Moose Podcast #526

Moose Peterson Howdy, folks, and welcome the Moose podcast number five hundred and twenty six. Look at the light. Trust you guys are doing well. Had a great week out there. Hope it wasn't too scary over the weekend. Halloween always brings out the fun. I love to see your photographs out there. What people do for their Halloween post. Always entertaining. I thank you ever so much for sharing them. It just, uh. It puts a smile on the heart. It's really cool. You guys were a little quiet this week, but I had a number of emails thanking me for that doodad list. You find the bottom of my landing page. Hey, happy to do it. I know there's so many little pieces of trivia out there that, uh, that people just, uh, you need, but where do you find it? And some of it isn't going to be at like Bedford. So there you go. There the links takes you right to it. Happy to do it. This episode of the podcast is being recorded with Adobe Podcast Beta. It produces the. Recording and the transcript doesn't help my memory any. But it does make those two things and you can find it all your local spots Spotify, YouTube, iTunes, all those kind of things. But remember on Spotify, YouTube, we can have a conversation and, uh, hey, I'm here to help any way I can. And anything I talk about in the podcast that's worth linking, you'll find that at the blog post on the Moose Pearson dot com pages for the podcast for that week. And there's an archive there. Uh, some people are always surprised that to find it, but there's an archive. Yeah. All five hundred and twenty six episodes are there linked. You can listen to them. Uh, I don't know if there's any oldie goldies, but, um, there's some definitely moldy ones, so check it out. Hey, I posted this last week, uh, a video, uh, another some simple advice about, uh, macro lenses. And the one thing that I, um, it cracks me up. I said pretty clearly in the beginning, yeah, I am not a, uh, really good macro photographer. Nope, nope. Don't practice it much yet. People keep seeking my advice and or tell me what they do when I can't make this clear enough. I don't I'm not really a macro photographer practitioner. So, um, I do appreciate people thinking they need to tell me what they do and how they do it. But, uh, since I don't really do that stuff, uh, it's kind of falling on deaf ears. So appreciate the love. But yeah, not what we're going to talk about. Hey, um, probably the biggest news this past week was Nikon. Started shipping and or taking orders for the new Z one twenty to three hundred and two point eight T lens. That kind of lit up the mailbox. Have I seen it? Those kind of questions, blah blah blah. Um, yes, I have seen the lens. Yes, I've had it in my hand. And yes, I think it's absolutely amazing. I, you know what the those optical engineers did with that lens? When you look at and you feel how I'm sorry, as far as I'm concerned, small and light it is. I know it's still big and heavy to your basic, you know, like compared to a seventy two hundred. But what all it does. Wow. Um, I actually had a bit of a class on the, uh, the revolutionary optical design, which if you didn't take the class, how would you actually really know that? But they have, they have again reinvented optical Engineering, and it is absolutely just mind boggling what they have done with with grinding elements and multi coatings. And it's absolutely spectacular. Um, some people said it's kind of expensive. It's like, um, I don't know who ever put out the memo that photography was inexpensive. Uh, because I never got that memo. Uh, yeah, it's, it's up there, but then I own a six hundred F4. Um, and I've had other big glass that's part of part of it. I mean, it's a tool. It's like any tool. It's like my woodshop. There's a lot of great tools out there I love, but I can't put them in the woodshop because I wouldn't use them even though I would love to have them. This is kind of the same thing. But, uh, if you're like, uh, Andy Hancock and

oh God, did he knock it out of the park with the photographs he created for this with this lens, then this is a tool that, uh, hey, you gotta have common question. Will I end up owning it At this point, I don't see. I mean, I can fantasize a lot of possible applications, but it, um, at this point doesn't solve any of the problems I'm coming up against as a photographer and my missions. But it's sure nice to know that tools out there. Speaking of that lens, you know, my good friends at Bedford, Bedfordshire dot com taking pre-orders for the one twenty to three hundred two eight TC. Uh, if you're an NPS member, of course you'll get it faster. And if you mentioned Moose, yeah, you'll actually see five percent come off that price after you check out. So that's pretty cool. Now, they had this past weekend and I, uh, I heard from two people who were there that, um, the OKC event was really just the best they've ever had. It was just so well attended. The two people I heard from were thanking me for the moose discount. They said We were surprised that after all the show specials, everything else that we mentioned your name and we still got five percent more. Yeah, they just got this incredible attitude about just wanting to help us photographers, and it's so refreshing and enlightening. And, um, it does separate, uh, some of the, you know, those dead wallet, dead, um, presents from the wallet. I try to get it pick up a Coolpix one hundred this, uh, last week and, uh, from their news department. And I was just, it seems like seconds away I missed it. Um, yeah, the Coolpix a one thousand, I should say is what I was trying to get. And, uh, so they have this incredible supply that, uh, constantly is on the move. So whatever you need for your photography experience and it's now time fall, getting into winter might have to do some, uh, retooling efforts is the place they got the great people Advice. Inventory prices. Moose discount Bedfords. Thanks for sponsoring the Moose podcast. So it's kind of, um, if you were listening or reading or, uh, paying attention at all to some of the, the noise this past week about AI, you start hearing how people were saying the AI bubble has burst. And I, I love the, those kind of commentaries cracked me up. And when it comes to, you know, photography, I had a couple discussions with folks and, and bemoaning that their AI credits at Photoshop, at Adobe and Photoshop and this, that and the other. And, um, the one conversation I said point blank and kind of bluntly could be even considered rude, I said. Did you look at the light? The AI, you know, has obsoleted so many digital darkroom techniques. You know, I go back ten, twelve years and look at some of the lessons I taught at Photoshop World, and they're so archaically old and been replaced. Uh, you know, used to take a whole hour to talk about a step that now, uh, you can do in twelve seconds using AI and Photoshop. I mean, thank goodness. Right. But, um, the one thing that AI still at this point, uh, and I, you know, put that caveat there at this point has not been able to replace or duplicate is getting that quote unquote perfect capture. When you look at the light, the light is, uh, this magical thing and, you know, photograph writing with light. It is such a challenge for photographers to understand that light is essential. Now we just had Halloween, so we think about light in just one little particular venue of Halloween. Think about spooky light. Think about all the work so many people, so many folks do to fix up their yard and their front door for trick or treaters for spooky light. Now, is it a floodlight? Is it lots of little blinking lights like you see at Christmas when people decorate their house? No, it's spooky light. Even the average person who's not a photographer understands that when you look at the light, it tells a story. It sets a mood. It. It is this magical ingredient that we really, truly not only take for granted, but most. Sorry to say, photographers haven't taken the time to learn. So let me give you a simple example. The polarizing filter. Now this is a tool that is made for

physics. It is physics driven and it is designed to remove reflections, but it has direct limitations based on the light, the angle of the light, how it's striking the subject, how that light is coming off the subject, hitting the sensor. There are a number of parameters within making that one tool, the polarizer, the most effective, or just a sucker of two lights. Two stops of light. Yet a lot of photographers live with those. Those attached to their cameras. Yeah, I shouldn't throw anybody on the bus. But I did meet one and talked with one lately who had gone to the entire process that he has a polarizer on every lens that will accept a polarizer and one in a drawer. He believes in him. That much, I said. They never come off, he said. They never come off. But I'm switching, thinking, switching from threading to a magnetic. And that's why he reached out to me and I'm like, wow, that's a huge capital investment to have it everywhere. He said, yeah, but it makes the biggest difference. I said, do you look at the light? And it's kind of like crickets. So that light now as I work on, for example, this filter class that I'm getting ready to film, how do you know when to apply this, that, or the other filter? Well, the biggest, you know, determination is the light. Let's just take for example, the split grad filter. Why would you use a split grad filter? Now there's lots of different variations of the split grad filter, which is not what I'm talking about. I'm just talking about the fact that you have a filter that will hold back part of the frame as much as by third stops and the other, you know, part of the frame, one hundred and eighty degrees from that zero. Well, normally you would apply it when you have five or stop five or more stops of light in the photograph. As soon as I ask people, do you understand stops of light? It's like the lights go out and their eyes kind of glass over. And I say, well, if you take a picture at zero compensation, take that picture. And you look at that photograph, whether you use a histogram or blinkies, whatever you want to do, you still have to look at the light, okay? Whatever tool you need to figure out that that light until you just have it as in second nature in, you know, part of your very photographic being. If you're at zero compensation, all sudden, you see the part of that photograph has no information. Zero two fifty six Y gone. Okay. And all of a sudden you dial in minus two stops, minus two stops. So you had zero had blood on information dial in minus two stops. And all of a sudden that information in the original zero compensation photograph comes to life. What can you say about the range of light in that photograph? That's right. I usually get silence when I ask that question rather than saying, oh well, the camera holds five, I added two, that's seven. So the range of light in this photograph is seven stops. Ding ding ding ding. Correct. So if you have a three stop split grad filter, You can positively affect and bring in information that otherwise you couldn't in a single capture. That's looking at the light. You have a person being lit by a single candle. It's a romantic. You're on this this balcony. You've got this great wrought iron table. You have a rose in the center, and you have your favorite person on the other side of the table, and they're being lit by that candle. Now, the candles in the picture and the person's in the picture. Look at the light. What's the story? Is it the candle or is the light the light? The light on that person that you're having a romantic meal with? So when it comes to exposure in this otherwise dark scene, there's got to be give and take. Do you need detail in the candle or detail in the person. Look at the light. The answer to me is very obvious. It's the person. So if the candle gets blown out, is that an issue? I don't think so. Most people know that a glow on top of a stick is going to be a match, a candle or dynamite. Right. Really? So you don't need to bring all the information. It can go away. Just. It's the light on that subject. You have to look at that light. And at this point in time, AI can't do anything for you. You have to do it in the camera.

It's going to come full circle. Oh, I'm not going to say mark my words, but it's going to get really close that all this thumping I've done for eons about getting it right, right in the camera is going to come back to mission critical, especially if you rely on AI. There is a point where. Our ability to see the light and all of its ramifications, all of its glory, all of its stinkiness, and bringing that together with a subject to tell a story. There's one thing that we have that AI will never have, and that's a heart, passion, romance. That's where we as photographers will always come ahead. As long as you look at the light. Going into winter, I can feel in my bones. It's wet and cold here in Montana, but it's warm inside. I appreciate your time. You have a great week. Remember to share your images and make every click your story.