

Moose Podcast #463

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and sixty three. Why print wow again? Another week has gone by. It's been a great week. Hot cold. Rainy. Dry. Windy. Just about everything but snow had hail so pretty much encompass it all. Must be. Yep, it's August, but hey, I tell you, the waves of hummingbirds. It's just been phenomenal this year here. Uh, one moment we think, oh man, they're going to be all gone. And then here they're all again. And the funny thing is, now I don't have a band on his legs. I don't know for a fact, but our little calliope still here, and he's gotten pretty, pretty Really confident. He's taking on the bigger ones and chasing away from the feeder. He just sits there and stares at me like he is right now. It's, uh. I love it. I'm gonna miss him when they're gone. But that time is coming. Fall is what? Technically, uh, a couple weeks away now. Geez. But I trust you are doing great out there. Shooting, enjoying, most importantly, sharing that joy with others. Yeah, that's what photography is all about. This episode of the Moose Podcast is again being recorded through the Adobe Podcast beta. Keep doing little refinements every time I open it up, which is once a week. There are little nuances. Bottom line is hopefully the experience for you listening is as pleasurable as can be. And of course, the transcript is there for people who have a hearing issue, which especially as you get older, um, can be a little bit more critical. Now. Transcript. You can find it there on the blog post for the podcast. You can find it also there on Spotify. It's created by Castos. Then it's automatically published when the the blog post for the podcast is done. But you can find it also on iTunes and Amazon. The thing is, go find it, listen and share it. A bunch of you have been really, been really kind in sharing with your friends to listen to the podcast. I'm really grateful. Appreciate that ever so much. And if you have comments, remember go to Spotify is a great place to be doing it. You can, uh. Leave a comment. We can have a conversation. And that is always, always a good thing. One thing I want to bring to your attention. And I'm going to say out front, it's not for everybody, but are you into wolves? Have you ever wonder how wolves got to be? You know, the, uh, depending on which side of the coin you're looking at, the good guys or the bad guys. The animal that nailed Red Riding Hood or. Well, you know, all the stories of myths, how to get to the problems that it has as being an endangered species and the politics and all. Well, there's a podcast and it's called how h o w. That's it. Hall howl. Excuse me. Howl and it's it's it's, um, I'm just going to say it's worth listening to. Might not agree with everything that's there. It might open your eyes to some things you weren't aware of, but, um, the howl podcast, it's about, uh, well, the main character is our Grey Wolf, but you'll find that that there's a lot more to it. So something you want to check out? I do have I have started a new book. I finished a memoir of a kamikaze pilot, which still boggles my mind. Started a new book. I can't quite tell you about it yet, but, um, it's, uh, it's. I'm always fascinated when I read about how something that I take for granted is something I take for granted. This book is kind of about that. So next week I'll get more as I get more into the book. Had a good friend who went, uh, shooting with me and down in Costa Rica, and he sent back to his lovely The better half, I will admit. Images via text. Some of the birds that he was photographing, the photographs were really quite, quite beautiful. I mean, they are. They should be shared. Well, he sent from the week. Quite a few. Quite a few photographs, it would seem. We didn't know about it until we got home. And then he sent us this video that he made and his better half had taken, taken the photographs he

sent via text and printed them up, and then taped these prints to, uh, three or four walls at their home. And it was a real like, right between the eyes with a two by four, kind of like, why aren't these beautiful images prints on the wall? And he shared that video. Video. And he was really quite just excited as heck to dive into printing one because, well, you can only imagine when you make a large print from an iPhone text image from a file you've taken with your your Nikon Z9. Yeah, there's a few things lost in that translation. So he wanted one that to to create the prints to show the quality of his work. But more importantly, he wanted just to enjoy the moment again in that gorgeous print on his wall. It brings up the question, why print? Now, there's many, many reasons why I think you should print. I've talked about some of them briefly in the past. I want to talk a little bit more in depth this week Because printing is this multifaceted, multi pleasurable, multi frustrating, multi expensive, multi gratifying aspect of photography that multiple of you aren't taking advantage of. Now has gotten just the nuts and bolts. Printing has gotten to be really quite simple. As long as you will, you will allow it to be simple and that's how you need to start. Now most ask right off the bat what printer I'm going to tell you. Epson P900. It just it's going to do so much for you. It's just undescrivable. And when it comes to the ease of printing. When you use the Epson print layout now, Epson print layout will work with any printer, any paper, and it it just Epson's the one who makes it and gives it away. It is free and it makes printing simply a no brainer. I you just take your file and the way I'm going to do it is I take I keep my psds because it has all my layers and stuff in it, but I'll flatten and size it, save as a tiff, open up Epson print layout and it's done. It can be that simple and that's a good place to start. Now, why print if it's you know, if it's that simple, why even bother having a a podcast on it? Well, I have always maintained it's to this, this very, this very heartbeat that printing is so much more than just hitting a control or command P and and watching the print go back and forth, which is very entertaining. By the way, printing is, is this it's a snowball that once you start it rolling downhill, it starts consuming things and it gets bigger. And in this case, as it gets bigger, your photography gets better. And that's really the the first, most important reason and answer to the question, why print. Because it's going to improve your photography. Now how how can that be. And that's a great question. In the process of of making a print, I was going to do this before I started this podcast and I forgot. But you're going to take that little thing you see in the back of the camera, the EVF, and by a couple thousand percent enlarge what you're seeing and put it on the wall that you can just stare at. And just that process of going from so small in live action to huge and a moment of life frozen that translation, when you start looking at it, all these doors start opening up. Some of them good and not some of them not so good. The first thing you're going to say, wow, that's really cool. And you will have this moment of pride that it is hard to describe and hard to experience any other way in photography, as far as I'm concerned. And then the coin will flip and you'll go, oh man, look what I missed. And that's how your photography will grow. Now the first first thing we're going to talk about here in this process is Nikon and other cameras have it, but I can't speak about it firsthand. Nikon has picture control and picture control. Um, my settings are there on the website is a very important, important part of this process because you're going to take a picture, it's going to be a raw file. And as the name, you know, kind of blatantly puts it out there, it's raw. It's raw data. It's not been organized. It's not been put in in all this neat little places. That picture control creates an instruction set that literally tells all those little pixels and all the information that's right in the card, how to assemble into seeing

what you saw in that viewfinder on your computer monitor. It's very important. It's, it's it's like any translation. Let me give you an example. Have you ever read a camera instruction book? Were the instructions a little bit? Uh. Well, missing. That's because some things were lost in translation. So if you were a visual storyteller and you're putting a photograph out there and some of the elements from the camera get lost in translation, getting to the computer, then to the printed paper. You think there could be a possibility that the viewer of your photograph isn't getting the whole story? Yeah, it's kind of simplistic, but then it's like, wow, okay. And that's the beauty of printing. That's why you print to start cleaning up that translation process. So what comes out of that printer is what you saw and most importantly, felt when you pressed the shutter release. Because once you start understanding this relationship and it takes a while, and that's one of the beauties of printing. It's it's it's it's an ongoing process. It's constantly going to give back to you. Yes. It might have a sucking feeling when it comes to your wallet, but your photography will grow exponentially to the money you put into your printing. Because once you start looking at that picture, control and keep in mind that the settings that I have on the website for different cameras, those settings come from printing. Yeah. Uh, those numbers. And I've told this story many times when I first got the D1 and I first started printing, I started looking at picture control and those numbers and how those numbers in the camera translate to this gorgeous file that that makes the process and the the pipeline just faster to make the print. Because from the picture control, I came up with the numbers that I use in Adobe Camera Raw, the preset that I've made that matches the picture control. That's correct. So the preset that I use in Adobe Camera Raw mimics exactly what my picture control settings are. So in other words, when that Raw file comes into Adobe Camera Raw and that presets applied, I'm exactly where I started when I pressed the shutter release. That's the important thing. That's my foundation, which allows me to then however you want to look at it, manipulate it, finish, grow, change, get that file to the point where I can print it. Now that's where the next big learning step comes in. Your photography and printing. Because once you have that, I call it a null set. So the picture that comes out of the camera is what's going to come out of the printer if I do nothing. Zippo. That is where then I could start growing and I could look at that print. And when it's twenty four by thirty. It's the same kind of experience that my friend had when his better half printed his his gorgeous shots from a Z9 that he made really small so he could send him by text by the iPhone and she printed them up. All of a sudden you're going to see that little print, and when you make it into that twenty four by thirty, or in the case of the P nine hundred inches that seventeen by twenty two, when you make it that large, all the greatness that you have captured will smack you right between the eye, and you'll have this just as warm, oozy, ooey gooey feeling about the process. And then you start seeing little things. You'll see little items in the photograph that you didn't see in the viewfinder, but obviously they were there because they're in the print. Okay. You'll start saying, oh, and you'll start saying, I need to look more carefully at the way I arrange elements and make sure I exclude certain elements while including other elements to make the story stronger, simpler, cleaner, whatever word you want to use. Then you might start saying, oh, I shouldn't be shooting at five million ISO. It's not really helping. Maybe I should start cranking back that ISO, maybe go lower and lower and lower. Oh, if I do that, then I have to. And then you can see where things start to snowball, where you're all of a sudden saying, wow, okay, there's a direct correlation here. And the print will get you to start taking photographs better, and your better

photographs will start creating better prints. And the snowball keeps turning. Now I have some folks, and rightfully so, say, hey, I can look at my computer monitor, I can learn all those same things. And that is in some part true as far as I'm concerned. The issue with the the computer monitor is being the final end all. And this is kind of goes back to the question about should I calibrate my monitor. And my printer is that and this is the important thing, the light coming from your computer monitor okay. It's a backlit screen backlit. The light that's going to be falling on your print is front. It's light bouncing off that paper. If you could just for a second without being in getting into science, just think about those words and the word light. Right. You're talking about transmitted light coming from that monitor versus reflected light right off the bat. You you have to understand that you've got two different types of light there that will change everything. So you don't as far as I'm concerned, some argue with me and that's fine. But you don't calibrate your computer monitor to match the print. It's physically not possible. You have two different types of light. Okay. This is the reason why you print. You learn these things because light is everything in the world of photography you have transmitted and reflected. So then why do you calibrate your monitor? So you have a consistency in which you can base your growing curve, your knowledge, your understanding of your photography and how you are using light. And you have a consistent source that transmitted light that then you can print by. And why would you want to calibrate your printer and create your own profile? Well, that is so you have consistency in your printing in a much easier controlled fashion. And I'll be the first to tell you that calibrating and creating profiles for a printer used to be hand to hand combat and, uh, not doing it and just going with the Epson profiles. Hey, at the beginning, I'm going to tell you that's what you should do for a long time. A long, long time until you start, truly, for lack of better terms, mastering the printing process. And you only will master the printing process when you start mastering the camera click process. And that's when the snowball gets even bigger. And that's the beauty of it. And that's what I'm going to tell you. Why you print. Oh yeah, I should go to tell you that when it comes to sharing, the print is the only way to share your images. More on that in another episode. You folks have a marvelous week. Take care. Get out there and shoot. Start printing and remember to make every click camera and computer your story.