

Moose Podcast #464

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and sixty four. Why print part two? Wow. Last week's episode lit up my inbox. I have a feeling that this is a topic some of you just would love to dive more into it. That's way cool. So I appreciate the questions. I appreciate the feedback. And, uh, let's, uh, keep moving the ball forward. Some of you went and listened to the howl podcast, brought up some interesting questions. Some I don't have the answers. For, some, we need to find the answers together as a community. But, um, it, uh, it can be eye opening. And it is, to me, still amazing. Uh, the world we live in. So I appreciate some of you listening to my two cents of advice and listening to the How podcast. Those who haven't yet might want to check it out. This episode of the podcast is being recorded using the Adobe Podcast beta, using their Enhanced Voice API to, uh, hopefully take out some pops and make it clear. And the big thing is the the levels. It also creates a transcript. You can find the podcast and the transcript there at the blog post on the website, along with a photograph that might be illustrating the the podcast. You can also head to iTunes, Amazon and Spotify to listen to the podcast. Spotify. I want you to to head there personally because you can leave a comment. We can have a conversation. That's a really cool thing to do. So hey, check that out. Now, when it comes to book recommendations, I kind of hinted last week towards a book that I was reading, and I'm reading it. And not that I tend to rip through books and speed read and go through them. I, um. But the book I'm reading right now, and, uh, I've got to think about it. So it's it's it's it could be a page burner, but I'm, I'm listening to every word. It's perception and imaging. Uh, the fifth edition, it's, uh, perception, imaging photography as a way of seeing. And, uh, it's by Richard Zakia and John Schuller. I knew Richard way back in the day. Um, really, really, really nice guy. Um, but, uh, perception and imaging, uh, it's a it's a it's a good read. It's from twenty seventeen. Uh, I found a used copy. Wish I had I knew about it before and had Richard sign a copy back when he wrote it way back when. But if you, uh, you want a good book. But let me tell you, it's not going to be a quick read. I highly recommend that one. And there'll be more to come from that book. Want to thank my good friend Bedford's Bedford's Scott? Um, some of you pointed out, rightfully so, that I forgot to mention him in last week's podcast. I was just so excited to talk about printing. I, I went right over my notes and didn't even. Hey. So. And Biddeford's can't forget them. Uh, they. Can't say enough good things about how they take care of us photographers at least once a week. I, one of you folks, reach out to tell me about your experience with Bedford's and how they either saved your butt and got you a piece of gear. You were needed in a pinch, or got you an amazing price or good advice that saved you money. I mean, that's Bedford's all over, plus a whole bunch more. So I apologize for getting you last week, but you're always in my thoughts. Uh, Bedford's you can go into one of their seven stores. You can give them a call. You can go to the web. Just remember that when it comes time to make the purchase, Just ask for the moose discount. You'll save for that five percent after you check out, check out. And that's money that you can spend on more gear or out in the field using the gear. So thank you. Bedfords. Why print part two? Well, floodgate of questions opened up. So what I originally was going to talk about kind of have to change a little bit. Try to see if I can answer some of the questions. One of the big ones concerned about how I translated the picture control numbers into a preset in Adobe Camera Raw. I'll be honest with you, it's been so long, I don't remember

what started me on that path. I would pretty much guess it was my good friend Vincent Versace, who originally took me way back in nineteen ninety nine to a. There used to be a convention every year, um, uh, for the photo industry, different from what you see today that's going on. Anyway, um, digital is all new, had a Coolpix D1 was was out and it's in the editorial world. Getting your images to the buyer is everything but a digital file. An editor can't look at a CD. A lot of stuff is Greek to people anymore, but they couldn't look at a CD and see your photograph. They had to see your photograph to know if you had the illustrations for the article. So that means you had to print. So Vinny was really just instrumental in getting he literally grabbed me by the hand and we went into the convention floor early, and he took me to the Epson booth, and he. He laid it all out there for me. The process, not the actual numbers, but the logic behind it. I'm pretty sure that's what got me going down the road of of saying, okay, raw file picture control instruction set, carry that on to the computer. And that's how I came up with those numbers. Now, the original process, the only part that I really remember was a feeling really guilty for what I thought was wasting a whole lot of printing paper because I spent about three thousand dollars, and this would have been in two thousand on just paper and ink printing to get that first baseline set of numbers, which I still use today. They get modified every time I get a new camera, and it's a new way of of more information. And I learned more. So they keep getting slightly modified and changed, which is a good thing because the quality and the ease keeps getting easier and better. But that first set of number came from. I'm pretty sure that was the genesis. Are those numbers global? Can anybody use those numbers that I have and they work? Well, yeah, in the simplistic form right. Printing is printing by numbers. It's ones and zeros and how they're mixed together. The big factor of course is is your passion your heart. And that's where you know why print part two comes into place. And it has to do with sharing. So it's been, um, I guess two months now, and I blogged about it and about, uh, going out fishing with Jake. And the second morning we were at a lake And here comes a plane on floats. That was a friend of ours. And it wasn't. Wasn't, uh. We didn't have advance notice he was going to be there. We knew Jake knew that. He tends to go there and splash quite a bit. Photographed him? Well, as fate would have it, a couple weeks later, after that event, almost two weeks to the day he was landing on that lake and one of the struts to the float crumpled. Nothing crippling, but the process of getting the plane out of the lake. The crane operators total the plane. It's really tragic story. I mean, it's just it's heartbreaking. It's a one of a kind plane that. I don't know how to describe it, but the the, uh, crane operators just didn't know how to hook up a crane to a plane, and they they they tore it apart. I was just sad. Now photography, as I keep mentioning over and over again, is about sharing memories. So I reached out to the plane owner and pilot, nice, nice guy and said my condolences because it's kind of really like the member of the family passing away. And I said, would you like some prints? And he said, oh, I would like a couple. That would be nice to remember. So I sent him some six large prints. And uh, how the S and P seven thousand. So twenty four by thirty. And he got the prints and I got this email, and. And he said that, uh, he thought he was just going to get a couple four by six prints, which that would have been okay. And he got these big ones, which just made him cry. I saw him two weeks after he got the prince in person at a fly in. He said the same thing all over again in line, and all these people were like, listening. And he was getting choked up. That's the power of your photography when you share a print. And until you have experienced that moment when you you put that print in that person's hand and you see emotions well up,

it's hard to imagine. You have you have that power. You have that ability through your photography when you share it through a print. As you might imagine, though, just sharing a print, just making a print and sharing it isn't quite the same as when it's a print. It. Now, I've mentioned many times that I credit a lot of my success in aviation to the fact that I hand those pilots prints. They get big ass prints because they have big ass walls and those hangars. Many of you have listened to that piece of advice and have done the same thing, which is really cool. I, I gotta tell you. It just makes an impression on pilots, plane owners. But here's the the next step in this sharing, which is really, really important because it involves your photography. When you give a print to a pilot and they have a print from another photographer and the other one is better. Yeah. Not that they're going to say, oh, you know, and tear up your print and throw it away. They're just. And pilots know this because they've done the same thing in their own learning curve as a pilot. They know you're at the earlier part of your curve than the other photographer who's later in the curve. They don't hold it against you, but understand that that you could say, creates a competition, but it's a competition of improving your photography. So when you share, it has even greater impact. And when you have a print that makes a greater impact, just think of the ramifications that has for your photography. So how do you do that? How do you get your photography to evolve. so your printing evolves. One of the keys is. And some people did mention this. The printing can be expensive. It can be. But last time I looked. The whole photography in Denver and in Denver. Oh, brother. The whole photography experience. For those of us who could talk, is not one of inexpensive. It's it's expensive. But if you want to get your money's worth, shouldn't you aim for improvement? For getting better? And printing is one of the key ways of doing it. If you go to Kelby one and you watch my class and learning from your own files. Everything in that class you could do easily extend to the world of printing. Now, being a judge of your photography through a print, you have to start becoming a better printer. And when you become a better printer, you become a better photographer. It sounds like this round robin kind of thing, but in a couple of you asked, you know, where is the ending point? And the best part is, I don't know of an ending point. I'm not sure there's supposed to be an ending point. Printing up an image that I shot a couple weeks ago of a static, and it was of an aircraft, and I was sending it to the owner, and I noticed there was a little, for lack of better terms, Goober. And I was looking at this goober that was around the top leading edge of the wing. And I realized that somewhere, be it, uh, in my own numbers for Adobe Camera Raw, the way that I process the image in Adobe Camera Raw, the way I use my neck filter somewhere I had put not a halo, but a little bit of a dark band around a couple of the well, it's hard to analyze. I'm still trying to figure it out, which is kind of the beauty of of printing. It was easy to to deal with once I saw it. And the point is that when I saw the image on the computer monitor and I'm looking at a twenty seven inch monitor, it's not like small, not like an iPhone or something. I didn't see it. It's not until I made the twenty four by thirty. And I have to tell you, nothing irks me more than to get a twenty four by thirty out and I find a flaw. I just like, oh geez, how stupid can I be? How blind can I be? Uh, now, some of the printing masters. And I'm not one of them. I'm good at it. I'm not a master. But I do listen to what they have to say. And like anything, I think about it. One of the time consuming things they do is they they really increase the size of the image in Photoshop to the point where you're seeing a twenty four by thirty print. You're seeing a two by two inch square of the print at a time. So two by two inch square of the image is filling the whole monitor. And they go by and

they have a very analog way of going by each one of these squares, till they check every square inch of their print for these flies. Uh, it's probably my impatience. I don't do that. But that's where sharing takes your printing, and we're printing takes your photography. And I gotta tell you, just thinking about that excites me to no end. Knowing that a process that I can do, uh, when it fits into my schedule that I can look at, will improve my photography. is so exciting. And when I get to be a better creator, I'm a better storyteller. When I'm a better storyteller, I reach more people and I reach more people. Well, you can understand the ramifications. So in this part two, why print and talk about sharing that sharing goes many ways. Not only you're sharing with others, but you're sharing with yourself. Why print? You folks have another marvelous week. What do we got? Where? Oh man, we're coming down to the end of August. Oh, geez. Time flies. But it's good, it's good. You guys take care and remember to make every click your story.