

Moose Podcast #484

Moose Peterson Howdy folks, and welcome to Moose Podcast number four hundred and eighty four Photo Trivia Tips. First week of the year. Cha ching in the books. Trust you had a great week. World's been a little bit on the far as I'm concerned. On the nutso side, I think are some of our values have really gotten us skewed. But I hope you've kept your eye plugged to that camera, making those images and sharing them. Appreciate you spending a little bit of your time with me. I'm very grateful. I know how precious time can be, so thanks so much. This episode of The Moose Podcast is being recorded with the Adobe Podcast Beta program, which you can only find on Chrome at the moment. It's been that way for a while since the the launch, actually, but it's worked really well. It makes me sound really good using the AI enhanced voice. You can find the podcast on its own blog post page on the website, which includes photos and links, things like that, as well as an email if you want to send in questions and or ideas for the podcast. I mean, I'm four hundred and eighty four and so far haven't repeated much though. Shutter speed and f stop is shutter speed and f stop. But anyway. Topics. You got one. Send them my way. Whether you go to the website you go to Spotify iTunes. You'll find a transcript there for the podcast. So the transcript is a little more accurate or cleaner than the others. That's just the nature of them. But I hope they help. I hear they do. So you can find them. Well, this last week bunch of stuff happened, uh, for example, like, for example, uh, I published a couple of things. One you'll find on the Nikon Learn and Explore website, which is at Nikon USA. Com you'll find a whole thing from me about snow photography getting out there and shooting snow, which to me, uh, Cher and I, when we saw it published, we kind of chuckled, thought it was ironic because right now we've got grass. We ain't got no snow here at four thousand feet. They have some at six and higher here in the Sapphires and Bitterroots. But boy, it's just grass right now. Yeesh! But anyway, that article is there. The other thing you'll find now, at the very bottom right corner of the website is my doodad list. Yeah, I didn't have any other, you know, name for it, but, um, people are asking about different doodads. That's what I, you know, think of things, be it shoes or plates or other stuff that just doesn't fit, that I get at other places other than when I shop at Bedford's, because if it's not a Bedford's, I have to go somewhere to find it. And the doodad list is there. You can click on it and I keep adding to it and, uh, it's. Yeah, the doodad list. Well, I just finished the The Flight in the Clouds by James Boucher. I talked about it last week, and, um, I was about to start another book when I decided to delete everything I had done for the, uh, the, uh, settings, uh, Adobe Camera Z nine five point three firmware videos. So, uh, when I deleted them, that reading time went away. The first one will be posted this this week. Uh, probably tomorrow Tuesday. But anyway, so no book reading yet. At least not a new book Want to thank my good friends at Bedford's. Bedford's com. Hey, happy new year. Bedford's. I don't haven't talked to you yet this year. Ooh. Wow. I gotta figure out something to go by. That's where I go. Bedford's now they've got, uh, the the, uh, have their photo con coming up here in March, I believe in Oklahoma City, which is a great place to go. It's just a marvelous weekend event with speakers and and manufacturers and products and special prices, all those great things that Bedford's is good at. But all in one place, they, uh, are going to have they got some some Nikon specials going and there you can tell you about the new Nikon Z twenty four to one hundred and five, F four to seven point one, the new full frame lens that came out. Not seen it. I'm a little intrigued. Um, it's, uh, it's an

interesting focal length for sure. You might have noticed I talked about the Z P's twenty eight to one thirty five on the website this past week. That's a really cool lens. Um, and it's a really big compared to the little itty bitty twenty four to one hundred and five. But at Bedford's be the place to see them both. Now they've got the great prices. They've they've got, uh, inventory that just goes on and on. Even after I get done pinging them. And of course, they got the great service and they got those stores and the website and phone number and oh my gosh, they are there for. So when you see them say, thanks for sponsoring the podcast and then give them a little bit of your love. Photo trivia tips. It's it could be the fact that it's the new year, but it seems like I've had very simple but fun emails asking some basic, simple things that, um, in my book just goes down as trivia. And as my friends will tell you, I am the king of useless trivia. I got it all. It's it just what floats around my head. What little space there is there. So I with a couple questions that were asked, I thought, you know, I would just pass some things along. Somebody asked me if I actually have useless photographic trivia, I actually do, I actually do. For example, uh, if you have a Nikon Z. Telephoto lens, that's a TC. So it has a built in teleconverter like the, the one eighty to to four hundred or the, the Z four hundred and two ATC or the Z600 f4 TC, the Teleconverter you engage or disengage it by this lever, it's on the right hand side of the barrel. Well, if you're traveling as in going to be well for myself if I'm going to be driving a few hundred miles? And more often, when I get on a commercial aircraft, I lock that teleconverter. There's a little locking lever and you lock it so it that lever can't get moved. Now, that was suggested to me by somebody in the know when I first got a lens. I don't have any reasoning behind it. They just said just a smart thing to do. So like I said, useless trivia. You got a lens? Lock it when you travel. Next piece of little trivia. It just happened to me again. Drives me nuts. I'll look at my pictures and there is a piece of dust on the image. And I'm like, man, I just cleaned that sensor and I went and checked my sensor and it wasn't there. And I go, oh, you idiot, it's on the rear element of the lens. It's just the nature of mirrorless cameras because as far as I've been told, is the sensors closer to that rear element than it was with the mirrored cameras. So dust on the rear element. Okay. Pops through. Uh, so keeping those cups, cups, caps clean is important. They are plastic. They have static electricity. So when you have those caps, whenever I come back for a trip or I'm going out to do like an air to air, the caps get cleaned just the same as the mirror box. And the sensor had a really phenomenal shoot, uh, last week. And I pull out the one eightieth six hundred, and it was in the bag with the rear cap on it. I pulled the rear cap and I look on the on the back chrome bayonet mount, one of our dog Maggie's hairs on it, and oh my God, Sharon thought I seen a bear. Even though we're in the city. Because I just froze. I'm like, I can't let that get into the lens barrel. It was a really dry day. And as I'm going down, I licked my finger just to pick it up. And as I was going down, there was still enough static charge that that hair went into the lens barrel. Oh my God. I thought I was gonna die because it's only one way I know of getting that out of there. Was sending it to Nikon because you can't just you can't put a can of air in there. It's going to blow it in even further. So I put it back carefully and went to plan B for shooting because I really needed about a three hundred millimeter lens. So anyway, I just used a seventy two hundred with a one point four and got me there with little zooming with my feet. But I got back to the office and I took the lens out and I go, oh man. And I said, how am I going to do this? And I took off the cap and I put on my headlamp and I looked and there was the hair kind of just precariously perched on this little, um, electronic contact that was in there. And I'm like, oh,

man. So I got my fine, fine, fine jeweler tweezers. And I went over and I got them wet, and I dried them off with my static free, um, cloth. And I reached in there and I grabbed it, and I got it out. Oh, God. Saved that bomb. Okay. There you go. Useless trivia. Video recording. You might have noticed if you have XLR cables. If you look really carefully, you'll see some say balance and some say unbalanced. So the difference between those two cables is that a balance won't have that noise, especially over a long distance run over more than basically, I was told, fifteen feet. I think it's about ten where unbalanced. If you have that long run, you probably won't have that noise because it's unbalanced the way the wires are attached to posts. But if you have a balanced cable XLR cable, you'll get a better sound recording than you will get with unbalanced. The problem is, balanced cables need power. If you go into your camera, be it Z9 or whatever, and it says power the mic, that power to the mic is not enough for a balanced XLR cable. So useless trivia. But if you're trying to do video and using a shotgun mic and you're wondering why the shotgun mic isn't doing really well, you might want to see if you have a balanced cable. Just switching out to an unbalanced cable might really make the difference, because it's only going to be a six or eight inch long cable. Going from the shotgun mic and a hot shoe to your mic in the plug on the camera, and your unbalanced cable will work just fine. Now, this is a real piece of trivia that I got to tell you when I was. I found it out. I learned it in November. I was like, this cannot be true. But you might know that Nikon acquired Red, and the XR is part of the Z cinema, and it's using inside it the red Kodaks. But the file extension is r 3D. Get it ready r 3D. If you were to take your not making this up, it works your video out of your z9, z8 z6 three. Take your pick and change the file extension to R three D. You can actually process that using the red codecs in Premiere Pro beta premiere Pro itself. This won't work, but in Premiere Pro beta you can change that. Why would you do it? It brings out a whole. You can use a whole suite of red Luts. Then once you do this, uh, trivia, what can I tell you? True, true. Trivia. So, back in the days of film, film, color and exposure was based on a bell curve. Why is it called a bell curve? Because when you looked at it, it looks like a bell. It's kind of flat. It goes up and around. Down comes down and flattens out again. That was replaced that analog curve with the tone curve. In the digital world, the tone curve does the exact same thing color and exposure. So when you change in your camera from standard to vivid to landscape, what you're actually changing is the tone curve. That's the way the sensor is going to look at that light and then create the instruction set in which you're going to then finish in post So that tone curve not talked about much. Very confusing because it relates to the bell curve and well, I'll be honest with you, I met a photographer this past week who, uh, had never heard of film. Almost. He was so young. So tone curve be your best friend. Speaking of that. The old adage in film days was to change your ISO up a third of a stop. You get more saturated colors. For example, you would take Kodachrome sixty four and you would rate it as an eighty ASA people know today as ISO. No, you don't change your ISO, but if you just underexpose which the changing your ASA from sixty four to eighty would do by a third of a stop. If you just underexpose your photographs in the digital camera, just a third of a stop, you will get much richer, saturated colors without ever having to touch. That could be lethal. Saturated slider in post you want saturated colors underexpose a third of a stop trivia. Now this trivia is really kind of important. Actually, when I think about it, our video cameras, no matter the brand, have these little icons for white balance. Those icons don't mean that just because you see those kind of conditions, you switch to that

particular icon for the right white balance. Those symbols actually represent Kelvin numbers. The lower the number, the warmer the higher the number, the cooler. Now auto white balance AWB is it's normally written out Auto white balance says that basically the camera's going to try to match the light falling on the scene it's seeing within. With a range of about three thousand four hundred to to eight thousand Kelvin. Now, each camera sensor is a little bit different on that range, but it's interesting because tungsten is three thousand two hundred. So auto white balance is not going to really quite nail it because it's range is three thousand four hundred to eight thousand. Now daylight if you put a little sun symbol okay, that's five thousand five hundred Kelvin which is kind of interesting. In film days it was five thousand. And today video shooting with a digital like Z9 or XR or whatever XR excuse me, it likes five thousand six hundred for its daylight white balance. That little cloudy symbol represents six thousand Kelvin shade seven thousand Kelvin, The little flash symbol is five thousand five hundred. So why do they make a flash in a daylight when they both have the same five thousand five hundred? I don't know. That's trivia that I don't know. Why would you want to know this? Well, the better that you are at getting the white balance correct in the camera, the more accurate your whites, the more accurate the whites. The cleaner the black, the cleaner the blacks. All your colors are more saturated. Exposure is really just that more luscious and also white balance kind of, you know, can set the mood that the story you want to tell. Now here's the thing that's very important. This is not trivia. You start going down the white balance path to get it right in the camera. And if you've listened to what I've ever put out there, you know, that's I really thump on that, understand? It's a real deep, deep, deep rabbit hole. Okay, so you got to keep that in mind. You got to keep that in mind. Last but not least, it's actually came from a reader. It's a good question, but I still think it's trivial. They asked me if I do all my filing of my images when I'm on the road, so I can just drop them into the appropriate folder when I get back to the main library in the office. Yeah, I do. And what I've done and it's it's really old school. I've tried doing it quote unquote modern ways, but I haven't succeeded. I actually will write down, uh, where I'm going, for example, and I'll try to find, uh, the commonalities. So if I'm going to a location like Yellowstone, I'll figure out the alphanumeric code, uh, for that, and I'll write it down on a piece of paper and I'll take it with me. Um, so as I file in photo mechanic, everything will have its correct alphanumeric code. That way when I finish the NEF into the. That PSD, it's all set to go. I don't have to go back and figure out what file it was. And and it's it's just the way that I prefer to do it since I'm shooting on the road so much and I finish on the road so much that when I get back, it's just a little bit less of the workflow that's there at the office waiting for me. So then I get right into the business side of photography. Well, there's just some photo trivia tips for you for the moment, and I hope that, uh, it was worth listening to. Something might have triggered a thought or help for you. That's the goal here. You folks, um, continue to keep on shooting. Got trivia need answered. Hey, I'm here for you. And remember to make every click your story.