

Moose Podcast #522

Moose Peterson Howdy, folks, and welcome to Moose podcast number five hundred and twenty two color Fidelity. Yeah. Five hundred and twenty two wow, you guys are the best. Keep me going all this time. I appreciate all that you do. Fall is starting. I just flew in from the East Coast back in the Bitterroot. Now there is, uh, some trees that are flaming on and some that are just starting. Looks like it's going to be a pretty good fall here in the root. Can't wait. I trust you're out there doing it. Just having a great time. Remember that polarizer? It really can make that fall color pop by removing the blue color cast from a blue sky. Great tool for fall photography. This episode of the podcast is being recorded with Adobe Podcast Beta. Slight technical note a couple of episodes ago, I changed my mic stand and in that process stopped using the AI Voice in Adobe Podcast Beta. And I've actually had a couple people say it sounds better. Interesting that a mic stand can make the difference. I mean, I didn't change the cable, the the mic, the dead cat, anything, just the stand. But yeah, it made a difference. Who knew? Anyway, Adobe Podcast Beta is recording the podcast and creates the transcript, which you will find there on the blog post on Moose Peterson dot com for the podcast. And there is an archive there for all five hundred and twenty one previous podcasts that you can listen to them. They're there as well as over on YouTube, Spotify, any of those places you love to listen to podcasts. Of course, it's all about helping you and your photography. If you have questions, whether it's related to that podcast or not, please use any of the many different forums I have out there to reach out. I really want to help if I can. Like I've mentioned, I've stepped on every possible landmine, and if I don't have the answer, I might have the, the, the right person to ask to get it for you. So please, I'm here to help take advantage of it. Kelby one just announced that the wildlife conference coming up in December will be going and registration is now open. I'm presenting three new classes. Hope you can join us. Wildlife photography, you know, is, uh, a great passion of mine. I love to share it and I love to tell stories. So there will be a chance to listen to at least three more of my, uh, episodes of life out there with the critters, as well as some of the other amazing cadre of instructors they are bringing together for this event. It's always incredibly popular, and that one time payment does get you a whole year of listening. So you can go back and replay and pause and look so that all the information is presented that you want to learn from is there. So while I. Kelby one wildlife conference coming up in December. So I'm on my second read for the book that I talked about last week. Uh, f asterisk c k failure by Benny. Uh, hey, it is absolutely a really good book. I recommended it to many of my peers who are reading it and they as well, really, you know, it just, it puts a lot of things in perspective that, you know, you might have known. I know I knew some of the things, but had I put them in perspective and I hadn't. And this is just, it's just a really good book. Uh, one thing I do recommend is if you're waiting for a flight, you might not want to pull this book out unless you have that front cover, uh, covered. Yeah, I did that. And boy, I got a strange look from a mom with her kid. Um, then it dawned on me. Duh. So anyway, f asterisk c k failure. Great read guys. My good friends at Bedford, Bedfordshire dot com have really cranked it up for the fall, and I can only imagine what they're going to do here shortly for Christmas sales. I know I said that word Christmas, but I'm not the first. But they have really been going crazy with some great, great sales. They have um, all the brands and they've got all the great pricing and, uh, you know, when it comes to Nikon, they've got Tony, they're a

great rep. So if you don't, they don't have it, they can get it. They got the prices. They have the know how. And of course they have the moose discount. You know, Bedford's the really. Yeah. It's a business. Right. And they, they need to make money. Right, to stay in business. But their first thing really is taking care of photographers. And if you haven't had that experience, I mean, we're talking about really just top shelf, amazing service that you're going to say, wow, that was like so much fun, rewarding, even though even with the, you know, getting the, the gear I want you want to go back. So tell my good friends at beverage that you came because of me. Make sure you say that name because you'll see that five percent after you check out and you'll experience for yourself what so many keep reaching out and telling me and saying, thanks for. That's Bedford's camera, Bedford's dot com. Thank you for sponsoring the Moose podcast. Well, I've had a really interesting week. Uh, really very interesting. And the fact that well. Mine, uh, was blown and eyes were opened to this, this changing world that people talk about when it comes to AI. And it's not really surprising that. The biggest consumer of AI is also the one that could probably make the biggest changes. And there are many ways in which each one of us can, for lack of better terms, you could say combat AI or deep fake. And I learned one of them was color fidelity and that that whole color thing. It's one reason why you can go back way back when. When people asked me why I was with Nikon, it's because of the color they capture with their their optics and everything else they do. And that color, for whatever it is, is something that AI, at least at this point, has an issue with. So if you have color fidelity in your images, it's one way of showing authenticity, of saying, this is not AI generated. Now, of course, that opens up that door again to color management, white balance, everything is that goes into a photograph that makes it colorful. And how do you have color fidelity? Well. You kind of have to be a craftsman at the camera. But if you follow my simple advice of making yourself your best teacher, How do you know that you are capturing that color as accurately as you can? We're not saying perfect. That's not what we're talking about. We're talking about accurately when you get back to the computer. Because as I've mentioned, right, we have this twenty second color memory buffer. And after 20s, the original will be replaced. If we're looking at something else, that's incorrect. Scenario is you're looking at the world. You see it. You make your decisions of everything from f stop and exposure and how you want to tell that story. You go click. And as long as you're looking at that world, that is your benchmark for the color, the light, all those important elements that make a photograph. And then if you go back to breakfast, you take your camera and you start staring at the back of that monitor. You stare at that one image for more than 20s, you will have Replaced that memory that you had of the original with that camera monitor. Then you go back to your computer and you're thinking about what sliders you need to be sliding rather than knowing, and you do it for more than 20s, you'll replace again that memory. And if your monitor's not even calibrated well, then it can snowball had a number of folks ask about that. And, and, and I got to be honest with you, I didn't have a clear line of logic on which to help you help yourself. And that was really bad on my part because I just had to look at my own way in which I do this and then explain it, and then it might answer the question and actually begins and ends with a free app. Yeah, free f r e e. Most photographers like that. Free stuff next to free food photographers like free software. So next studio. Now next studio, you're probably going to first say, why are you talking about studio? I've looked at all your workflow videos and stuff online. You never mention and you don't seem to use studio. I actually do not use it for the processing of my files. Majority of the

time for a simple reason, it doesn't save it as a PSD. It saves a Tiff and it's you have to go back and kind of reinvent the wheel if you want to change something, which nothing wrong with that. It just doesn't fit the way that I go about my images. But when it comes to color fidelity, that's the, that's, that's the, that's the end. That's the exclamation point. It's the one that is going to actually do something. Now, here's what I'm suggesting you start with. Take a photograph that you have finished, neither Lightroom or Adobe Camera Raw. And if you tag it that that NEF file, you know, any way you want to tag it, so it's your favorite, you finish it however you and then you go into studio and go to that folder and you go to that file, you will see a little white box that means it's tagged. And if you've done it correctly, I shouldn't say that if you've done it faithfully, if you look at a photo on either side of the one that you tagged, you're going to see in Annex Studio, either a perfect match or not. So run over that again. I'm gonna take an image and right now I just popped open, uh, some images from Ecuador. I'm looking at the glistening green tanager, which has that incredible green. It's got the, the, in this case, it's got some grapes, it's got a branch, it's got highlights and shadows. It's it's a, it's a very, uh, technically simple image to, for the camera for me to finish. Yet if you don't do it correctly, you're going to see that green and the bird gone so goofy. And I'm looking at the filmstrip at the bottom. And there are images with a white box, which means it's a, it's a NEF file that I tagged because I finished it with Adobe Camera Raw. And if I click on the image right before or right after that, because of course I'm shooting the motor drive, I can see that the colors, the shadows, the highlights, the tint, everything in the photograph matches from Adobe Camera Raw. To annex studio. So that's authenticity. When you have, you could say, nailed it, right. You can see that you nailed it correctly. Now, if I go to something a little bit more challenging, and in this case, I'm going to go to images of the Kodiak Brown Bear. Why them? Well, our cameras, no matter the brand, if you have a preponderance of green in the photograph, green foliage, grasses, trees, what have you. Because of the limitations, like I've mentioned before about. Our cameras only have X amount of, of storage for for memory. And most manufacturers allocate all that to our autofocus systems because that's what we scream about. Then sometimes the white balance just doesn't work correctly. In this case, with the Kodiak brown bear, the tint is going to be off. And how off is off. Now that's the challenge. People don't see tint. Why? You know, it used to be in the old days when you had a color television, you would have to dial in the tint manually to make it correct. Maybe that's why I see it so much. I was I was the two legged remote that dad would say go up and, you know, blah, blah, blah, and change the tint. But in this case, if you if you go in and you see a photograph in this case, like I said, the brown bear and the tint says, when you open up that image in Adobe Camera at twenty three, and then you open the same image in studio sudden, you're going to see, wow, the tint is not quite so bad. Color fidelity. It is something that you have to practice and learn to see, and you have to have it so you see it inside your head in that magic machine we call vision. At the same time, connect it to your heart. Okay? in order to get things working correctly. Now, as I mentioned though, how do you do that? So in this case, I look at an NXT studio, an image that I finished in Adobe Camera Raw and it's tagged. I looked at one next to it that wasn't I can see a match. So the color fidelity in between those is kind of like dead on. Now what if they weren't? You then have what you have in NXT studio as a tool, a literal visual tool that you can go and compare what you can compare what you thought was the right finishing to what maybe should be, and you can start teaching yourself to see the difference. Now, I don't profess to understand how this is

messing up AI and how AI has issues with this, but I saw plenty of examples where it did, especially when you really think about and you're you're really conscious about color. Now, here's the rabbit hole of this whole process is that if you remember the discussion a while back about when we take a picture, one of the files that's being written for that one click is a instruction set. And that instruction set goes with the raw data in, which is then combined to make the photograph within X studio. It's going to take verbatim your instruction, set everything that's in it, and create that image you see in Annex Studio. So it's going to show you all the glory, all the warts. So then it's upon you to start saying, okay, look, I messed up. What did I have the right white balance? Did I have the wrong white balance? Did I have the right picture control? Do I have my picture control set correctly or not? Because with Next Studio, all those things that you have to create as a preset in Adobe Camera Raw to get back to what you saw in the viewfinder, you don't have to do any of that stuff in studio. It's just there. And this is a free app and studio is free. You don't have to pay for it, but it's the greatest learning tool. You'll have to move your photography forward and in some cases, really combat that AI model because it seems to have a real problem with color fidelity. You folks have an absolutely marvelous week. Get out there, enjoy that fall color. Share it, share it, share it, share it with those folks who are not as fortunate. Help that person next to you. Be kind and remember to make every click your story.