

Moose Podcast #440

Moose Peterson Howdy folks and welcome to Moose Podcast number 440, Absorbing the Facts. How are you folks doing this week? Trust you had a grand one. I'm just back from Phoenix and a marvelous day with the folks at ACCC and I had a number of you Moose fans come up and say hello, talk about the podcast, ask questions. I really appreciate standing room only. Uh, all the seats were filled. Great questions, time. I, I was really, it was just marvelous. So thank you. All who came and said something and of course the kind words about the podcast. I am really grateful for that support. Hope you had just as great a week. You had some reinforcement of what you're doing as a photographer. Got out there and shot. Shared some pictures. Perhaps grabbed a heartstring or two. This podcast is once again being recorded with the Adobe beta podcast using the AI voice. I need all the help I can get. Remember that the Podcast has its own blog post there on the website. Have a photograph that will be there that will support what I was talking about. Links to like Spotify, Amazon, other places, iTunes, where you can listen to your podcast, however you do it. Remember, they're on Spotify that you can leave comments. We'd love to encourage more of you to reach out, ask questions, get involved. I'm here to help you any way I can, seriously. So, hey. Take advantage of it. It's not gonna cost you anything but a little bit of time. So, that would be Spotify leaving a comment for the podcast. So, I have a good friend kept telling me I need to watch Ripley on Netflix. Tell me for months. Tell me just how, uh, Really amazing. The cinematography, especially the black and white happens to be. Well, downloaded them on the old iPad to watch as I was flying to and from Phoenix. And he was right, I gotta tell ya. Now, I finally decided to actually watch him because I was listening to an interview from its star, Andrew Scott. He went into quite some detail. All the work they went into for each shot to Block the cameras, figure out the views, the angles, and most importantly, the lighting. So you're going to find that one, this is not really a comedy. Okay. So keep that in mind. Uh, there are some parts where you might have to really kind of push your way through it. That's until you look at first the cinematography is just It's, it's just off the chart. It is, it is gorgeous. There are so many great, subtle camera angles with the lighting that, wow, it's a masterclass just in that. But then you look how they also wove in the fact that it's all shot in black and white. Yeah, it's all black and white. Brand new. I guess it's a series. I'm not sure. All shot in black and white. It is absolutely masterful. It's beyond a master class in black and white photography, let alone visual storytelling. So if you haven't checked it out, Don't wait as long as I did. Head to Netflix or find some way to watch Ripley. Simply Ripley. With the star being Andrew Scott. Because there's been a number of Ripleys over the, I guess, decades from the book. This is the new one on Netflix. And let me tell you, it is, it is absolutely stunning. You're going to want to check it out. All right, for book recommendation, I got one this week that is a bit Well, you could say a little bit wackadoo, but it is fun as can be. And boy, there's times where I could really use fun. And this, this is good. It was, it was a gift from my good friend, Mark down in Texas. You sent me a copy of a book. It's called Lens Logic. Yeah, but it's not what you think. Lens Logic with the subtitle Picture perfect word search and crossword puzzles. That's right. This is a book, um, it's kind of lengthy actually. And it's just that. It is word search and crossword puzzles for the photographically minded people. What? Nerd? Goofball? Uh, uh, uh, I mean, it is, it's really well done, uh, and I can't recommend it enough. It's just... Have a pencil or pen in hand. Go

get yourself Lens Logic. Yep, you can find it at Amazon. It's the Picture Perfect Wordsters Crossword Puzzle Book. I love it. Thanks, Mark. Absorbing the facts. Sitting in class, uh, yes, I still go to classes on many different things, but when it comes to photography, I probably am a little bit more, uh, unlike you than you might think when it comes to sitting in class. Because a lot of times I go to a class and I'm going to, I say to myself, okay, I'm going to go looking for that one nugget. Which means that I've probably already made up a mind that I'm not going to really learn much. I'm just going to listen and glean. And, uh, well, in that process, I tend to, uh, Not get all the facts absorbed, which then prevents me from learning them, which then, and this is the most important part, applying them. I'll give you an example, uh, that, uh, it's a classic moose, uh, not absorbing the facts well. And, and, Uh, it reminds me that I need to do better. So if you weren't aware, uh, the Nikon Z8 and Z9 With the latest firmwares, as well as E6-3s that came out of the box, had a, I want to say, Quantum Leap Change in the autofocus system when it comes to one particular, uh, uh, mode setting. So I've talked about it quite a bit and it's just called WC1 or WC2. It's the Wide AF System. Now as a point of reference, I've been using Auto Area AF for a long time. It's been around, what did it come out with a D3, I want to say. And one of the critical things about auto area AF is it goes with closest subject priority, which if you're photographing Wildlife or aviation and so many other things. You typically, majority of time, want the closest subject sharp. And then auto area AF has other attributes, but that's one that was always very important to me. And there weren't that, that particular close subject priority wasn't always incorporated in every single autofocus mode. They all have their place and their specialties. But as I was mentioning with those firmware, okay, updates, those cameras, when it comes to C1, C2, And you go to my website and see how I use those settings and change that box. Now, WC1, WC2, along with all the other good stuff they have in that, Autofocus mode. They incorporate closest subject priority. Now here's the beauty of this thing. And I, I can't, you know, I was, Just for point of reference, prior to, uh, I guess it was last December and my switchover, so I was pretty stubborn about it. I would use 3D AF for everything except for birds in flight and planes in the air. Which means that with 3D, I would have to take the time to move the little square around and put it where I want it sharp. And then once I did that, the camera would lock on to either the object, the eye of using eye detection, whatever it happens to be. And I would shoot. And sometimes I was lickety-split, Johnny on the spot, had the AF sensor exactly where I wanted it, golden. Other times, there might be a second or two delay, and that right there, that's where there could be an issue. Well, here's what the, you know, and I'm, I'm absorbing all those, these facts, my mind, I'm listening to this in class and I'm going and like, okay, Wait, wait, wait, you know, I've been using these other systems for, it seems like, most of my life, which isn't true, but, you know, that's how locked in they are and how I guess you could say dead set. I happen to be on, on, on doing something, you know, what the same way, the familiar way. And I'm listening to all this and, Paul is doing a great job explaining all this and then I wasn't really and then all of a sudden at the end he said, and it has closest subject priority. And I'm like, what? And then I'm like, whoa, whoa, repeat. Hello, repeat. So we sometimes, me especially, absorbing those facts and It can be a challenging, but I listened and I came back and I started using C1 and C2. All the cameras have it now. And I'm like, wow, wow. This is brilliant. So, um, like, I think I'm using the 9x15, I think is the, I should have looked that up before I charted. But you can find it on my website. Anyway, what you get when you put in the dimensions and I use that

because that was the example and Paul knows what he's doing. He's really good at this stuff. I use that box. So it gives you this big rectangle, whether you're shooting horizontally or vertically. And then inside that red box, it's going to look for the subject. Using in this case, um, eye detection. But here's the beauty. It doesn't just look inside that box and say, if I don't find it, go find it yourself. It actually takes a second and goes beyond that box and starts looking in case you forgot to move that box in the general area you want the subject. And what it's gonna do, it's gonna, you got the red box that shows you the autofocus mode you're in and it's big and you need to change the color box, right? You know that. And what, red and blue and yellow and I forget. Anyway, It's got that box to tell you where you've put the, you told the camera whereabouts the frame to look. And then a gray box will appear. The gray box will either first appear inside the red box or outside. If it's outside, it's telling you where it's looking. The gray box, you get the gray box right off the bat, you can start shooting and you'll get a sharp image. And then you'll move it around and you will get, when it's locked on and it's gonna actually track with that subject, you'll get the green box. And the green box will float around inside the big red box. Now, I know this sounds a little complicated, but it's not. In fact, I don't use, I haven't used since last December, 3D or audio area AF. I have one focus mode I'm using anymore. Just one. Don't have to think about it. Don't have to switch. I just have that one. And I just have this. Big red box, which is basically, if you're shooting horizontally, almost the width of the entire viewfinder. And it's about a third of the viewfinder. And you just... You've got color and tracking and, and, and, uh, close to subject priority, all those things and more working for you to bring the subject sharp. So bring the point back home, all photographers, whether you're brand new or you're just starting out, We have a problem absorbing the facts. It can be sometimes simply overload. It can be something that sometimes is so new It just doesn't sink in. It's like somebody speaking Greek, you know, or some other language you don't understand. And it's really hard to go over the facts. Yeah. It could be visual. You could see a photograph and then you could see a whole series of images showing how you're improving it. Then you could show the last picture and then you go, Well, that's nice, but I don't see the difference because it can be really hard to absorb those facts. So then taking what you've absorbed in and, no, there's always that and, And then learn it because the facts are only good if you take the facts that work for you and then you learn those facts. You make them yours because then once you do that, you can then apply them. Now, is there a shortcut or some words of wisdom how to kind of make that absorbing the facts process easier or less painful? Um, I can only tell you for myself and the main thing is for myself is one, um, Not make my mind up before I hear all the facts. Don't, you could say, judge a book by its cover. Just because you hear, at least for myself, one thing, you go, okay, and hear the first fact and you think you know the rest of the answers and jump to the conclusion. Yeah, you gotta, gotta listen to them all laid out in front of you. You know that? All the facts added up will then help you decide whether it's good or bad for you. And then the other thing which I can't get enough of it. Sometimes I feel guilty. I always tease my dad out, but my dad in this regards now, take notes, write those notes down. And most importantly, Once you write down those notes, revisit them. Revisit them within a day, then within a week. Then within two weeks. So you, you, you go through and you refresh those facts, helping yourself absorb those facts. Then you learn those facts and apply the facts. Because after doing all that, I then actually apply what I have absorbed and learned and made my own. And then I make the decision, does it work for me or

does it not work for me? That's really the most important part, right? Whether you're hearing things for myself or other people, you still have to decide, does it work for me or does it not work for you? And that's, that's the key. But absorbing the facts, if you, if you, if you're looking at a, a new technique in Adobe Camera Raw. Right. Like the, the new using, uh, uh, AI features and click on a box and using the new denoise that's, that's in there. Ah, you know, wow. Changes, changed my entire workflow. And that workflow has, was at least six years, right? Ingrained. I've changed. Had to absorb the facts, had to learn them, had to make them mine. Everything about photography and or biology or whatever genre of photography you happen to enjoy. There's always going to be new facts. It is upon you and me to do our best to take them in, absorb them, so we can apply them and be a better photographer. It's, uh, it's a lot on one's plate sometimes, but boy, if, if it's, you know, for myself, just realizing that I have this issue absorbing facts. Helps me absorb the facts. You folks have a marvelous, marvelous week. Robins are here pairing up. Peleidiens are here pairing up. Snow is disappearing fast. Spring is just around the corner. Get out. Take a look, make some plans, take some photographs, and make every click your story.