

Moose Podcast #480

Moose Peterson Howdy folks, and welcome to Moose podcast number four hundred and eighty, which lends what a week I started out, the house started out. Montana started out with about three inches of snow on the ground. Now I see nothing but dirt and grass. It rained most of the week and it was warm and it's winter's gone. At the moment. It's kind of, uh, sad in a way. What we're supposed to, what they're predicting we're going to see for the rest of my life, at least here. Interesting thing is that the critters, how they've responded when the snow is on the ground and it makes biological sense. They were just hammering the feeders, the suet and the seed, and now there's grass. Birds are gone. It's kind of depressing, but lights are on the house. There's twinkles in the sky. It's nice to see stars. We had about a, oh, almost a ten day run of just cloudy days. All. All day. It's winter. It's winter. This episode of the Moose Podcast being brought to you again by the Adobe Beta Podcast program with their AI voice. It creates the transcript that you find on the blog post on the website Moose Peterson Comm. You can find the podcast most places YouTube. That's where it seems like everybody's looking at the moment Spotify, a little bit of Amazon and then the rest of it there on the website. Keep in mind the website will have links to things that I talk about, if relevant, during the podcast. So you'll find all that there. Uh, I appreciate you guys reaching out and talking to me. We'd love to have more conversations. Uh, not that I'm lonely, but I like to feel like I'm helping a little bit more, one on one. But I am very grateful for all the kind comments you folks happen to say. And last week the two of the links were goofed up. My apologies. You guys made me aware of that and that's been resolved and taken care of. That just. I'm afraid I have to tell you this. I'm not perfect, so thank you, guys. It's been an interesting week. Manufacturers are kind of, uh, not doing much, but software is. I mean, it's like, Nick updates. And if you're into video, um, that seems to be. And I could be that I am I'm not as in video as I should be, but seems to be updating they what? They, um, brought out some Luts for the XR from Red's creative library. Boy, that stuff that, uh, that, uh. Oh, man. Uh, that's one of the things I'm trying to get better at during my quote unquote break, uh, over the holidays is I've been in class trying to figure out this, uh, this video processing, finishing stuff. My poor instructor. I mean, it's like, wait, wait, can you relate that to, like, a raw file? No. You can't. It's video. Oh, man. I'm. I'm floundering. But it's okay. I'm learning. Painful, but I'm learning. So I'm hopefully going to be better at processing video. So I'm faster at it. So I'll shoot more and post more. It's a vicious cycle. I got that down pretty well with stills. Now I'll try and do the same with video. Hey, I want to thank my good friends at Bedford, Bedfordshire Comm. They're the ones that are sitting there helping me set up. I, uh, kind of built a new video recording studio. My one of my goals for next year. Yeah, a little early for New Year's resolution. But that's actually do a little bit more video recording classes that I can post to help you folks move your photography forward. So part of the reason I went to class is to figure out how to do all that, and then build a studio to do all that more round robin stuff. Got to do this, this and this to do what I really want to do. But back to the point. Bedford's there getting the stuff to me. You know, little things like lights or clamps or desk stamps, stands and all these other good tools that, uh, they just have it all. Best part is I get to talk to someone who's actually seen it, used it, tried it. This one is built as well as this one. This one will hold this camera. Where? This one won't hold that camera. I mean, it's just they have answers and I get it. And dang, if it's not perfect, it does exactly what they said, what

I need. That's the beauty of Bedford's. They got the great prices. They've got the inventory, they've got the people, they've got stores. You can call them. You can go on the web and sponsor the Moose podcast. They are into photography and into us. Give them a little love this holiday season. They got all these holiday specials, including from Nikon. It's interesting what's going on with pricing and tariffs and stuff. Boy, what a mess. Anyway, Bedfords are helping us straighten it all out. So thank you Bedfords for sponsoring the Moose Podcast. Go into my gear locker on the right wall. There's lists. There's a list for wildlife, list for landscape, a list for aviation. So I'm going to go out on a project. They generally fall into those three categories. Now I have a locker of gear which is evolving. Sold some this year, bought some this year. And I already know that at least one thing I'll be buying next year. Uh, because January one, I have a whole new equipment budget. Always the fun part of a new year. And I look at that list, be it for wildlife or landscape or aviation. And on there are body lenses, accessories, tripods. And I look at the list for a couple reasons. One, there's there's, uh, there's just a gap in the old memory. And when I say I, I think I need something and I start walking to get it, something interrupts me and I don't. And then if I don't have a list, it doesn't go on the trip. And it could be really bad thing two it no, one of those three lists has all the gear in my locker. They have the gear specifically that I think I need for aviation or wildlife or landscapes. So then my gear locker is getting siphoned down by genre. And then when I packed to go on a trip, it gets filtered down some more. But when it comes to which lens, what's really important is the lens you grab at that moment for what you're seeing to take a shot. This is a real common question. It's a real common dilemma. It is something that I think keeps some photographers up at night and not shooting during the day. Which lens? What always cracks me up is I'll go out shooting with friends or others and and they're watch me. They'll say what lens and I'll, I'll, I'll say it lens a lot of times just to get the question out of the way so we can get to taking pictures and not playing, you know, tick uh, technique school here. And I'll grab a lens that I just mentioned and, uh, without really not, I should say, feeling what's going on. And they'll watch me go out and I'll come right back. Go to my camera bag, switch lenses and keep on shooting. And even though they see that I don't grab the lens. The time for the shot all the time, they keep asking. So that started the this current, you know, trying to answer the question which lens? Then I, I listen to some other, um, instructors and classes talking about mastering lenses and I'm like, you know, I remember not really that long ago when I thought I had master lenses. What a fool I was. Nobody, nobody masters which lens. I don't know why I was so stupid to think I had. I was that was just plain old arrogance. I just have to think about my own shooting out there. And I realize that, man, the number of times I grab the lens, not as many as the time I go back and change it out. I mean, there is a couple exceptions. You know, when I go do air to air, it's going to be the seven thousand two hundred. That's just it's not like you have a bag of gear with you in the plane anyway. And it's just where everything gets set up for. I'm going to go photograph critters in the hide. It's going to be the six hundred f4 with a one point four. So some things are kind of a little bit, you know, a given. But when it's just going out and you're driving the Wildlife Loop and Custer or cruising the beach in Oregon or, uh, doing, you know, just the list can go on and on. You're going to have besides, you're in the back of the vehicle, your bag of confidence, your select lenses that you brought on that particular adventure. Which one to grab first? In all honesty, let's talk about this really quite quite succinctly. Does it matter? I mean, I'm being very serious here. You're going to get out and take that shot. And a year from now, will, you have

made the perfect shot that forever will be like the last perfect shot. Odds are slim. So putting pressure on yourself to get the lens. Why? I mean, shouldn't it be stay fun to, uh. Like I mentioned, a million thousand gazillion times. Failure is part of this. And, you know, if you don't get the right lens, that's a real typical kind of way of failing. And what you should learn from it should, I'm saying should, because just watching how folks operate, they don't look at their photographs they've taken before and look at the focal lengths and say, I should do this, that or the other. If you head to one of my Kelby one classes, you'll see where I actually go into quite detail about how I go into bridge. And I look at you can look at bridge and it'll show you like if you, depending on how your images are, are sorted and organized. But like I go to my landscape shots, I can see the lenses that I've used for this, that or the other, the different focal lengths. Click on it and it will show me the actual images. I can do my own homework right then and there and start deciding before I even get out and see a scene, what lens I'm probably going to take. And as you might imagine, yes, I do that probably more than is. I should be on a couch talking about this to some doctor. I do it too much, perhaps. No, perhaps I do do that. So people don't even don't learn from their own successes. So that's a failure to me. That's just a failure. I mean, you gotta grow, right? Or else you're always going to say which lens, but here I, I even try to, to, to kind of verbalize a starting point for lenses. Strictly starting point. So for example, you get out of a vehicle and you your head goes up, goes down, goes left and right, and you take all that in. That might mean you should have some like a fourteen to twenty four lens on there. If you get out of the vehicle and you just kind of move your eyes up and down, back and forth, not your whole head, just your eyes, perhaps you just need a twenty four to seventy. If you don't move your eyes or your head and you start looking out, you might start off at eighty five one hundred and five millimeter. Depending on the distance, the size of the subject, you might go longer. Now, these are, of course, are simply simple starting points. And I've tried to help people with the question which lens with that? Yeah, it doesn't seem to work. So then I've been thinking about it. And then I was listening to a person this past week and then it, you know, I kind of for myself it kind of clicked. Which lens? Which lens? The answer is simple. Ah, I've been talking about that quite a bit lately. I've been thinking about it a lot lately. Uh, as I count my blessings, it's because of the awe that I get to cherish God's way so much. I'm incredibly fortunate. I was driving to breakfast, uh, Saturday and gorgeous morning. It was a gorgeous morning. And to get out and shoot. Since I had been thinking about it, I said, what lens? Which lens is going to capture the ah, I'm feeling not the lens is going to include these elements, exclude these elements can help me do the dance. It's going to allow me to arrange the elements. What lens is going to bring back the or to share with others? That's what I was thinking about. And that process. I said, you know what? That's what I think I'm doing. I've probably been doing it perhaps majority of my my career. And it never dawned on me. It was strictly about or not patterns or shapes or colors or I mean, that goes into the process. But when it comes to which lens, which lens captures the ah, now what is the biggest problem with this revelation that came across? Yeah. Then you have to describe ah, and then you have to figure out how you're going to bring it into a viewfinder. And then what are we back to a round robin again. Right. So there is no carved in stone encyclopedic kind of answer to which lens? Perhaps it's not the question we should be asking about our camera gear when we're out shooting shouldn't be asking which lens. Perhaps we should say something like, what's the best lens to bring home the Or? And perhaps with that question, we

will know which lens. Coming down to what, uh, ten days till Christmas. I'm so behind. I hope you guys are doing well on that task. Remembering all those people that make our lives special. I appreciate you being here, making my day and and week special. You guys take care and remember to make every click your story.