

Moose Podcast #466

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and sixty six, The Gear Recommendation. Well, it's been interesting. This is my fourth Star Trek of this podcast recorded. I'm not sure what's happening. It'll be interesting to see what does get recorded. Hmm. I trust you folks are doing well. Here we are the second week of September already. I'm looking out even though we've got a bit of smoke in the air. Sad to say, we got wildfires going pretty, uh, heavily around us. We're not threatened by any means, but, uh, we still get the smoke. But to the point. The light has got that fall. Look to it. The shadows, they're not really deep. It'd be great for photography, but I don't know about you folks, but here at the ranch, it's been quiet. One of the cool things that's been going on, we've had these pulses for the only way I could describe it of warblers coming through every day. Big mixed flocks, forty, sixty individuals, a number of different species coming through. And they're here for sixty minutes or so, and they're busy gleaning from tree to tree, and they and they just come, they appear, they disappear. And then it's crickets. I mean, other than our one female pileated at the moment, the feeders aren't getting any activity. Hope you're seeing lots and out there shooting. I know it's just a couple week quiet period, but man, I chomp on the bits to get out there with them critters. Now that it's fall and got that light. Well, this, uh, episode of the Moose podcast is attempting to be recorded through the Adobe Podcast beta using their AI voice. Not sure what's going on, but the meter's still say I'm talking and it's recording, so hopefully that's all good. Anyway, um, remember, you can head to the blog post for the podcast there on the website, see the photograph, grab the transcript that's created by the Adobe Beta podcast. It's all there for you. Any links I might mention will be there as well. Or you can go to like Amazon and and iTunes and those other places. Spotify has. The podcast has the transcript created by Castos and of course has the ability for you to make comments and we can have a conversation. So head all there. Great that you are, uh, listening and I appreciate it. It's, uh, it's a lot of fun. If you're unaware, this past week, Nikon released firmware two point oh for the Z6 Z63. Now, these, uh, they've done, uh, nearly two hundred firmware updates since, uh, digital first came out all free. And it's, it's it's amazing what they do. If you think back in the days, uh, film, when I started out, you know, you would wait eight or ten years for a new pro body, you know, the F2, then the F3, the F4. There was about a ten year period between each one of them. Now these firmwares, you get a new body. Geez. Over six, eight months. And they are kind of basically. Um, yeah. Uh, a new functioning machine, which in my little world boggles my mind. Yeah, I know the hardware, you know, staying the same, but some little genius. And I read that there's one hundred and eight engineers working on all the firmwares for all the cameras, lenses and what have you. They can go in and tweak the code to make these cameras do more and do it better. So to me, the z63, you've got the of course, things like the bird eye detection, which is cool, works really nice. And then you have the C two c two p. Two k. Anyway, the image certification process which uh you could see where quote unquote it was suspended. But it came out if you read it. That's one thing that's asking a lot of photographers. I know you read it, it was beta, which means it's not ready for prime time. It's out there to be tested for people to find the chinks in the armor. And they did. And it's being improved. It's constantly going to be improved. What really cracks me up is no one want to figure out how to actually read that certificate. I had to go read and then find out where you do it in Photoshop,

and it was very intriguing. There's a lot of things in there just besides, you know, verifying that the picture's out of the camera. But anyway, um, all that came out this past week and that's pretty cool news. So I mentioned this book about a month ago, the fifth edition of Perception and Imaging. Photographing a way of seeing, I'm Sorry, photography as a Way of seeing by John Schuller and Richard Secchia. And I mentioned it kind of in passing, and I've been reading it now for about a month. Why is it taking so long? Well, this book, uh, is a, uh, it is a it's a college textbook. It's four hundred and seventy pages. I think it is. You pick it up, it's got that weight of, you know, when you would start a semester and you'd go buy your books. This is one of the books. You go, oh, man, this sucker weighs a ton. And then you look how many pages and you're like, oh, man, it's going to be it's going to be one of those kind of semesters. Um, I highly recommend photographers check out and read Perception and Imaging. I mean, hey, it's, uh, I hate to say it, but it's it's dark out right now, and it's that time of year, and shortly it'll be dark by five. Actually, it'll be four five. And you got all those winter night hours you can't go shooting. Um, anyway, uh, this might be the book to get. Now, here's the deal. Here's the caveat, and there's some of you out there. This is messages going to specifically. You cannot take this book verbatim. This is a book. And it says perception and imaging perception and imaging photography as a way of seeing. This doesn't say The Bible doesn't say these things are carved in stone. This amazing text talks about how we perceive things, how we can then put those in the viewfinder, and then how we can communicate those things. One of the first things you're going to find out when you read this book is they talk. One heck of a lot about arranging the elements are you might have thought I was the originator of that. No, no no, no. I just embraced it early on when I read. I'm pretty sure the first edition and this is the fifth edition is an improvement. They talk about composition, but they also talk more importantly about the arrangement of elements. And that's what this book is about. And so in that process, what you have to do is you have to insert yourself in the equation, kind of what this whole podcast, my whole podcast series is about is that it's about you. I mean, if you look at my copy of the book I have, you'll see all these yellow sticky notes, because that's the way I take notes. I put a yellow sticky note on the page with a small annotation to, uh, to go and and and explore it more. I mean, right off the bat, the part that's going to get people going is figure and ground, figure and ground. Now, you might have all sorts of ideas what figure and ground might be, but it's kind of the corner store store of our perception. And if you don't know, hard to find. This is a twenty eighteen book cost as much as a college textbook. I got a used copy. That's what I did back in days of college. This is the fifth edition perception and imaging photography. Uh, way for photography as a way of seeing John Suler and Richard Secchia. I have to thank my good friends at Bedford, Bedfordshire for their continued support of the Moose podcast. They've been doing it for a long time and and it's been a great partnership because these folks are out to help you and your photography just as much as I am. They do it a little bit differently. I mean, they have, for example, they have photo con coming up at the end of October. Uh, my dear friend Dixie Dixon is the keynote speaker. It's going to be a great evening. I wish I could be there, but Bedford, you know, in these, uh, I don't know any other way of saying it other than these trying times. They're doing their best to keep a handle on these prices, which, uh, out of control of, uh, uh, retailers and manufacturers are going up some, some little, some more. It's not fun, but, uh, they've got the product. They've got so much different product new. They got so much used. People, you know trade in their gear when they buy new stuff. Uh, they've got

all the brands. They've got great, great people with advice and suggestions. You can go into their stores, you can give them a call, you can go to the website. Whatever you do when you order, make sure you mention and ask for the moose discounts. You get that five percent afterwards. I mean, these are the great guys at Bedford Bedfordshire dot com. Thank you folks for all you do. Have you ever bought a car? I bet you have now. Cars. Simply put, move us from point A to point B. We sit in a seat, put our foot on a pedal and off we go. Some cars could do that really fast. Some cars do it really slow. Some cars use electricity, some use gas. Some can haul just one person, some can hold a couple tons. Each car fits each person a little bit differently. And so we go out and do what we test drive. Now in that process of doing a test drive, we're relying on on who for the information, our best friend, the salesman, or what we find for our own needs. I bring this up because, well, gear recommendations. It's a nonstop, continual stream that comes via phone call, email, text to my desk. Continual. And I understand that you want to make the most of that purchase. Yet I went and looked and online and let Google AI do the research, and it seems the amount of people who go and ask for recommendations when it comes to buying a car, which is vastly more money than a camera, is nothing compared to what at least I see personally when it comes to camera gear. Now, I think one of these reasons is that the end result, the photograph, is such a big reflection of who we are, at least we want it to be. It's such a means of telling a story and you know, you get a car from A to B, you don't want any stories, you want to get there totally uneventful. And so okay, but let's just think this out for a second. Just listen to me for one moment. The way that I might approach a piece of gear is almost one hundred percent guaranteed. different than the way you are going to the first criteria in the fact is, I've been doing this for a long time. A long time, a really long time. I have had the good fortune to try out many pieces of gear, some of the best ever created. So I already have. You could say an expectation. I already have a line in the sand that things have to meet. Because of that experience, that's what the all that adds up to is that experience, which if you're just starting out or you've been doing it for a couple years, or perhaps you're completely changing genres, you don't have that experience. And that brings up insecurity. How do you measure the gear recommendations that you get from folks, including myself? And there was a period of time, probably too long, where people would ask me and because I would get blasted, um, there was a, a book that came out back in the nineties where I got blasted for many pages in this book because I recommended an eight hundred millimeter lens, because that's what I shot with. And I got blasted because the author said, well, no one else can afford that lens. So why does he recommend something we can't afford? Well, in my stupid little world, it's not my place to figure out what you can or can't afford. If you ask me my recommendation, if I'm going to be honest, I'm going to tell you the honest answer. But then you have to do what? You have to take that information and filter it through who you are. That's really just super important. Let me give you a couple examples. The one that got me started this week on this again, because this is not a new topic. Okay. And that is the new Nikon Z twenty four to seventy two point eight. Version two. Now to start this whole process, when I found out about the lens, I did my usual pro and con. My pro is the twenty four to seventy two eight that I have now, which is been in my locker since the first day it was available. It's a really sharp lens. It has produced phenomenal images. It is more than paid for itself. I love it dearly. And at this point in time, it's more than paid for. And in the business, it's it's there you go. I don't I it is solid. Now this new twenty four to seventy two point eight came

out. So first con I'd have to pay for it. Money on my pocket. And when I sell the twenty four seventy two eight it's not going to cover the cost. Okay. There will be a deficit there. So there's the first con against it. Two I don't know the performance now. I reached out to a good friend who's shot with it. Trust them thoroughly. So I'm not concerned at all with that. Now a couple of things that this lens boasts as being special, because they really are the one that got my attention. The first one was the fact that it has an internal zoom. The lens does not expand or contract as you zoom in and out, so doing air to air means that it's not going to grow as I zoom in on a plane and possibly get the Airstream. Now, if you're shooting video having an internal zoom, that's huge, because if you're on a gimbal, you change the point of gravity, your center centre of gravity on a gimbal. And then there is a possibility that all of a sudden that your picture won't be framed exactly as you zoom in or out. So I understand that now, the things that that didn't really, you know, at that point, wasn't really a pro for buying that lens over the ones that's already in my bag. But then I noticed that it is one hundred and some odd one hundred and fifty grams less in weight. I like that. And it's a seventy seven mil front versus eighty two. Now that kind of got my interest for totally non-photographic reasons. In all honesty, the when it comes to packing the current twenty four to seventy two point eight the Z lens in my bag, it's shade is just as massive diameter, and it takes up a big piece of real estate in the camera bag. And I'm going always trying to figure out how to get things in there safely and deal with that lens in its shade. The new one, it's seventy seven. It's not eighty two. The shade. It is not massive in diameter. And it also has, which really isn't too important to me a little door so you can access filters and rotate like a polarizer. So I was talking to my friend who's got it, and I said, tell me, what about the size and weight? And he said, moosh, you're going to love that part. It is smaller. It's so much easier to pack in a bag. And soon as he said, pack in a bag, that was it. That was the criteria that I needed to hear and the recommendation I needed to go and put in a priority, um, purchase with NPS. So gear recommendations, they they they if you want a good solid one, you have to go beyond the basics. Let me just I got a couple more. This might be a little bit of a long podcast. My apologies, but I wanted to cover gear recommendations. A little bit different direction and facet might help. You folks had a person ask, you know, should he get the Z four hundred and forty five and with the one point four, is that a good combo? And my first gut instinct is, man, why don't you go to the website? Why don't you go to YouTube? There's videos and comments about this. You don't need to take some of my time of day for me to re-answer what I've already answered. And so did the thing answers questions gave him, went on my line, got the links, put them in the email, sent them to him. I know it wasn't satisfied because the ending never wrote back afterwards. And he was going back and forth about this and it's like, okay, it's it's your photography. You know, what problems you're running up against, be it photographic, personal, financial, all those things. I don't know that. I only know it for myself. And at the end, he's going on. I said, have you even looked at the amazing one eighty to six hundred boy tailspin? And it's like there are more options. And in his scenario, as far as I'm concerned, the one thousand six hundred was a much better solution. Now photographers always want to know, is it the sharpest? Well, I know people who've bought lenses, same as I have, who don't get sharp results and they instantly blame the lens. And it's like, I'm sorry, it's not the lens. I remember years ago, a person I was with him at a, um, a photowalk. He put out a lens and he goes, this lens never performs. And I go, really? I said, let me take a look. And I went and shot with it. Nailed it. Beautiful sharpness.

And I said, can I see your camera? And I shot pictures and delivered. And he goes, and never does this for me. I'm like, okay, there is the the problem in this this situation. So when you get gear recommendations, you've got to look at who is giving them to you. I mean, those recommendations, are they qualified? When the one thousand six hundred first came out, I talked to a person about it and boy did he pan the thing. It's not really delivering blah, blah blah. And it was kind of like in the very first of that lens, kind of what I kind of expected and my own due diligence, I didn't keep in mind who I was talking to. It's they have no experiences with telephoto. And as soon as you get a longer lens, everything you do is magnified. The good and the bad. So, as you know, I love the one thousand six hundred have shot with six different ones at this point, all six delivering the same exceptional quality. So I want to end with camera bodies. Especially now things have changed. So in my uh, gear locker we have the Z6 three, the Z8 and the Z9. So of those three cameras, which one do you think right now? September twenty twenty five stays in the locker the majority of the time. I'll give you a second to think about it. The Z6 three, the Z8 or the Z9. If you set the Z9, you'd be correct. The Z9 is seeing for the last. Oh, I'm going to say since April. May is seeing the least amount of action in my photography. And you might be saying, wow, that's the flagship camera. Why is that sitting in the locker most. Because the Z8, especially with its last firmware. To me, fits me a whole lot better. And it's doing a better job and help me be a visual storyteller. So the Z8 just just a couple things. The Z8 and Z6 three, they use the same battery. When I took the Z9, I had to have a different battery charger with the Z6 three and the Z8. I can use the Dupo three cell charger. And that's it. That's all I got to carry. I don't carry anything else. It plugs into the same charger my Mac or iPhone or anything else does. Hey, that makes it simpler. You've got with Z6 three and the Z8 and the Firmwares. whereas you've got a superior autofocus system, then the Z9 at this point in time. Now next week they could drop a firmware for the Z9 and change all that. But since Z8 and Z6 three firmwares come out, they have not. So when it comes to, you know, photo gear recommendation, there's a lot that goes into that equation that you have to be the educated buyer to listen, to, think through and digest. And that's a lot to do. So what's my number one recommendation when it comes to buying new gear? It still hasn't changed. Rent r e nt rent that piece of gear. Bedfords has a huge rental department and you rent a piece of gear. So you have it for at least two weekends. So you get to know it. And during those weekends when you come back from work, put the camera in your lap, feel it, play with it. Photograph the dog. Photograph the clock on the wall. Open a lens up. Close it down. Do noise comparisons. Think it all through. And then during the weekends, put it through its paces on something you love to photograph that you have intimate knowledge about how you want to photograph it. And at the end of that rental period, you will know if that piece of gear just as sexy as heck or it is an essential piece of your gear locker. That is the best gear recommendation I can give anybody all the time, with one hundred percent confidence, knowing you'll find the right piece for you. You folks have a marvelous week getting into fall. Get out there and click make every click your story.