Howdy folks and welcome the Moose Podcast # 356, The Way Light Bends. How you folks doing? Hey, thanks so much for reaching out this past week. You guys have been well, I guess all my blog posts, the ones with planes and water got a whole lot of attention. Yeah, it's a lot of fun. It is. It is like one person said when it's hot out, nothing better than the water. And when you have planes that you can get up on the wing and dove in the water and everything else besides the fact that some really cool photography. Yeah, it's great. Now a number of you folks reached out, asked about how you can do it yourself, which is a great question. Now, a number of the folks you emailed asking about float planes. So when you start doing Google searches, that's not going to probably help you with finding splashes. You want to look for seaplane. One word SCA see plane meet ups or fly ins or and there's organizations like Oregon has a seaplane association. So there's Washington. I mean, there's they're all over the place. Minnesota, of course, Maine there are, you know, Alaska, lots of seaplane groups. And they will list Dory on their website where they're going to be doing what they're doing. And that would be the way that you can find them and perhaps get involved. But I appreciate all your guys support watching what's getting posted and the questions. There is a quick answer to a very common one this past week. So I know you guys are listening, so thanks so much. This Week Again is being recorded on Adobe podcast beta. Transcript will be found there on the podcast blog page. So it's still up and going. Hey, my good friends. A Bedford camera. Bedford Scott is just cranking. I know you guys are have seen the fact they've got the Zs 863 in stock. I know the two of you who actually went and made the purchase of congrats great lens. Just remember, folks, that there is when you call Beveridge and you mention my name more, you know, not more. But Moose was not a name, right? Moose, you're going to see 5% of your check out. So, hey, you got great service, great products that got the new Z one 8600 7180 shortly Bedford's dot com folks it's the place Hey Photoshop world is coming up next month. Did you guys know that it's going to be online this time again? And I will be doing a couple of classes. Look for the link on my website. Please register. I love to have you there in class. Live presentations. I'll be coming to you from beautiful Montana with some information about masking and aviation, says Photoshop World coming up in September. And then, yes, I got by I got some more of my 2023 goals met this past week. A couple of you emailed to remind me that I posted two more videos on YouTube, on Hummers, on the Hummer photography we did in Madera Canyon earlier this month. Two videos, one on the technical side. One on the the. Biology for a graphic side. So there's two videos there posted to help you with understanding my new setup and how I'm using it to get better photographs with a whole lot less frustration. So they're there for you. And on a personal side note, here at the ranch yesterday, I set a new record. I saw nine Hummers at one time at the ranch. Now, the first year, we had none. Last year in a couple photographed them. And you might remember that this year for an April Fool's joke, I put out a hummingbird feeder because I didn't think there'd be any Hummers and no sooner put out that feeder on April Fool's Day, we had a Hummer, and it turned out. We attracted a few females. We have at least five kids that are coming to our feeders, which means they nest in somewhere around here, which means next year we'll have even more. Didn't find those nests, but more summer. So the videos are there. They help you with your photography because hummingbird photography, it is just big time fun. Oh, well, let me give into this week's episode The Way Light Bends. Mentioned at one time mentioned a thousand word photograph roughly translates to right with light. So that light thing that light thing is really important to what we do as photography, as photographers, as visual storytellers, as being failures or successful in that communication. Now, light light is linear and it bounces and bends

in a linear fashion. So there's a whole lot of physics and a whole lot of math in there. I mean, you can get out a prism and you can actually see the different components of the makes up white light. That's how you get the rainbow. All of that, though, it's going literally linearly. Lynn Earley. Oh, brother, I may give up. Goes in a straight line and. That is really, really important to understand. In your first steps at working with Light and your second. And your third. And your hundredth and your thousands. Now we have three basic. Lighting patterns we use as photographers. You have front light. Sidelight and back light. Now you might be saying, wow, this is really kind of basic. Why are you bringing this up? Because it is so basic that most have either not bothered to learn it, they have forgotten it, or they don't apply it, or all of the above and a whole lot more in this world. And the one thing that keeps coming up and I wish it just I don't know why people don't move on. But anyway, one thing AA doesn't do very well is. The way light bends. So you want to see if something is air generated. Just look the way the light works in the photograph. And that's the heart of this podcast. Photographers seem to understand how. Light works the way light bends. So let's talk about those three lighting patterns. Now, front light, front light. You know, that's probably what more 90% of us use. So that means the sun is on our back as we're facing the subject. So it brings up the old adage in bird flight photography, the best proof of bird flight photography is when the sun and the wind is on your back because the bird's going to be going flying into the sun and they're going be flying into the wind. So be going slower. One of the best ways of bird photography. Another thing when you're photographing propeller driven aircraft and you want to get that great plop propeller boy, my tongue is like stuck on something today. That great propeller shows up when that plane is driving into the sun. Front lighting, front lit. Now it's linear. Oh, kind of finally got it out. It is going in a straight line. And that is such an essential thing to think about. First of all. If you have sun on your back. And there is a person standing in front of you and the light is. Hitting them straight on because light is linear. The shadow is going to fall where it's going to fall behind that subject. You're not going to most of time see that shadow unless there's a wall right behind them. But the shadow is going to fall directly behind them. This is really important to understand, not just the where the light strikes are subject, but were the shadow falls. Now sidelining that subject directly in front of you. And the light is the sun. This is the sun is on your right. The subject's left. The sun is on the right. The subject's left. The shadow, again, is going to fall directly behind the subject. But in this case, since it's coming from the right, you're right. The shadow is going to be on the left. The left or the subject's right? If you need to think about this, need to practice, pause the podcast right now. Go get your favorite flashlight. Use your finger and just on your desk, on your couch, on your bed. Just hold that flashlight like it's a sign and do front light. Inside light and do backlight and backlight. Little more of a challenge. You might put the flashlight in your toes or your feet, you know, shine it towards you. But that's what backlight would be. There would be you. The sun would be hitting your chest. You would be hitting the subject's back. So the back would be lit up and their front would be in shadow. Now. It's a very linear path that we're talking about. The sun plows right through, hits that subject. And then on a linear path, the shadow falls. Now. Why am I emphasizing the sun and the shadow? Well, a couple reasons. First, let's talk about a very important aspect of front side and back lighting. That has to do with color. And shadow and highlight information. Now when you have front light. And I talked about color light. Last week's episode. Yet. I understand that that color, that light is probably going to be its most

accurate to what we're actually seeing with our eyes. Now let me take a step back. Understand that our vision is still an incredible color receptor. The way their eyes brings information in as processed by our senses in our head, and then relays that information to our brain. Is still unbelievably phenomenally just over-the-top cool. And our lovely cameras, I still affectionately call them, even though they're mirrorless, are cold, hard bastards. Yeah, they look at light like literally and literally. So they're looking at it as a straight line. They're not looking at it any other way. They don't have like a little bit of caffeine in in straight coke or coffee. That makes their vision 15 points. But they don't. Cameras don't get emails and get upset by what some dork has told them or said about them and drives the blood pressure up. So then they start seeing red or 25 points. Magenta. Nope, nope. That's just us humans. Cameras don't do that kind of stuff. And more importantly, those cameras aren't romantic. So that direction of light, front, side and back will change the color. And we'll also change about information you see in the highlights and shadows. The way the light bends. In that straight path. Really can modify or enhance or totally destroy the visual story we want to tell. Now, the whole this whole thing came up and this whole thing struck my mind. Our local news channel loves to encourage listeners to send in photographs and, you know, hey. It's really cool that people can share their images and their stories that way. Well, this past week they put up a photograph and they said it had 450,000, 400,000 likes on their Facebook page. And I'm like, Oh, and I wasn't watching. But when I heard that, like, wow, what is it? Because the fact that our grizzly bear took out a person wasn't their number one this week. The wildfire is wasn't number one. It was this photograph. It got the most likes for their Facebook page this week with over 450,000. And I'm like, wow, this must be the photograph of a lifetime. So I got myself out from behind my book, and I looked. And here's a photograph of sunset. With this field in front of it and this field in front of it was completely, perfectly front lit. So think about this again. In the background is a sunset. The sun is setting going down behind these mountains, sunsetting, beautiful clouds, sunset. And the field in front of it is all front lit. Like, Don't bend that way. Now, I had this brought me back to my, you know, things I've said to a number of photographers in the last four or five months. And they show me the photograph. And I say, Yeah, lt doesn't work that way. And they go, Huh? I said, Yeah. Like, doesn't work that way. Hmm. And it's like. Light. Okay. The way light bends. It's in a straight path. If the sun is setting, it cannot come back to where I'm at unless I've got some mile long giant bounce, fill card and bounce back up into these plants to front light them so you can see them in front of the sun. Set to get foreign. 50,000 likes. Run it past you one more time. The sun. I'm looking at the sun. The subjects are technically backlit because I'm looking at the sun. It's a sunset. Yet all the plants in the foreground are front lit. Hello. We only have one sun on the planet here. We don't have more than one so used to our possibilities. One The person decide to use that shadow slider way too much. Or too. You guessed it could be that a generative fill. Hmm. Scratch. Head, scratch, head. Scratch, head. What could it be? The way light bends. This is a very fundamental thing. As photographers, we need to not only know and understand, but we must, must master if we're going to make our photographs tell a story. And here is the biggest thing you have to understand is that if you want to be really good, really good, you to be a master in post-processing. You got a master light in the camera. They go hand in hand. A No, I'm going to step on someone's toes, but my apology is right up front. But some of the crappiest photographers put out in the crappiest photographs they've done the crappiest work with in post. Because they've just layered, layered

and layer a bunch of yuck. And as I said, once, I've said a million times, my favorite Jon Stewart quote is, you can't polish a turd. And this is one of the biggest ways photographers try to do it. The way light bends, it's carved in stone. Okay. It's like it's it's physics. It's math. It's not, like, optional A, B, C or D, no light bends. Okay, hang up. Is it Ingels angle a reflection. It's a linear light source. It's going to bend at that 90 degrees unless it's a curved face or it's a prism. But it's something that you have to understand all of those parameters and possibilities. So when you're out there looking through that lens. You're seeing the light and using it in every shape and form that it presents itself to tell your visual story. And then when you go back in the digital darkroom, after you shot for the subject, you finish for the light. That means that if you have a backlit subject and all a sudden it is bright as could be. And we all know that it should be in silhouette. Well, we know that's not the way light bends. So. Simple. You want to be a really good photographer. You are pretty. A great photographer. Learn the way light bends. You guys have a marvelous week. Thanks for sharing some of it with me. And remember to make every click your story.