

Moose Podcast #488

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and eighty eight. How to price your print. How you folks doing? It's just been another grand week. Nice and warm. Could have been out there in my swimsuit. Crazy weather, but uh, hey, we're supposedly going to have something today. Haha, I don't think so, but that's okay. I hope where you're at, especially on the East coast, you're doing well. Staying warm, staying safe. West coast yeah, balmy weather it is. Appreciate you guys taking some time out of your week to stop on by. And listen. You guys really are quite amazing fans. I'm grateful for you. Our output the wrong word. Our reach, um, continually goes up. It's not like rocketing up. It's slow, but sure. And I can do slow and sure. Slow and sure is kind of sums up my life. So hey, I want to thank you for one and all for your support. And reaching out means it means a lot to me. Thank you. Hey, uh, keep posting on my doodad list updates. Just for what it's worth, the two items I've put up there lately. The water fly. I guess you could call it fanny pack, but it's not really a fanny pack. And the bamboo Bamba? Excuse me. Bamba water bottle combo. I've really worked out well, especially with these warmer temps. Uh, the water fly is a small little, uh, I would call it a hip bag. More than a fanny pack. It holds like the ZR body by itself and filters and holds the Bamba water bottle securely. Easily rotates around my waist. Um, it's a simple little thing, but hydration is so important when you're out there shooting, having that with you and having a bottle you can refill rather than putting more plastic into the the landfill, uh, is a really just a sweet way of doing it. So that doodad list, you can find it on my landing page or the website, the bottom right corner, you can click on the link. So I constantly update it. It's there just to help you out more, uh, trivia to get you going. This episode of the Moose Podcast, which she is the one hundred and fiftieth episode to be recorded using the Adobe Podcast beta. You have to wonder. I've done it for one hundred and fifty weeks. Why? It's still beta, but it is anyway. Adobe Podcast Beta with its AI voice cleanup. Now, I did make a blog post last Friday about AI. I, uh, some people misconstrued it that I'm anti AI. That's not what it said. By any stretch of the imagination. Uh, just to clarify, I am really frustrated with people not educating themselves to understand the good and the bad of AI and being fooled by it by taking it, uh uh, for what they see and not thinking through what it is they're seeing. It's that simple. It's just education and being informed. So I'm using AI to clean up my voice because let me tell you, uh, I'm simply sitting at my desk with a little soundproofing, twelve by twelve square beneath the mic and just yakking. So the AI gets rid of some of the bounce, a little bit of the intentional pops or unintentional pops, I should say. So it works great and I don't spend time doing it. I'm out behind the camera and you can listen to my podcast wherever you choose. Just remember you go to the website Moose Pearson. There's going to be a blog post for the podcast with additional links, as well as a photo that might be talking about. All right. There on. Com and for just trivia's sake, this, uh, I started this episode with eight thousand eight hundred minutes in the can. That's one hundred and forty seven hours of me yakking. Holy moly. Wow. Crazy. So I've been reading a couple books. Uh, one was really quick, but it was. It took years to find it. And that's ace of test pilots. Uh, Pat Nelson, ace of test pilots by, uh, Dougal. Dougal. I guess it is Dougal Lee. Excuse me, Dougal Lee, written in nineteen thirty seven. If you are a fan of the movie, the movie, The Christmas Story, and you see the antics of one family and the BB rifle, the Red rider. There's a scene in there where you'll see the kids

come in the classroom. They've got their false teeth and they have to hand them in. And the teacher opens her drawer and there's all these, these little doodads that are in the in the drawer that she's confiscated. And on top of it is a of this pile is the book. Pat Nelson, ace of test pilots. Yes, it's a real book. It's a it's a quick read. It's kind of entertaining. Uh, but I've been wanting to get that for forever and ever. Got a really just a gorgeous antique copy of it. Original, um, autographed even. And it took a while. So that's one of the books I recommend. It's just fun. The other one, it's the complete opposite of that one. Uh, mountain sheep in North America. Biology, ecology, conservation and management. This is not a page turner by any stretch of the imagination. This book. It's going to if you are into Mountain sheep, uh, this is going to put them right in your lap. It's got all the information there. Uh, but it's it's it's a journal. It's a, it's it's a compilation of I forget how many papers written by biologists around North America. A couple of those papers I'm part of which is I'm very proud of. And it's a, it's a you can find it on Amazon. You will find it on my doodad list if you want to get it. I'll have it linked there on the blog post as well. That's mountain sheep in North America. Biology, ecology, conservation and management. Uh, I have read oh, I've had it for a week. I've read probably about half of it by now. And, uh, it's uh, to me it's, it's it's the sheep Bible and I love sheep. So Two book recommendations for you this week. Want to thank my good friends at Bedford, Bedfordshire for sponsoring the Moose Podcast. Now they have a lot of, for lack of better terms. I call them pop up sales that be honest with you. They come so quickly and they go so quickly that I can't actually talk about them on the website because they've come and gone. Um, if you watch their site, for example, they have quite often, uh, these, uh, silly I don't know how they can make it work sales on their used gear. And I have to look, I have to check it out. And I go to their website probably every Wednesday for sure. Um, and then I look to see what is coming. And those sales are just killer because they already have killer prices. They got a great inventory. They have like photo con Coming up in KC, um, in a month, the nineteenth, twenty first in March. They have, uh, big trade up events, no matter what brand you have. Uh, Sony, canon, Nikon. They got the big trade up right now, the Z five two. I mean, they just gosh, they're just amazing people. Just just they just can't help us enough. And you don't take my word for it. You can go to, like, my social media threads and you'll see where folks, no matter what brand will. This one guy had a really cute one this last week thanking me. He posted his great shot and he was a canon shooter and he thanked Bedfords and me for the moose discount. So, you know, it's Bedfords. Uh, these guys rock. So give them a call, check it out, go to the store. Bedfords. Com. How do you price your print. Now. Basic business terms. You need to put all your costs into the production of that print. And for prints, typically the markup is two hundred and fifty percent. And boom there's the price of that print. Now if you were to do only one print it could be really expensive. If you do ten. It's a little less. But I don't know how when I go to these these art shows, every so often I see these bins and photographers have eight by ten prints with a mat in a bin for twenty five dollars. They're actually making money. So that makes me wonder how many photographers actually are trying to make money and that money they're trying to make. Is it a just for the sake of making money, or b to actually make it a business, and c make it a living? If you do that, then that price continually goes up. And here's the thing that I have learned over all these years. It's really easy to lower a price. It's darn near impossible to raise a price. So, for example, some sweet person calls up and says, I want to buy a print. And you say, okay, one hundred dollars. And

they say, that's great. Uh, I want three. Oh, okay. Volume discount. They're happy. The next person calls up, says, I want a print. And then you say three hundred dollars. Well, I just talked to my friend who said there's one hundred a piece. Oh, I've raised my prices since then. Click it's just this. Once you have that price and it's kind of low raising, it's near impossible. The next thing is, and this is just the way of the world, that's all there is to it. People put value on the price, and you'd be surprised that sometimes free truly has no value and sometimes free is priceless. So in all that, how do you price your print? It really. It really. Um. It's hard to do in the short run. In the long run, it's very simple. Have a good friend, uh, worked with him in the field for a long time. Uh, one of my all time favorite biologists to work with on a variety of projects. Uh, state of my house. Go fly fishing. We're still very much good friends. And stay in touch. So he just wrote me lately, and, uh, I'll be honest, the incident that he relayed to me, I didn't remember. I didn't remember until I saw visuals. But his father in law from Ireland came over and real Western US Western movie buff. So we went down to the Alabama Hills. It's at the lower end of the Eastern Sierras. It's where a lot of the Westerns were filmed back in the forties and 50s. Even the opening scene for Iron Man, when he blows up all those things, that was Alabama Hills. So, um, his dad just loved it. And this is the part I, I remember that trip, but I gave him two prints. This is what I forgot of the Alabama hills. One was a pano, a three image pano, and one was just a kind of a gorgeous shot of, um, where Gunga Din was filmed, and my friend told me that I did this back in two thousand and five. Twenty five years ago or twenty years ago. Twenty one years ago. So totally slipped my mind anyway. His father passed away in twenty ten, his father in law. And those prints over there and the whole family in Ireland. It meant a whole lot to him. And now, as everybody gets older, there's these two prints which my friend framed and had on the wall for his father in law, and the prints have now come back to the United States. My friend just received them, um, which is why he sent me the email. And then he's giving them one of each of them to his son. So, Grant, the grandsons are going to get grandfather's moose prints of the Alabama Hills with this story and legacy. The prints for free. The value priceless. So I want to encourage you as you think about how you price your prints, the true value, the monetary value. Uh, I'll be honest with you, uh, probably ninety percent of the people I see selling prints have got it all screwed up point blank. I don't understand the logic either give them away for free or get the value. Because if you do the simple business math, when you talk about your time, which is really the hardest thing to to monetize, figure out, price your gear. Okay. How long you've had that image in your inventory, how much you paid to get that print made, whether you have your own printers like I do, and then buy ink and paper, how much that one print really costs, and then you add two hundred and fifty percent to it minimum. I'm sorry, most people are giving their stuff away, so just give it away, right? I mean, just give it away. Uh, and if you're in the business and you actually are a photographer, you need to talk to your accountant about how you do business gifts with prints and make that work. And then you get paid even though you're not getting paid. And if you're not doing that, how do you price your prints? I mean, let's be serious. You've got learning value. All right. The value you get learning from the printing process. You have the value if you provide those prints. Say, for example, to a museum, the learning that people could get from your images in an exhibit, that's priceless. That's priceless. How about just sharing? Just sharing the wonders that you are so fortunate to see and photograph, giving those prints to others who are not as fortunate. Uh, put it in simple terms, I feel unbelievably blessed that I

can look out my windows or my deck and I just see, I just see nature. There's a lot of people who see just homes or buildings and and civilization. Those prints that you share of your wonders out there. That's their only window they have to the wild world unless they leave their home. And most people spend time with their home. Think of the value of that. And then, of course, that monetary value. That's the hardest thing to put a price tag on. But sincerely, if you're going to sell them, sell them. If you want to make money whether to monetize your purchases or to, for whatever reason, make the money. Now, a lot of people say, well, if I raise that price, I only sell a couple. Okay, so you sell a couple. How much time do you have invested in selling that couple compared to selling one hundred. And then what's the profit margin of the one hundred you sell compared to the couple, the couple at the higher price or the one hundred at the lower price? What's the bottom line? It's a tricky, tricky thing to decipher, to think about and to actually come down to what it is for you. But that's truly what you need to think about when you go about taking that artwork, that passion. You put it on that paper and present it to somebody. How do you price your print? You folks have an absolutely spectacular week. Uh. What am I doing this week? Oh, yeah, I'm in Florida. It's going to be a great week. You guys take care. Remember to make every click your story.