

Moose Podcast #515

Moose Peterson Howdy, folks, and welcome to Moose podcast number five hundred and fifteen. Yours quote unquote stupid questions. Trust you folks are doing well here. We are in the downside of August and heading towards fall. Oh, geez. Hope you're doing well. Uh, if you hear some booms during this podcast, it's not my head exploding, which is always possible, but in this case, we are starting up or in the midst of thunderstorm season here in the Bitterroot. This will be day four and, uh, got a big sale coming my way. So hopefully I can get this done. Um, before I have to turn things off, but I know some of you folks have also talked to my good friend in Illinois and lots of rain up there as well. It's been raining here. We had nearly an inch in twenty hours. Really welcome. But that's a lot. We had lots of flash flood warnings there for a while. Still have fires going, but they are not spreading. So we'll we'll take that as a as a win. By the way, I've been adding things to my doodad list that you can find and access. At the bottom right corner of the landing page on the website might just be, uh, some, uh, things there. You might just need to find and see. So don't forget to check that out. This episode of the Moose podcast is again being recorded using Adobe Podcast Beta. Keep in mind that you can listen to the podcast, many locations, but Spotify and YouTube, you can leave questions. And of course, you had to the blog post for the podcast. On the website, you'll find links in a photo, probably something that was mentioned and talked about during the podcast. So you can check that out at moose Peterson dot com. So I've been kind of a busy week. We had our first fall migrants show up, which we actually keep a spreadsheet of all the I shouldn't say we taking credit for what Sharon does. Uh, we keep a spreadsheet of the birds we see and the evening Grosbeaks arrived six days later than we first saw him last year, which is interesting. Got some little wobbles here and there stuff moving on through, including our hummingbirds. So it's kind of exciting to see. Uh, it's a two edged sword, of course, because I'm not really ready to say goodbye to Summer. I'm happy to see some of the high temps go away, but I'm not sure I want. The birds are flocks are grown up. Uh, one is, uh, there's spots are fading really fast. We've got two bucks now. Uh, four points. One has got a narrow spread, then one's got a wider spread that are hanging around. One of them is a fawn that was born literally in our front lawn a couple of years ago. So it's kind of fun to have a buck or two that's actually kind of friendly, doesn't go berserk as soon as they see us and run for the hills. So that's pretty cool. If you didn't notice Photoshop World, uh, announcements went up this past week. Yep. I'll be speaking. I'm doing two classes there, uh, one on my light adventures, which I'm also doing at Mike's camera coming up first week of September and also doing, uh, presentation on Ecuadorian birds from our adventure earlier this year. So I hope you, uh, come on by to Photoshop world and Mike's there in Denver. It's going to be a great time. Really look forward to it. And if you have questions, of course, when you're in person, we can have a much longer and an in depth conversation. One thing my good friend at Bedford's Bedford's dot com for sponsoring the Moose podcast had a direct email this week and they said, do you really shop at Bedford's and how often? Uh, yes, I do shop at Bedford's. Now, how often, if you ask? Um, Bedford's not often enough if you ask our accountant too often. So, yeah, I was just talking with him again this past week, looking up some and trying to get some filters. So, you know, Bedford's. They've got so much gear. Oh, lordy. And they got great prices. They keep having these spot sales. This, uh, they've been doing quite a bit with their used gear. And keep

in mind that on these sales, no matter what brand or it's new or used, whatever that sale price is, when you check out, you get another five percent back. Yeah. So you guys. I don't know why you don't go there. I mean, there are seven stores. It's easy to click on the web and either a phone call away. Great people, great prices, killer inventory. My dear friends, Bedford's a Bedford's dot com. Your stupid questions. Quote unquote. So I don't know how many emails start with I have a stupid question for you or how many in-person, you know, conversations start with, hey, can I ask you a stupid question? Let me tell you something. The only stupid question is the one you don't ask. That's really stupid. So I thought I would just do a podcast on stupid questions. Um, the first one is, you know, I'm afraid of quote unquote, blah, blah, blah. Stop being afraid. I mean that to me, that is stupid. This is just photography. The sun will come up no matter what happens. If you do it right or wrong, you'll still see the sun come up and go down, giving you another opportunity to do it again. So ditch the fear. So many questions I'm afraid of, I'm afraid of. I'm. It's like, get past it, folks. It's just photography. The only thing it can cost you is possibly more money. Because you find success and you like the taste of it. You go out and do some more. That's nothing. Seem to really be afraid of dust. People are continually asking me and it's it's it's it's continual. Do I still clean my sensor? Because in Adobe Camera Raw Lightroom, you have a little box, you check it and it'll clean the dust that's on your picture. Well, about ninety, ninety two percent. I find it's not really one hundred percent. You still have to go in and do some. And if you're doing anything with aviation and you're shooting really close down, you're shooting the sky, you're going to find there's more dust and a lot of times little flying bugs than you. You can imagine. So do I still clean my sensor? Yes. That's why in my latest class for Calb1, which will be dropping shortly on the prepared wildlife photographer, I to go over cleaning your sensor again. So yeah, I still worry about dust. I still clean my sensor. Still an important thing. Not a stupid question asked something like that. Get a lot of people say I know is a stupid question, but do filters really degrade image quality? Oh god, I get that a lot. So folks, I still use filter on all of my lenses, ninety five millimeter all the way down ninety five, eighty two, seventy seven, sixty seven. Uh, I don't know. Have you heard that? That was a good thunder clap. Anyway, um, I still use filters. I skylight filters the filters. Not even that. I don't know what you call it because it doesn't seem to collect dust. It doesn't oil doesn't get on it. Water comes off it. Now, what about other filters? Well, it just so happens that right now I'm in the into my up to my eyeballs doing research on filters, uh, looking I'm doing earth maven, uh, breakthrough maybe case going through and testing a whole lot for another class that I'm developing for Kelby one. So filters. Yeah, I still use them. Can they degrade image quality? I guess technically, but in a twenty four by thirty I'm not seeing a degradation of quality, so why worry about it? I'm much more worry about a if I'm talking about a quote unquote protective filter like the crest, I'd much rather have the filter take the whack in the front of my lens because let me tell you, your front helmet takes a whack. You're definitely going to see an image quality drop, you know, and a wallet drop. So hey, filters, I still use them and they are creative and they have changed. I have found a lot, uh, since the last time I really took a big dive into, uh, to filters. Oh, another, I don't know if you guys can hear these, these claps of thunder, huh? Okay, now this is, um, this one really came, as you know, the email said, this is probably going to sound like a really stupid question. You probably get this a lot, but I was told that my images would be better if I switched to Nikon. Um, so, uh, a very biased opinion to that question. Yeah. Uh, they might a realistic, honest world.

Nah. Probably not. Uh, you know. Between the brands is my humble opinion. It's like a lot of things in life. They all work a little bit different logically. And if that logic fits you, which includes the ergonomics of the camera fitting in your hand, that's what you should go with. Because if it feels like a good friend and it makes sense to you, then the picture making process will be simpler. Okay. Less complicated. And when you go that route, you can only help but have better photographs. Because when you make it more complicated, there is a greater chance of what? Something goofing up. So I shoot with Nikon, and I've said this from the beginning one, because they believed in me. And over fifty years ago They said, let me help you. And they they've they've. They still continue to this day. So I'm very loyal. But two, they have, as far as I'm concerned, the best color. They still do. It's just. And color is everything. And black and white is color. Folks. Don't ask me black and whites color. So yeah, I think Nikon does a better job is a perfect. No. AM I perfect? No. So we're kind of made for each other, aren't we? Because we're neither one are perfect. We just we just move forward with our foibles and keep on going. So the answer, what you think is might be a stupid question. Uh, switching an icon can make you a better photographer in the real world. Probably not. It's going to make you, uh, if it fits your logic and less complicated system, you'll find photography funner. And in that process, you'll be better. Now, this is a question that I wasn't sure how I should do if I should do just a, you know, a whole podcast on this one. Tripods. This could be a stupid question, but what makes a good one? Whoa. What makes a good tripod? Well, one. You. What is the problem you're trying to solve? If you find the tripod that solves that problem, then you have a good one. The better one? Maybe the best one. Case in point I am shooting all the time with the Z9 on a z six hundred f four T. See a lot of glass. A lot of times I'll put a one point four or two x onto that lens in addition to the built in one point four. When you have that kind of mass, okay, both exerting itself down and then as you pan sideways, stability is everything. So the better the spread of those legs, the better you're going to have stability in your photograph. Which means what a sharp picture. Now, with that Benro mammoth tripod I have on it, the wildlife head. And that fluid head is really important. And I credit a lot of my incredible slow shutter speed to quote somebody sharp pictures to that system. Now I have a friend of mine love her dearly, and she likes to tell a story about the very first workshop. She went on with me down at Grand Canyon, and she just picked up, uh, new to her at Costco, this tripod. And she was showing the other folks this grand tripod she picked up for, you know, just really like twenty, twenty five dollars, remember? Exact I should she tells the story enough and I did my famous stupid moose thing. And I walked up and said something. She was telling me about it. I said, so you're going to trust your two thousand dollars camera set up to a twenty dollars tripod? And then she kind of like, uh, maybe it's not the best one. So what makes a good tripod price point is not the first criteria. Stability that it will deliver is. And if you're going to be shooting on asphalt all the time, you might get away with that twenty dollars tripod for a while, but at some point it will give up and you just don't want it to give up on you when you've got something expensive on it. If you're working on sand or snow or other substrates where you need that that tripod to be a foundation, it does matter. Uh, I do particularly recommend and, uh, shoot just Benro tripods anymore. I get them from Bedfords, you know, you can find them on the website dot com. Um, I love the tortoise. I love the latest head, which I can't remember what t c sixty four some weird thing. You'll find it on the website. I love their tabletop tripod and I that their, um, monopod. I, I didn't think I'd really get into it, but all those things are my

preference. They have the physical, lightest possible tripod, which um, contrary to some, I think that does not, uh, take away from stability. It adds to it, but it sure adds more miles when you're carrying it. So the physically light don't get fazed by rain or snow or ice. And they're pretty inexpensive considering what you're buying. I wish there was a place we could actually rent tripods and try them out. Nobody really does it on a continual basis, but that's what I recommend, because otherwise you're gonna be like a lot of photographers and have a closet of tripods. Next stupid quote unquote stupid question photo backpacks. Do I have one I like to recommend? Well, yeah, the moose backpack. Uh, it's called the MP one three or five. The, uh, the problem is that they are long out production. Now folks do find them mostly in Europe, brand new and sometimes on eBay. Is there another one? Which is what? The stupid question one is there another photo pack that I recommend since mine aren't readily available? Uh, I haven't tried any in the last twenty. Uh, I invented the, the MP series of ninety nine. So, you know, twenty seven years later, I haven't tried any. So, uh, I regret I don't have an answer for you on that one last stupid question. Okay. Quote unquote. And remember, the only stupid question is the one you don't ask. As far as I'm concerned, monitor calibration. Is it really important? Oh. Oh guys, hearing that one. That was a long rumble. Oh. Anyway, it's getting dark out. Um, bottom line monitor calibration there is so divided a camp on this that, um, all I can tell you is I still calibrate my desktop monitor every Tuesday morning and I do my notebook every two weeks. Why do I do it? Because when I finish a photograph, I do it by visual, not by numbers. And when I bring up that image today, I want to look the same next year and five years from now, just like when I go back to images, I just was printing images for a client that was thirteen years old. And when I put it up and I looked at it and I knew that they were basically they already had two prints. They wanted the same two prints to put it into another office. They had to match. How do you make sure you're consistent? Well, workflow is part of it. Calibrated monitor is a big part of it. So you could say if you are selling two twenty four by thirty prints, right. That's two thousand five hundred dollars. That's a big motivation to keep that monitor calibrated. What if you aren't selling those prints? Well, if you want to be able to look at your own photographs on that monitor to see your own growth from last year, five, ten years ago, wouldn't it be nice if it was consistent so you didn't have to think about, oh, maybe I should switch to Nikon, get better color, you know, because the problem is actually not the camera. It's your monitor. So that's just one variable that's removed from the equation. So it's not a stupid question. Monitor calibration, I think, is important for growth, for consistency, for income, for all those and everything else. So there you have it. So you might be wondering, those were actually the top, uh, two, four, six, seven questions, stupid questions that I get that I thought I'd answer. Are there more? Oh yeah. There's a lot more. But, uh, I'm already, I can see that I'm about to hit twenty minutes. So that's pretty long podcast. I hope some of this helps you and, uh, alleviates this idea about stupid questions. Because don't forget, the only stupid question, as far as I'm concerned is the one you don't ask. So you don't have stupid questions. You folks take care. Get out there and shoot. Keep on sharing and remember to make every click your story.