

Moose Podcast #498

Moose Peterson Howdy, folks, and welcome to the Moose podcast, number four hundred and ninety eight. Your Spring Gear Questions twenty twenty six episode four hundred and ninety eight. We're getting up there. I got something special for you for number five hundred coming up in a couple weeks. Tell your friends, come on by. Trust you folks are doing well. Spring is well underway here at the ranch. We've got, uh, Sharon's favorite friends back the evening. Grosbeaks. I'm right now looking at a couple pears down at Mega. I just spooked a lot of bunting off the seed feeder. Filling it up. Yep. They are here. Our our our, uh, both our red breasted and pygmy nuthatches are on eggs. Wow. It is just it's cranking already. It's, uh, it's amazing. I hope you're enjoying spring where you happen to be. It's kind of interesting in spring, but this morning it was twenty one degrees when I took Maggie out, so brr even had our first Hummer. This episode of the Moose podcast is being brought to you again by Adobe Podcast Beta doing its AI voice, voodoo, whatever it do it do I hope. Well, it also creates a transcript which you can find there on the website. There's a blog post dedicated to the podcast. There's also an archives there, okay, that you might want to check out. You can also listen to podcast all your favorite spots, iTunes, Spotify, Amazon, YouTube. Some of those have the transcripts. Some of them don't. Hey, I'm here if you need help, you can leave comments, ask questions, ask questions, ask lots of questions. Spotify, YouTube. I, I try to help you guys. I'm the one doing the answering, not AI. Uh, you can always tell it's me because there's going to be grammar and spelling errors. That's how you know it's me, and I'm here to help any way I can. Now remember that you can head to Pearson dot com, the very bottom right corner of the landing page. You will find the, um, my do hickey list, uh, do dads list to be exact, things that are not technically, um, photographic that you might, uh, want to add to your. Gear locker desk workflow, uh, which includes books that, uh, I recommend as well as other stuff. It's there. I constantly update it or add to it, I should say, uh, and, uh, hopefully it helps. So that's on the landing page for Moose Pearson dot com. Bottom of the page, the right do dad list. Not really a lot happening this past week in the old photographic industry. Yeah. Some of the awards are out there, and, uh, every manufacturer seems to pick up a couple, uh, Nikon, of course, got a couple as well. Well deserved. So that's very cool. I got all sorts of comments from last week's podcast to the moon and beyond. Yeah, that, uh, that Artemis mission really seemed to ignite a lot of creatives. I think that's just so way cool. Um, what photography does and brings people together still is just a blessing and a miracle and amazing. So I appreciate your all your comments and feedback. One of you asked about my, uh, my dental thing. It's going well. Uh, any uh, blurb slurps gasps this, uh, podcast are all on me, not on any, uh, affliction I might have with my, uh, my teeth. So this week. Um, so I volunteer at the Museum of Mountain Flying, which is a museum. It's a great place. It's the home of Miss Montana. Uh, the, a twenty six fire eater, a number of other aircraft and some really great people. And, um, this last weekend was the volunteer, uh, bring up to speed meeting, uh, because it was closed during the wintertime. And, uh, well, I thought I should, uh, brush up on some of my Miss Montana history. So the book recommendation I have is one that I've read before. I don't think I have mentioned it here on the podcast. I couldn't find any in my in my records, the title of the book is Every Reason to Fail The Unlikely Story of Miss Montana and the D-Day Squadron by Brian Douglas. A really nice guy. Um, I really enjoy, uh, Brian. Anyway. It's a it's not just a book

about a plane. It is. It's full of a lot of history, a lot of, um, how, as, uh, the title says, every Reason to Fail. Uh, that's kind of the title of the book. And the reason why I'm mentioning it is because it's a really, it's a, it's a page turner as far as I'm concerned. It's also for photographers, if you apply probably, um, every tenth paragraph, it would apply to your photography and so many reasons. And if you think about the title, Every Reason to Fail, that could sum up all of our photography efforts, right? Uh, but yet we don't. And when we do, we actually end up becoming a winner in the end. Because why? Because, because we learn from our mistakes. So it's a great read. Yeah. There'll be a link on the blog post also in the Doo dad list Every Reason to Fail by Brian Douglas. Check it out. You will enjoy it. I want to thank my good friends at Bedford Camera bedfords dot com, uh, for sponsoring the Moose podcast. These guys, they're there for all of us. You know, you've got like in July, they have their photo con that, uh, is a really great event with all the manufacturers and all the classes and speakers and photo walks. You have that great stuff. And if you sign up with your phone number one, they don't sell that information. What they do is they use it to tell you about specials, especially their pop up sales specials, which I think are just killer. And you get a text and, and you have basically about at least of the last three or four months, you got about forty eight hours after they send you the text to take advantage of the pop up sale. And it's a, it's a marvelous way to spend money. I mean, a marvelous way to save money. Oh forty and slip. Uh. Anyway, um, these guys. Bedford's camera, they've got the gear, the prices. They've got the people, they've got the knowledge and they've got the passion and want to help you and your photography. Most of those folks there are photographers, they, they all have their own, like all of us, their little niches, you talk to them, they'll become good friends. Whether you go to the store, give them a call, click on the link. Hey, Bedford's Bedford's dot com. You guys rock. And thanks so much for sponsoring the Moose Podcast. Well, I kind of need to get into these questions. I've got what, two, four, six. The, that, uh, kind of, uh, sum up the questions from the first quarter. Yeah. I keep a list and I check it twice and I those are naughty. Yeah. I don't answer your questions, but those are your nice. Yeah. Let's go at it. The first one from Jeannie, I think was really cool. Um, she said, how do you have time to not only read all those books, but to find them in the first place? Jeanie that's a great question. Starts off with, um, I am inquisitive and that in that inquisitiveness, I tend to go out and find answers. And often those answers are in books. Uh, and then I, I don't judge a book by the cover. I kind of do a little, you know, the most books these days, especially on the web, you can read a little bit of a, uh, excerpt from it and I check those out. That's the first way. Uh, number two, um, I have a lot of like minded friends who read books who often, uh, we either a pass books around physically amongst ourselves. And it's interesting. None of us are readers. We all like an actual hard copy or soft book in our hands that we, and we, we pass this along. So sometimes I get books that are literally a bit, uh, dog eared, but that's okay. And that's really common. And the last way is I tend to listen to a number of things, uh, be it interviews, podcasts, NPR, what have you and if and Ted talks should mention that as well. And office, that is the, the, the genesis of books. I get the fact the next week's podcast, uh, I have a book that I'm going to recommend that I'm just about done with really good read that came from a Ted talk. So Jeannie, great question. Hope that answers that question. I had lots and lots and lots of people asked this question. Jim, uh, had a great way of, of, uh, putting it together. He says, I'm tired of tariffs. I'm tired of new gear. But, uh, like every photographer I love what's late, latest and greatest, he said, are the version two

of the The twenty four to seventy Z lands and the Z seventy two hundred to eight two really worth the extra dollars. I've read a number of things on the web. Don't know who to trust? Help Jim. Big smiley face. Jim. Are they worth the dollars? The honest answer is that you might not like, but it's truly up to your photography, which in large part you control, right? For example, let's talk about the twenty four to seventy f two point eight and the version two. If you're not really into video and you don't really have to worry about travel weight, as in a heavy thing on your shoulder or in your back and having to put it in the overhead. To be honest with you, I probably would stick with the original twenty four to seventy two point eight because it is physically heavier. Okay, it has a zoom in. The lens expands and contracts as you zoom and it's physically taller. And those attributes to me are off the bat. It was always a pain in the arse, for example, to put it in, uh, think tank or one of my photo packs because it's just actually bigger and diameter, bigger shade. It just didn't fit the same basic cube form as, for example, the version two, which slips right into a cube hole without any modifications easily. It's. The version two is not as tall, so you have to worry about the depth of your bag. It's physically lighter, which, if you're putting something in the overhead or on your back, makes a difference. So for the twenty four to seventy, if you don't need that criteria, then no, it's not worth the dollars. Now on the seventy two hundred twenty eight, kind of the same deal, but not quite the same deal. Um the seven thousand two hundred two eight, the original, which is a really great lens versus the the version two, which also is a really great lens. You know, you've lost over thirty percent of the physical weight. And since so many of us shoot the seven thousand two hundred handheld, that weight loss, you feel it when you're hand holding, especially for an hour or two. It makes a huge difference as far as I'm concerned, for doing air to air work. It's, it's just, it's a, it's a, it's just a lifesaver. Now, I think your question, Jim, as well as most of them had to do with optical optical performance. I'll be honest with you, so far I haven't read anything on the web that that I think is honest or sincere because most optical performance problems come from the shooter, not the gear. That's been my experience for decades, and I think it's still true. I know I hear people go, I lock the tripod down, shooting from my deck, and I'm like, okay, so you've got a deck that vibrates. It goes right up that tripod that you've locked down tight. What do you think's going to happen to the images you're testing? I mean, so you got to be honest with you, I and is the seven thousand two hundred two sharper than the the original. Yeah. It might be on a chart, but in actuality, no, it's the it's the fun factor. The comfort factor. I think that makes the seven thousand two hundred two worth the extra dollars. But I appreciate all your questions about that, guys. I still recommend when you're looking at thinking about new gear, when you think about new gear in it before you buy it, you judge for your own self, for your own photography. If it's worth the money, you'll save yourself money in the long run. Dorothy had, I think, the one of the best questions. It's very current and relative. She said, I'm looking for a new body. Should I buy the Z8? The Z9 or the D5 that Dorothy and many of the others. I wonder why you're asking about the D5 all of a sudden, huh, I wonder? Yeah, you know Artemis pretty darn cool. You know, they, uh. I hear through the rumor mill there's over thirty of those D5 in the NASA locker. So, you know, there's a reason why they have that. And just for, you know, giggles sake, you realize that the d6, which is you can buy brand new from your dealer like Bedfords. Bedfords dot com has the exact same sensor as the D5. Well, Dorothy, uh, here's my honest opinion. If you can hold the weight of the Z9 and shoot for an hour and not feel like you got arm fatigue, that's the camera to go with. If you can't go with the

Z eight and personally, I wouldn't recommend the d5 because the d5. Great camera, great camera. Okay I have, I kept my original one. It's in my my Nikon collection, but the D5 is going to depend on what F mount lenses. And as far as I am concerned, the Z mount lenses are hands down, are better lens for the buck for shooting pleasure and fun over the f mount. So that's what I'd recommend. Dorothy Lewis listened to an old, um, podcast, and he and a few other people asked about. And to sum him up was, is raid worth it? In other words, are a I'd and talking about computer storage, is it worth it? Ah, you know what, Louis, I I'll be honest with you. I still don't know the answer to that. Now I, I, I've heard all sorts of people talk about the redundancy, blah, blah, blah. First of all, Raid is not a substitute for a backup. So you have to have a backup for your raid. And I have found that out the hard way. And in this case, the easy way, I mentioned about how one of the drives in my raid had failed the process. I just now literally, um, during this recording the podcast, the message pulled up on my computer that was ready to go. So that's basically three and a half months of dealing with one drive going out, but it's not as simple as just taking a drive out and telling the software to, to validate and to, uh, to sync and away you go. It's not that clean and simple. So I, you know, you got the old school where you don't have a raid system, to be honest with you, since you have to do a backup anyway. And the raid redundancy and after all the time and blah blah blah blah. I gotta be honest with you. I know I'll get some people saying I'm wrong, but I'm not sure a raid is worth it. Be Louis, to be honest with you, because the to me it's all about one safe protecting your images and two time. And if you're making a backup anyway, what difference does it make how your original. If it's on a raid or not, you've got a backup and the backups not going to be a raid. I mean, so Louis, I don't have a clean cut answer for everybody. I just tell you for myself, after my experience, I just, you know, this is the third time, third time, fourth time. I've had issues with a raid and it's been a time sink. And I just hate that. So Louis, that's my honest opinion. So it's been interesting questions. The last I'm gonna say about two, maybe three weeks. Mark sums it up simple. What are my raw processor options? Help, help! Exclamation point, exclamation point, exclamation point. Excuse me. Mark. I gotta tell you. I don't know what your options are. Uh, for the very simple reason, I just use one, and I've never. I haven't changed from that one for eons. I use Adobe Camera raw ACR, um, for so many reasons. First, I like the, uh, uh, Adobe ecosystem. I just do, and I hear all these complaints about, you know, the subscription model, blah, blah, blah. I'm old enough to remember where every six months I would give them six hundred dollars and get a box either, you know, from Fedex or UPS. And I have all these disks I have to load and blah, blah, blah. And you had updates twice a year, not twice a week sometimes. So yeah, I gotta pay something every month. Same with my phone bill. My my internet, my television. You know, it's it's the model. It works. And, and, and for me, Adobe Camera Raw really works. It is the thing that, um, I can crank through the air to air. I did, um, two weeks ago now. Yeah, two weeks ago now, um, had eighteen thousand images from that, uh, that air to air shoot those seven, um, total aircraft, uh, photo missions. I was between photo mechanic, which I have linked Adobe camera and Adobe Camera. Uh, I had all those prints out. They're gone. It's I got them filed, organized, finished, printed, done. And that speed, uh, there's just no way to, um. You know, the time that's saved. There's just no dollar value on that. So for for Mark, for me, for Rob Prosser options, it's just one Adobe Camera Raw. It just works. I'm gonna finish up with Jean's question, which I really, uh, I was taken aback by because most people don't think of me as a landscape photographer. Uh, I, I

do them, I love them. I they're just when the moment hits me and the landscape touches my heart, I click. So Jean's question was real quick, real quick, real simple. What is the best landscape lens? Well, as soon as you say the word best, I instantly start to like, hesitate, uh, lock up, uh, stutter because I don't know if there is one best. That's because I've shot everything from fisheye, uh, eight to fifteen. So from To six hundred millimetres landscapes, and I just love those images throughout the entire focal length. What I can tell you though, that might. It might help you. And it's. It's what I recommend most people. Jean is is first. Gotta remember, I'm always shooting, I should say always. Ninety nine percent of the time I'm shooting my landscapes with the lens wide open. So that's two point eight or f four. Um, or with the one eighty to six hundred five point six or six three. But so I'm always wide open. But what I recommend is, is you've got to kind of like understand how you see and how you then translate that to the viewfinder. Because we see with this one hundred and seventy degrees of horizontal, you know, vision and that's one hundred and seventy, right? That's, that's just a little bit short of a full frame fisheye, which is one hundred and eighty. We see all that. But when we actually narrow down what we think is the landscape photograph into that viewfinder. All of a sudden that wide peripheral vision, right, comes down to a little tunnel. So in that process, this is my word of advice. This is what I do. Doesn't always work. Ask people to shoot with me. I often will go out with one lens thinking about this and change it, but it's as simple. If you get out of your vehicle, you stand in the scene and you move your head physically around, up and down, left and right. You're probably going to want a fourteen to twenty four. Now, if you hold your head still, but move your eyes around to take in the landscape, probably a twenty four to seventy. And then as you start looking further into the scene and narrow it down mentally, that's when I think you're going to get probably, you know, one thirty five, two hundred millimeters and longer. Now keep in mind, I really don't want to crop in post. Excuse me. I mean, I know magazine editors are going to crop my images anyway, but I don't do it in post. So I do it all at camera by either zooming my feet or zooming the lens. But to define the the best landscape lens. Yeah, I'm afraid, Jean, I'm not the one that's going to be able to tell you that you are. For your own photography. And that's what this that's what this podcast and all this information is about for you to make the decisions that make the best choices for your gear, for your shooting, so you can follow your passion and put that all in the pixels, then bring it back and share it with me and everybody else. That is the answer to your question is what does that best is going to be the best landscape lens for you. Well, I appreciate you guys spending time with me. You guys get out there and shoot and remember to make every click your story.