

Moose Podcast #471

Moose Peterson Howdy folks, and welcome to Moose Podcast number four hundred and seventy one. Facts do matter. Well, episode four hundred and seventy I heard from a bunch of you folks. That's because you couldn't hear me. Yep. I'm afraid I owe an apology. It was all on me. The, uh, the whole, uh, reason for your not hearing me is on me. I can't blame it on anything else. Um, I was in this gorgeous spot in New Mexico. Elevation, seven thousand feet, surrounded by elk, and they were busy bugling. And I thought, hey, it'd be kind of fun to go out. So I was literally outside and record the podcast with the the hopes that you would hear the ambiance of the elk being elk, because it was really quite something. So I did look at the meter and I was watching the meter like I am now. I probably will never be able to do this without watching the meter like a hawk. And I could see that it was recording, and it was recording just fine until about the eight minute mark. I wasn't watching the meter. I was watching the antics of the, the elk and and talking into the mic. And the internet connection weakened to the point where the AI could not hear me. And then it said, ah! Is anybody there? And all you got was blah, blah blah. Which of course really isn't even entertaining, let alone as it does it help you? So lesson learned. Never record a podcast where I can't watch the meter the entire time to see it's recording. So apologies this episode like the last one and for quite a few of them is being recorded by Adobe Podcast Beta. Yeah. I'm working. It uses AI voice to clean up my dialogue so it sounds crisp and clear. It can't make up stuff like it does when it comes to visuals. So it didn't know what I was saying, but it did record what it could hear. You can listen to the podcast, many locations. You can go to the blog post on the website that has the podcast. Any links photographed that might have been talking about in the episode. You also go to places like Amazon and YouTube and iTunes and of course, Spotify. I was, I gotta admit, a little bit disappointed that I didn't hear from more of you folks via Spotify that you couldn't hear me. So I was in a very, very weird way. Very, uh. Well. Point blank. Uh, quite, uh, enamored by the fact that so many people, uh, reached out to tell me they couldn't hear me. Uh, so that means there's people listening. But, uh, Spotify has a place where we can have conversations. So. Transcript. Conversations. Podcasts. Spotify. So coming up quickly, I'm feverishly working on on my two presentations that will be at the end of the month at the Mid-Atlantic conference there in Virginia. I've heard from a number of you, and I thank you so much that you're going to be there. I appreciate having friends in the audience. You know, that smiley face makes a difference when you're up there looking at a five or six hundred people. So I appreciate you coming by. I'm also doing, uh, their version of a portfolio review. I believe you can go to their website and sign up. Kind of kind. I can help you out. Maybe. Come on by. Love to talk to you. Hopefully you can come and share images. One thing my good friend of Bedford's Bedford's dot com. They are busy. They are incredibly busy. They did have that XR um reveal at the story. You can now think about it. I'm not sure which store had it. Maybe they had all the stores. So the Nikon folks were there with the new XR body. But I've heard and seen a bunch of you, like myself, have acquired the new Z twenty four to seventy F2 version two, which the more I use that lens, the more enamored I am. And, uh, totally, um, happy with the fact that I got rid of my old one and got the new one. It's definitely worth the money. But you know, you could find that information out. You could try it out. You can get feedback, Back. Even trade in your old one at Bedford's. They got seven stores you can walk in personally. You can do it with a phone

call. You can do it via the web. They're there to help you any way that you choose to come and get help. They're great folks. I love talking with them. That's the folks at Bedford Camera. Bedford's dot com. Thanks ever so much for sponsoring the Moose podcast, which according to the meter is still being recorded. Now I'm being jinxed. I mean, I went how many four hundred and sixty nine episodes without a glitch like that? Now I'm paranoid it's going to happen again. So back in the day. And I'm talking film days. If you wanted to get a photograph of a full moon over a city or a landscape. How to deal with the fact that the exposure range was so great that getting it, the landscape and the moon in one click was really challenging. There was a short period of time where you could do that with light levels, and then you were just simply out of luck. So what we did back then was we would get a roll of film, and this is it was really kind of painful until you actually saw the picture and it worked. You would photograph the moon in whatever phase that you wanted half full quarter eclipse, whatever, and you would expose a whole roll of film with that moon. And then you rewind that film carefully, and then you would go out and if you were going to put it over the cityscape, put it over landscape, whatever, you would take that roll of film and you would shoot again that landscape, cityscape, and then you'd have in one click at least one frame of film the moon and the landscape. It was a kind of elaborate way of doing double exposure and having some creative control. But you had to write, have notes, you had to make sure you had that roll of film with you. Uh, you had to worry about reciprocity. So then you kind of worried about the fact that the moon had been exposed and the film was slowly ticking away. So you want it? It was really a challenge. But when somebody looked at the photograph, they did not understand all the hoops you might have gone through. They would just take it for granted and think what they're seeing, um, is what you shot. Facts do matter, though. It was a double exposure photograph of the supermoon with a jet in front of it. Double exposure. The image leads you to believe that it was one. The reality is, it's two. photography is, you know, it's it's kind of this incredible medium and I don't I'm not gonna. AI is not what I'm going to talk about this week. That's not what matters. It is you. You are what matter. And the fact that facts do matter are really emphasized and sometimes, uh, inflated when you're a photographer. And those facts that matter, some of them are, in a way, carved in stone. It's it's not like I made them up or somebody made them up. It's just the way the physics happens to work. For example, what I call basic daylight. Uh, some folks call it also the sunny sixteen rule. And it's what the what basic daylight exposure or the sunny sixteen rule. There are two names for the same thing are very simple. They're just. They're just a method of getting the correct camera exposure on a bright, sunny day when you don't have a light meter. Now digital film two and a quarter thirty five millimeter. Nikon Sony. Canon. It it it doesn't matter. The sunny sixteen rule, for all intents and purposes, is carved in stone. It's the physics and way things work. And back in the day, a film. We relied on it. It was, you know, you would go out and you'd look and you'd say, okay, it's a bright, sunny day. Boom. Basic sixteen or basic daylight boom. You've got the exposure. And what's the formula? Well, you first set the aperture at F16? No you don't. It starts off with F16. Then you take your ASA back. In the days of film or ISO in the days of digital, and you'd find the reciprocal of that, and that would be your shutter speed. So for easy math it would take ISO one hundred. You'd set it with a shutter speed of one hundredth at F16. And that's going to give you basically a correct exposure for a bright sunny day. Now let's say you have a hazy day. You know, you've got, um, kind of uh, a little bit of distinct shadows. Maybe then you'd go

at the same shutter speed as basic daylight, but just open it up to eleven. What do you have? A cloudy day. No distinct shadows, five point six. Heavy overcast F4, so it'd still be one one hundredth of a second. But based on the light, you change your aperture. Or, for example, let's just say that you're shooting at one hundred, okay, ISO, which means you're shooting at one hundredth of a second F stop or shutter speed, f stop, f sixteen. And let's say, for example, you think f sixteen is too much depth of focus you want, rather you want F8. Then you would change your shutter speed to one four hundredth at f eight, and that exposure value for a bright sunny day is the exact same exposure value as one hundred at f sixteen. This is basic daylight. These are facts that matter. These are facts that you can base what you're doing as photographer and you can move forward. It's so important to understand some of these basics. So you're out there photographing that supermoon which kind of started this whole conversation. And I out there photographing and I'm looking for that moment. And all of a sudden, wham, there's that moment I can get the moon and the landscape, one click information, and then it starts changing. As it gets darker across the landscape, the moon gets brighter. A full moon is the exact same as basic daylight. It's reflecting the sun. You've got that full white up there, and it's the same exposure value as the sun on a bright, sunny day one hundred F16. Now just think for a second if you are out shooting. Okay. You're out shooting. And it's dark out. You see? Lights come on. You see headlights on cars. Would you think that you could take a shot at ISO one hundred, one hundredth of a second f sixteen and have a properly exposed photograph? Or wouldn't you say F16, I should be at f two point eight, so f two point eight. How many stops away from f sixteen is two point eight? Now keep in mind that you are more than welcome to use your fingers. If you know if that helps you out, do so because you're talking about F16 one hundred basic daylight. That's the moon. But then go to two point eight. You've got one, two, three, four, at least five stops difference. You overexpose anything that's bright by five stops. What do you have? You've got paper white. You got two, four, seven. You've got no information. So thinking about just some facts that really matter. Basically, daylight is one of them. How about truth in your imagery? How do you want to bring across that story? Because it's important to understand it is your story. It's for you to decide what is relevant, what is not relevant, what should be eliminated, what should be included, what should be sharp, what should be out of focus. And those are facts. Those are facts that you use inside your viewfinder to tell that story. I mean, here's another fact that really matters. I can't I can't emphasize how important this is. We talked about this before. It's the simplicity of knowing your camera gear. So I've got that new Z twenty four to seventy two point eight version two. Love that lens. Watching a video by my good friend Saku up there in in Canada and he starts talking about the one ring on the camera or on the lens. I'm sorry, that is, it's got click stops and I'm going, oh yeah, it does. And I went to my ring and I spun it. There's no click stops. And I'm like, okay I know it has it. Don't see any setting in the camera. How do you get click stops. I didn't really stop take time to to look at the book. But I'm up there with my friends shooting and there's two other people there who've got the lens. And I said, I asked point blank, hey, do you know how to do click stops? Greg went over goes, yeah, it's that switch on the lens barrel. And I'm like, duh, you got to know your camera gear. Moose, everybody needs to know the camera gear. And when you're out there shooting and things aren't working. Camera settings is not the place to go. Just simply knowing your camera gear. You should know that if you are out and something doesn't work and you say, I wonder if this set and you

go and do it and things don't work, your natural tendency is not to go back to the setting you just turned. For example, on go back and turn it off, then move the next step. Know you leave it on, causing even more problems. And then the shooting gets worse and all of a sudden you don't have any shot. So it is a fact that if you want to be successful at that camera, you've got to know your gear before you go out. We're talking about simple things. You got a long lens with a tripod collar. If you're going to handhold, rotate that collar to the top so you've got that whole lens barrel in your hand so you can get a sharper image. It's a fact that if you're going to put that same long lens on a tripod, you mount the tripod collar for the long lens on the tripod, not the camera body, because in both those instances, not doing what really is what they designed at the factory to be done, what common sense dictates and what physics demands. You probably won't get a tax sharp image. These are facts that matter. And in this day and age right now, where so many facts are getting blurred, if not obliterated, I'm really suggesting and hoping that you'll start with your own wheelhouse of photography and think it through. Because I'm here to tell you facts do matter. Thanks for sticking with me through last weeks technical issues. I appreciate you guys reaching out and all the love and TLC trust you have another great week coming up out there in that fall color. Get out there and shoot and make every click your story.