

Moose Podcast #504

Moose Peterson Howdy, folks, and welcome to the Moose podcast number five zero four five hundred and four. What do I take to an air to air or up in the air? Part three. Hey, I love hearing from so many of you this past week. Thanks ever so much. Some of you have done some incredibly great jobs sharing your images. I there's so many I'm not going to. I didn't make a list, but I was really just tickled pink. How many of you shared your stories and made sure I knew about it? That's just. That's killer. Killer. Keep it up, folks. Keep it up. Great stuff. Um, just thrilled to death to see it. So thanks so much. It kind of was a a topper for a mighty fine week for us here at WRP. Sharon and I kept pinching ourselves with all our our good fortune. You are a big part of it. So thank you. Let's keep the ball rolling and have another great week this week. This episode of the Moose Podcast is being recorded using Adobe Podcast Beta. Yep. Still using it. Still works. Have made some changes. No one said a word, so I don't know if it's good or bad. I'm just going to keep making the tweaks and and see what happens. Now it creates the transcript that you'll find there on the blog post on Moose Peterson dot com for the podcast, along with any links for things I talk about, as well as also a photograph to illustrate my points. So it's all there. Moose Peterson dot com. But you can look at it and listen to the podcast and transcript like on Spotify and YouTube and iTunes has it. Amazon, a lot of places like there it is. And if you have a comment, want to have a conversation, hey, you can reach me in many places. Spotify, YouTube, or like a lot of you guys did this past week. The link there on the podcast blog post. So thanks so much. So a number of things happened this past week. Um, uh, some of you folks started using the Nick discount code, which is cool. That's fifteen percent. The code is M o o s e moose. Um. Excuse me. Um, uh, I posted the gallery for our trip in Ecuador. That brought in a couple questions. Uh, yeah, I will be going back. It was a spectacular trip. You can see the gallery there at Moose Pearson dot com. Scroll down all the way to the bottom, you'll see a nine image little, uh, icon. Click on it. It takes you to the galleries for all my adventures. I also posted the Moose report for Ecuador. Uh, yes. Uh, I can't say it enough. I didn't make up those common names, man. Some body else did and some are tongue twisters, but it's cool. And yeah, the birds are off the chart. On another level, crazy color. And I'll say it once I said a million times, I'm blown away how those birds, all those colors go into the forest and they disappear. You would think with all those incredible colors, you'd be able to track them. Hell no. It's just absolutely amazing. Um, also, there is, uh, some new items on the moose doodad list, uh, that I keep updating. I got a new book, uh, like I mentioned last week that I've started, uh, it, uh, it's a pretty good read. I'm, uh, I'm, I've learned some things, so, uh, hopefully I'll have it done and we can talk about a little more in depth next week. I want to thank my good friends at Bedford bedfords dot com. Yeah. You hear about this every week. You probably know he's going to talk about it. But yeah, I can't stop talking about Bedford's. My good friends. I, you know, like their photo expo coming up in, uh. Oh, geez, forty five days or so there in little Rock. That's just way cool. They've got oh, they've no matter the manufacturer, they've got the latest and greatest from them all. Um, and right now there's a trade in and trade up deal going with Nikon. Uh, you can, uh, there's a, I mean there's rebates and this is already on top of their amazing pricing, their huge inventory, you know, seven stores takes a lot of stock so they can take care of you. And whether you go into other stores personally, give them a phone call, go to the website, you make sure you use the old m o s e when you check out

because you'll see money in your pocket afterwards. That's um, I think it's good for everything, but I don't know about use gear. I keep forgetting to ask. No one's ever said anything about that. I know it's no good for their classes. There's no discount on their classes already. Dirt cheap as it is. So you need some great stuff. I'm here to tell you Bedfords is the place to head. So thank you, Bedford for sponsoring the Moose podcast. What gear do I take to an air to air? Boy you guys. Yeah, you fill my email box with that question. You gearhead junkies, you, um, then I, I wasn't going to leave you out and wasn't going to ignore that, but, uh, I wanted to take the full time podcast to explain. Now when I go to an air to air shoot, so I'm actually, I'm going knowing it's going to happen or just going to show up hoping it happens to me. It's one of the same, like I mentioned before, there's a big, big percentage where we don't fly mechanical weather, whatever. But I go prepared. So what is going prepared? So I use the think tank advantage. Plus that's my gears in the gear I have with me the Nikon Z9 and the Z seven thousand two hundred. Two eight two. That's primary air to air. That's what I use. I'm gonna say one hundred percent of the time as my primary when I'm shooting air to air. Right now. That's it. Next I have the Z eight with its Smallrig plate and the Z twenty four to seventy, F two point eight two. Um, that's my primary like statics and some detail shots and pilot portrait and it has a plate on it. So if I can do some of my static work either before or after the the shoot, because when I do an air to air shoot, I don't just do air to air, I do the whole package. We'll get into that. Uh, then I have the Z fourteen to twenty four two point eight. And I have that for one specific reason. And that's photographing the instrument panel, which is really a almost, I must say, a must when you're doing any kind of editorial work on aircraft. So I need the. Fourteen and then I also have my Profoto a. Ten um, in large part to a if I need to do it for portraits. And if you want to know how to do pilot portraits, there is that class on Kelby one, which I should mention. I have a new class on Kelby one on editorial marketplace. Just a little sideline beep beep. So I'm going to have that flash for portraits and then for lighting the instrument panel. Um, there is very few times where I've been able to like really bounce light off of hangar door into a cockpit. So I will make sure I have that. And the last thing I'm going to have is the Z fifty one point two, which is really, uh, I use that for a lot of the static shooting I do. Uh, at one point two, it just, I just love the feel that it brings to the photograph. And when sometimes you do detail shots, that background you want gone. One point two makes it gone, gone, gone gone. So that's the primary gear. The XLR. I should mention is in there as well. And whenever possible I have the twenty eight to one thirty five PRS lens which I do not own. I, I rent it, uh, or get it loaned from Nikon professional service MPs. Those times when I really have, you know, the highest percentage possible that we're going to fly this, nothing's going to scrub the mission. Now, I talked about the harness that a lot of people ask about harness. The harness I use is, uh, a fifteen years old or so. It's no longer available. Now, you don't want to get your basic, uh, I'm going to clip into a forklift kind of safety harness you want. If you're going to really do this, you want to invest one time in a harness that that. So you don't do an Arnold, you don't know what Arnold is going to go back and listen to a previous podcast, either part one or two. Yeah, you can get some really good ones at Amazon, but if you really are going to do it, and if I were to do it again all over, because the harness I have cost us somewhere around the two forty mark when I got it years back, if I was going to do it now, I know at least two people who've gone to a parachute harness shop, and those guys use the same basic technology for making a parachute harness, but made a harness for the for a photographer.

Yeah, it's probably going to cost you Six hundred dollars. You know, but we're talking about safety gear here, right? I mean, I mean, period, we're talking about safety gear. So that's what I would recommend. I the one I have, you can't I've checked. It's it's no longer on the market. I have a helmet which is a cloth helmet, which holds my, uh, David Clark's headset, uh, to my head. So I don't do, uh, that one mistake over again. And, um, that's the basic equipment. Now, I do have, uh, a flight suit. They call it just PJs or pajamas. Uh, pilots do, and I have black and I have black because it won't cause any reflections on the inside glass in case I need to shoot through any glass, which happens every so often. And if it's all black, it you can't see it, which works really well. I do have the red gloves that you'll find in my doodad list, and then I have the, uh, elastic sleeves that I put over everything. So my clothing on my forearm and up my bicep, if it gets caught in the slipstream, doesn't start going around. And that will cause the camera, of course, to vibrate. So that's the basic gear. Now, when I get myself in the plane, the majority of the time I've got the giant petzl carabiner, which you'll find in the doodad list, and it's hooked into a spot usually under the pilot's seat. And the pigtail for my harness goes to that. So I can't buy my maybe my knees to my feet could actually get out of the plane. I rest my body. It's stuck inside. I have the Z9 with the seven thousand two hundred two on a strap around my neck, and at times I will have the XLR with another strap on the floor that's sitting behind the pilot, and it's not anywhere near the door or any doors. Okay, so big question two. One about bodies. You guys want to know about bodies and two about lenses. So why do I use the Z9? Well, I like the weight. Now the Z eight with the grip is physically bigger, but it's just not. The center of gravity is not the same. Don't know why. So I like the Z9. The Z9. Um, it just for my hands with the gloves. It's just a solid fit. Twenty frames per second is a must. There are times where I just lay down the hammer. When I see the great background, I'll call my eye and I just keep shooting. Um, knowing that I'm going to pass that background and I want it, I'm going to take the frames to do it in that twenty frames per second. There's all this motion going on between the photo platform and the subject aircraft. So that's twenty frames per second. Can you do less? Well, back in the day, uh, when I started out with a the d three x, it was shooting five frames per second. So yeah, you can. You just have to be very cognizant of what's going on. You need to, you know, back then you're always wondering about the buffer and the card and oh, there's so much going on. And today it's almost, uh, like, um, I don't want to say easy peasy, but there's so many less things that have to be on your mind. Buffer card space. Yeah. The pro grade, uh, one point six terabyte in the Z9 takes care of everything. It just keeps on going the buffer. Uh, does it feel if it does, I don't know it. I never I'm waiting for it, which is all that matters. Excuse me. My apologies. Almost through allergy season. Thank goodness. Now it comes to the lens had a lot of people ask about is seven thousand two hundred the lens First of all, V makes me nervous. It's not the lens. It's the lens I prefer. And I really love the seven thousand two hundred two point eight two. It is especially for air to air is just a nicer lens to use, you know? First of all, you got that whole tripod foot or something that comes off. So you have a clean, very clean barrel. It just is physically lighter. I really like that part. It's probably why it bounces so well. The Z9 for me and it just, it just it rocks. Prior to this I used just the Z seventy two oh two eight. Prior to that, on the d5 and d6, I used the seventy to two hundred f4. Why the f4 not two eight? I'll explain in a minute. Before that was the eighty to four hundred VR two. So here's the the the big thing. Okay. And this is me doing my kind of shooting. When you start, you're in shutter speed priority. So you are selecting the shutter

speed. The camera is selecting the aperture for the right exposure. And if you're shooting at one over forty, it's one fortieth, which is what I do. That means that lens has to close down to get the right exposure for such a slow shutter speed, because all that light has got all that time to hit the sensor. So it's got to get through a little hole. Now, the eighty to four hundred, it went down to F thirty two, F forty five. So shooting at a fortieth. No problemo. As soon as I got to a two eight model. So I had a shot, maybe one or two areas with seventy two hundred two, eight F mount. I instantly saw it going to F twenty two, and then I get that slow shutter speed and aperture will start blinking at me saying I. It needs to go down further because too much, too much light is getting in. That's an issue. So then I went to the seventy two hundred F4, which closes down to F thirty two. Solve that problem. Now back to the Z. Okay. And I'm using a fortieth of a second. And that F twenty two will start blinking at me. So the way I'm solving it nowadays is I'm just simply lowering the ISO. There's not a problem with quality. It's a no brainer anymore. So that is my current solution F thirty two F forty five. I'm at that range a lot um because of that one fortieth of a second. Now as the sun goes down, of course, it's not so much of an issue if you're photographing multiple aircraft, not just one, but two or three. You'd be surprised how quickly they start getting out of focus. A because of the motion to each other. And two depth of focus. So that F stop makes a deal a big deal. That brings up another lens that a lot of photographers use. I've used it, especially in the F mount. I use it a few times, especially with on the XLR, and that's the twenty four one twenty F four. Since it starts at F four, it goes down F thirty two and further. So it works really well. Now why one lens over another? Biggest thing has to do with safety. The further two aircraft are from each other in a formation, the safer it is in case something happens. So knock on wood, nothing's ever happened. I don't want anything to happen. But when you keep a distance, that distance gives pilots and planes some place to go and safely deal with whatever the issue is, if it's too close, that could cause a problem. The other thing is, as you get a plane closer, if you want to get wingtip to wingtip in the viewfinder, you go wider and wider. As you go wider and wider, you start to distort to some extent the shape of the wings and their dihedral. Other things that make that particular aircraft, that aircraft. So I want to keep all the lines true to themselves. So the longer lens allows me to do those two important things. Keep the shape of the plane true to itself and safety factor. Now there's one third and very important reason why I use a longer lens. And that is, yes, you guessed it, the background backgrounds, everything. Background is everything. Like I had a friend this past weekend when I was doing the air to air said, you always manage to find the clouds and it's because I have a long lens. I have a narrow angle of view. I can find a little cloud out there, and because I have a narrow angle of view, it's going to look bigger in the viewfinder. You can just do that, you know, a simple test yourself, go outside and point your twenty four millimeter up at the sky and with only one cloud and point your two hundred. In that scenario, which clouds are going to be bigger with which focal length? So that's why I'm using the longer lens and and basically that's it for gear. I keep it simple stupid. Um, there's so many balls you're juggling otherwise adding more to it. As long as safety and everything else. Excuse me. Just makes no logical sense. I'm trying to keep it simple, stupid. So I come back safe. Um. And that's it. That's how I do it. Uh, that's the gear I take to an air to air or up in the air. Part three. You folks have a great week. I look forward to talking with you all some more. Make some great shots. Keep up the sharing. Great job guys. You take care and remember to make every click your story.