

Moose Podcast #420

Moose Peterson How do you how do you folks and welcome the news powered cast number 420. The beauty of black and white. How are you guys doing? Wow. Busy week. Hey, so more and more of you are going to Spotify and leaving comments. We're having a little bit of a conversation. So stoked. I appreciate it. Your kind words mean a lot, but being able to answer questions. Well, that's why I'm really here. Mance, what? Been a night kind of bashes really kind of all about is to be able to help anywhere, any time I can, even the smallest trivia thing So I appreciate you guys stopping by in commenting. I really appreciate the love that came out from that real simple comment or blog post about the set focused point off in the shooting menu and going to infinity. It works really well. Now the lens is cold or hot, been deemed up a little bit. It's not going to work, but a perfectly functioning lens in your basic temperatures. If you weren't up your hand, you turn it off, turn it back on. It will be set to infinity. I've done this with everything from the 14 to 24 to the 600 TSI. It works, so I'm glad it's working for you guys. Once again, I am. Well, I shouldn't. I once again, I'm continually using the Adobe podcast beta, which is what's producing the audio and the PDF now, which is really cool. Keep doing that. People have been asking, yep, I am still with it. It just makes it very simple for me to do a podcast here in the office or on the road. Had a number of folks wonder if I do it all. Yeah, I. I do it. I mean, it's not like I have a staff here. I'm just a simple wildlife photographer, so I'm the one doing it. And Adobe podcast better makes it real simple. A few months back, we did an interview with Jamie, Eagle II, the sweetest little kid there in England. And she is in a contest. Which is partly chosen the winners by the feedback from us, the public. So if you go the Eagle Eye, either Facebook page or Instagram, you'll find a post. And if you would just post in there, it's real simple. Just put the make a comment. Number three. She has a chance of getting to Australia as a winner and it's really important to her. She's a great little kid, so let's see, we can help her out a little bit. Hey, I've just become a pro grade affiliate. What does that mean? It means that when you click on my link on the website, you will get 15% off pro-grade gear. Now there's a couple stipulations, like they got big sales and things like that happening. You don't get the 15% off, but it's it's there. Just click on it and it's there to help you save 15% on the gear that I use to preserve all my memories. And I just love their new SSD drives. Got them. I work with them. They are tad bigger than I was hoping. But boy does speaking the consistency in the speed and they are built, they're not going to fall apart. I just love them. So that's the pro grade. They're on the website for 15% off. Talking about great gear and great prices. Bedford's Bedford's dot com got photo con coming up in a week. That's just the killer event. Got some great friends there speaking. You've got manufacturers. You got. Oh, man. It's just amazing plays. Gear pricing. And of course, if you mention me, Moose, if you check out, you're going to see that 5% back. That's just real serious money back in your pocket. Even at the show pricing, you'll see a photo con. They also have the Z nine trade in deal, which is really sweet. And what can I tell you? I love the Z nine, so it's a great deal. And they've got the new store there in Overland Park, which is basically Kansas City. And geez, what more can you want? You've got multiple locations, you have a website, you have a phone, great service people, great inventory, killer prices, Bedford, XCOM, Tesla, Moose Mansion. Thank them for sponsoring the Moose podcasts. Boy, that's a lot. So the beauty of black and white. Try to help people to to embrace black and white photography. And in the digital world, it's not as cut and

dry or as simple as well. A lot of people would like it to be. I've tried to help folks visually. But I have a continual and I it seems that a couple last posts a minor, black and white, has brought in a lot of questions about black and white. So I thought I'd try helping folks verbally. Hence the podcast. So I'm setting this up by, you know, understanding that the beauty of black and white creation. He has something that has to come from within. And a large reason is because we don't see the world in black and white. Back in the old days, some of the Masters would would travel around with different viewing filters. Sometimes red, blue, purple depends on the shooter and their style. And you'd look through that and would kind of make the scene a bit of a monochrome scene. And that's the first part of confusion. You've got manufacturers, camera manufacturers, who call black and white monochrome when it's anything but monochrome. So understand the black and white is color. It's just that it's a limited end of the spectrum. And you were talking about lots of different shades of white, gray and black. Those are all colors. But we don't just see that the world in that way. And the thing that complicates it even more is the effect of exposure on those shades of black and white and gray. Now, don't take this personally, but a lot of photographers have a real challenge with exposure when it comes to expressing emotion. There is no setting said this many times am say it on blue in the face and break dead in the ground. There is no setting a camera that says romance. There's no slider imposed that says passion. You have to bring that to the forefront of your photography, especially when trying to work the beauty of black and white. It is one of the most romantic mediums we have. It's one of the most expressive. There are some incredible visuals out there you can use to start feeling black and white. That's the first challenge. You must feel it. People want to see it. You got to feel it. And it's not as simply as the white hats of the good guys and the black hats or the bad guys. It's not as simple as highlights blown out are bad and dark shadows are bad or the vice versa. You've got to feel. And that's the first real challenge. I watched photographers a lot. One of the the kind of you could say the joys or the cynical side of of what I get to do when I teach is I get to watch photographers and I from them. And there are many mistakes. One I learned for myself. And two, I have fuel to help you with your photography and in the beauty of black and white. One of the first big mistakes is. You got to feel. A lot of photographers have this this unfounded belief that if you just go to black or white, it will make a crap, a crappy photograph much better. That's not the case. If you shoot some weird angle, the black and white will enforce that weird angle. This is not the case. Some people think that if it's high noon tissue, black and white, it makes everything better. This is not the case. There is no carbon stone scenario where just shooting black and white is going to save your tuchus when things aren't going well. Black and white to repeat is something you have to feel. And. Putting your feelings into a photograph. Is a really scary proposition. I understand that. And the thing that really is scary about it is that if you fail, you've got to wonder, you know, about your feelings. Get over it. That's part of the process. There's a lot involved in black and white. Now the Nikon Z eight and the Nikon z63. They both have three different what Nikon calls mono chrome settings. You got your basic monochrome, you have a flat monochrome. You have a deep toned monochrome. To me, it's just black and white, flat, black and white and dramatic, black and white. That's how I think about them. So the Z and the Z 63 have those. On the website you search, you'll find my settings for these. You go to the Z8 D6 settings and hope would have up this next week. I'm really delinquent. And you can see the settings I set in the camera. Now those settings are often wondered about How do I come by

them? It's from one spending 20 years in the wet darkroom with black and white. Only thing that I ever won any awards and medals and ribbons and statues for was black and white work back in the day. Way back in the day. And that's the one thing that I've always kind of. I've taken a little bit of pride in is being able to see. With my eyes, with no other aid. And translate what I'm looking at into black and white. Now the Z eight and the z63. The reason why I brought up there has those three modes. When you go to Picture Control and you select one and then you hit the italicize I button on the back of the camera. Through the viewfinder, you will now see exactly the black and white photograph you're going to capture. EV stop focal length, exposure, compensation, you're going to see it. So the pre visualization of a black and white photograph has become way simpler. And I remember the old days where you take a picture and you go on your iPhone and you would do this again. These are, oh, I want to paint the back. By time he got done, probably the camera had already, you know, become obsolete. Now with those two bodies, Z8 and Z6 Re Monochrome Flat. Dramatic. You hit the eye button right through the EVF. You're going to see your black and white photograph. It's that simple. I mean, you feel it now. You can see it. And they feed on each other. All right. So you get a little preview. Is pre visualization going? Cool. Now what? I take the picture. My own personal preference. And this is just my own personal preference. Point blank. Gosh darn. That's just the way I like to do it. It helps the way I finish it and most important, the way I like to print it. When I'm shooting black and white with Z8 or az63, I stick the ISO to low one. Yep. Low one. So if you open the image up in an ACR, it's going to say ISO 32. Well, the same thing. The Z9. But Z9 I rarely do black and white. That's why I love the Z8 or the z63 for landscapes, things like that, portraits, because that has those three black and white modes and I'm a stick those cameras in the low one. Why? Because I know what I'm going to do in posts. I'm probably going to push some pixels. I'm not going to say to the breaking point, but darn close. And in that process, I can't introduce noise that's not there. Literally, I am creating the noise. By the way. I am shooting and finishing the file. So by going a little one, I find that I don't have an issue of noise. It just makes it simple. That's why I can take images right out of the camera, put it right on the website from monochrome slash black and white And then you see the blurry, the beauty of black and white and you hopefully feel the emotion I was feeling. That said, Boost, this is a black and white photograph. Now when it comes to finishing that photograph, and that's a little bit of a challenge. If you're in Lightroom, does it show you your image in black and white? It's going to show everything color. So you have to one, remember that you were thinking and shooting in black and white. If you use Lightroom. If use for a mechanic is going to show your image as black and white. And that this makes finishing a whole lot simpler. If you can simply look at you hit the spacebar, you see the whole screen, you're black and white. And then I slide over the next screen and there is adobe camera and it's like I can see what I saw and nagging a side of I like that or I can change it. I have the actual black and white from the camera, and for the mechanic to look at it makes finishing a snap. And I like that. It's simple because black or white finishing can be hard hand-to-hand combat if you have no clue where to go. Couple of things to think about. White point. Black point. This is a very confusing process that in some ways is essential. Almost every photograph has a clean black point. Not many have a clean white point. It's the way in which we shoot and see the world. Adobe camera now makes it very simple that if you just hold down the shift key that's on a mac or windows hold down the shift key, they double click on a triangle for the white and black in the

light panel. It will take the image and we'll find the clean white and clean black. It can make your photograph look totally wackadoo. That's part of it. That's why I said you don't do it all the time. And it can be very difficult and challenging. Something I can't really teach or give you any tricks to hear on a verbal podcast, but I can make you aware that that is there. And that's part of the black and white process. Another important part of the black and white process is the black and white mixture that's on the main panel in Adobe Camera. It could be grayed out depending on which black and white mode. Adobe camera. Rod decides to assign your photograph or the one you pick. That can be a real problem. I have a set up using camera matching the black and white red most of the time for the two cameras is the z63. And with that I now have the black and white mixture available to me. So what's a black and white mixer? If you remember the some of the colors in the photograph, you can use the mixture. Make them lighter or darker. The classic would be blue. Where's the blue coming from? The sky. Right. So you can make that that sky. That's really nice. By contrast, five dark blue gradation by simply moving the blue slider. You can change all the colors. Red, yellow, orange, green, aqua, blue, purple, magenta. If they're in the photograph and make them lighter or darker, you could do spot burning and dodging by color. And this is an incredibly powerful tool for processing that black and white. The last thing I do after I do everything, it's going to be dusting or masking or the black and white slider or haze, clarity. Whatever I'm doing to do. The last thing I do before I go into Photoshop is I'm going to click on the noise. Now the noise. What does it do? I mean, it's great stuff. How to do it. I have no clue. That's not my thing. I do know, though, from making many big ass prints that when I hit the noise, the gray day shine in the linearity of that sky coming from the top. The bottom does you ride the top of sky's top the frame coming down towards the horizon that gray dation is cleaner and smoother by hitting the noise. And that's what you're looking for. These I'm looking for in the print. Because when you do all that correct in post and you do it all correct in Adobe Camera and whatever little touches you do in Photoshop. When you go and say there's a tiff and put it into Epson print layout and you tell it to black and white man that prints out that p900. It's a no brainer. Excuse me. It is absolutely spectacular. Black and white print from camera to print as fast as your computer can go with your clicks. And that's the beauty of black and white these days, is the fact that we can do it that simplistically, that effectively and that beautifully. But understand and this is essential. It all starts and ends when you go click the camera. The rest of us just follow through. You've got to feel it when you take the photograph. If you want to feel it in the print. There's no shortcuts, no magic, voodoo. It's that important yet simple. It's all based on that heart of yours going thump, thump, thump, and getting engaged with the subject in the photograph. So I'm hoping that helps folks perhaps answer a couple questions or maybe get you inspired to get into to the monochrome as they want to say, because I don't know a better, more romantic way to talk about a world than the beauty of black and white. You folks have a marvelous week. Take care. And remember to make every click. Your story.