still have that challenge. Is there one way of doing it? Well, and you said sarcastically, Larry, can I stand at the fence with tears and will somebody take pity on me? I haven't tried that one, Larry, but to be honest with you, yeah, that is a possible way of, you know, getting in. You know, that little kid I got in on Let Me In kind of thing? Yeah, that could work. But on a serious note, because I've got to be serious here. Right. Just show up is still the one piece of advice that I. Live by. Does it work? Every time nothing in photography works 100%, sometimes only works 10%. But when it does work, you're going to strike gold. And that's really what it's at. So it does take persistence. Now, this is the time of year where you've got this gorgeous fall light. You'd be surprised if you're out there shooting those statics. That you can make some inroads. Now, like you mentioned, your

airport has security gates and that is a challenge. Right. And and I it's sad. No, but we live in those times. So, yeah, we have to deal with security gates. Is there a way around them legally? No. You need somebody let you in. It's going to, you know, for lack of a better terms, vouch for you and say, yeah, it's okay. He comes in. Is there a way that you can get around that? I've done it once and I've it worked. I've never tried it since. I don't know if it's repeatable, but I did go to the FBO and the FBO is where you'll find a lot of Gere buying gas. And I walked up to that FBO and I walked inside. And for the life of me when I was trying to, I went through my files, could remember what the plane was. It was. It was a I think it was a team 400. It was it was it was spanking brand new. And I just I'm pretty sure that's what it was anyway. I just simply walked up to the counter and I said, I'm a photographer, gave him my business card, and you can ever I mean, business cards are really important part of this. Got to have those business cards. I said I would love to be able to go out and photograph that. TBM The gal at the desk said, Well, that's the guy who owns it. Bottom line is I got out, got a couple of shots and nothing great, but that was how I got past the security illegally is by going up and asking at the desk at the FBO. And as my dad would always say, the least they can say is no. So I hope that those couple of things help you get in further, Larry, with your aviation photography. I've got two gear questions here. The first one I got to tell you, makes me giggle. Roger had heard me in a podcast mention the Z 26 2.8, which you'll find a post going up on the website later today on that lens. Roger said Why the Z 26 2.8 with a whole lot of question marks? Well, that's a that's seriously a great question. Now, the first thing that got my, you know, got me thinking about that Z 26 2.8 is that it's so small. I mean, it's just it's twice the height of a real lens gap. There ain't nothing to it. It sits behind the handle of the Z eight. In the Z nine. It's just a small little lens. So I first got my attention because it's just so darn cute. Then I was thinking, you know, 26. Mm. Wide angle 2.8. Nice. Physically small. Nice. It could just fit in my pocket when I had like this 600. Attached to the z9. So I could have, you know, without any extra weight or any. It just a small, little wide angle lens. No, no big zoom. Nothing else. I like. Okay. That solves a problem. I like that. The mention is cute. Hi. You know, I'm a I'm a sucker for cute, sexy lenses. Then I was in Maine and my good friend Chuck, who had heard me earlier, mentioned the Z 26 2.8, found it a mint one used and he picked it up and he had it. So I got to shoot it for the first time. And I had been told it's not in Iceland, so it's not a sharp spit blow. That's that's baloney. This is a sharp little lens that's got beautiful straight light rendition. So it's cute. It's small and it's sharp. That's why I got the Z 26 2.8. Last question I have is from Tom. And yeah, I got to tell you, I appreciate appreciate the giggle. But Tom said, in all seriousness, Moose, what's the best camera body in all seriousness? I don't know. I know what's best for my photography. But that doesn't. Really resonate out to every single person's photography. We all are just slightly different. As I've mentioned for myself, the Z9 Y, the Z9. It's a complete package. It solves all the problems that I come up that, you know, I face right now, that I won't deal with the fact that it has GPUs built in and GPUs logs killer. It's got the frames per second, the autofocus, all those really great amenities and features that point blank. I just I can't almost say it can't live without them, but the moment I need them, I sure can't. Now, is that the only option? I really like the Z8. I really like the Z8 with the grip, the 21 on there. It's actually a tad bigger than the Z nine. And I liked that extra grip and hand hold ability. That's even a word. I've used it for a couple years now because I can I can just grasp on to especially the gloves even tighter than the Z nine. So I love that part of it. Then there's the z63, which is a nice small

package with that 240 P video. And then there's the, the quiet little one, the munchkin in the corner, the Z 30, which it gets used a lot, mostly for video, but it is one camera that's always with me no matter what I'm doing. Now for myself, I just mentioned four bodies. So there's, there's for myself not one the best. And that's probably the the big takeaway from all this, Tom. I mean, I know photographers would like to be able to and for our own personal edification with when we stick down that really hard earned money, say we've got the best security and knowing we've got the best, but the best isn't one that has to be the best when it comes to the Internet or magazines or, you know, the the public opinion at the coffee shop. The best really needs to come down to you and your photography. The one key consideration that if you listen to the podcasts over all these years of what I've written, the best really often not only gives you the tools you need to be a creative and a storyteller, but also doesn't tap your card to the point where you can't go out and be a a storyteller or a photographer So the best has a lot underneath that umbrella. So. Again. My favorite words of advice are before you buy rent. Is mentioned the z six 22.8. I shot with with Chuck. He was very gracious. I show shot with his for a few days before I went out and bought it, even though it's just a couple hundred dollars That is just an important part of it. So we try to figure out the best body. Rented. Rented first. Check it out for yourself because it honestly, you are truly the best judge of what is the best. Thank you guys for the questions. I appreciate you tuning in. Hey, it's fall. It's chill. Heard the elk bugling the other day. Well, can I tell you it's the time to get out and shoot. And for you to make every click your story.