

How are you folks? And welcome to Moose podcast number 365

Coming Back Down.

Hey, how you folks doing? And what a great week at the emails. And I'm a questioner except for one and I'll answer right here. The new Nikon Z 135 1.8. Am I going to get that lens? Yeah. Once I have my pennies saved up, you're darn to know I had that lens. I've been waiting for that. Chomping at the bit. That was its big news. It's back. I hear nothing but amazing things about it. And so yes, I am definitely going to add it to the kit. I hope you folks had a marvelous week. A number of you I know are getting ready for the end of the season air shows. Boy. Yeah, great stuff. I just had a marvelous weekend. I can't wait to share images. Talk to you about it later. It's just, you know, at fall light, I just I just can't get out and shoot enough. And I hope you're in the same boat. Hey, I want to thank my good friends at Bedford Camara Bedford's Kcom. Speaking of the Z 135 1.8. You know, you MPC members, you can put in your priority request and I guarantee you Bedford is going to get to you a.S.A.P. Great price. And of course, you mention you know who. And if you check out, you'll see that 5% return. Nice, nice, nice. But hey, you don't have to be nice guy to be anything. Flash is tripods everything they stock and man do they stock it all. So give my good friends at Bedford Qcom either a click a call or go see them for seconds about a month away. I guarantee they're going to take care of your questions. Filling up your shopping card and emptying your wallet before WSJ.com. Thanks for supporting the most podcasts. All right. So this week's episode coming back down. Hey, I was experiencing it myself. And then I got a couple emails and a call and I was like, okay. Must be in the air. Must be something common. So I came back from Kodiak with 23,006 images in the file from five days of shooting. And this is for something a critter which already had almost 40,000 images already in the files. So I added another 23,000 and I'll be honest. Hi, my name is Moose. I'm an addict. I am addicted to clicking and when I am not clicking that camera, I come back down and I come back down. It seems like really hard. I get off and get home. And what you might think is I'm tired from the trip in reality is I am I am mentally depressed. It is I'm not behind the camera. I am not seeing the stories unfold in front of me. I'm not solving problems. I'm not creating stories. I am I am in the office. I mean, I have one of the best office mates on the planet, my lovely bride. But I'm a photographer. I love to click. And from her, a couple folks, I am not the only one who kind of gets in it from when you get out shooting now I think that could be detrimental to your photography. One person who I talked to, I wouldn't say, yeah, they were. They were. They were in a bigger funk than I was. How do I deal with it? That's what the three people ask. How do I deal with coming back from a grand adventure with some beautiful images? Doesn't have to be thousands. It just takes one. How you come back down and then kind of revel in that moment afterwards and then, of course, continue and grow on it. Well, the first thing I pointed out to them, and I always point out to myself is. That photography is all about memories. That's really what it does so well is it keeps track of our memories. And as we get older, you know that some of those memories start to fade to that photograph. That's how important they are. So the first thing I tend to do sounds, I put it out there myself. I know it's going to sound weird. There is typically at least one, if not more photographs that represents the the experience I had. And I'm not talking about just the actual photographic experience, but the whole everything from what I leave the ranch and go to the airport and do all that stuff and eat the great food and see some friends and take some shots. And till I come back to the ranch, there's typically one photograph that. You know, I look at it and it's like this, you know, like I just took some great drugs or something, which I can only assume is I've never taken drugs, but it's

like wrong, you know? And the drilling starts pumping in my eyes, get big. And I also know the memories are flying back of when I, when I, when I made that capture. And that's the first thing I do. The images on my iMac here on the desk, my three desktops, I actually change them periodically to that image, which is that memory So as soon as the, the computer comes on and I oh yeah. And it, that's the first thing I do to kind of bring me back up from coming back down after a shoot. The next thing that I do and I recommend is, is as I go to finishing those photographs now, just out of those 23,006 images that came back on the hard drive, people often ask, How many of those did you actually finish? In this case, it was 906. And they go, That's not very many. Well, first thing that you might not realize is I still take a lot of in-camera dupes. So in other words, if I see that shot, I and take a minimum of three and probably five images of that moment. So that rock the bat. There's a lot of images. Why do I still do in camera dupes? Because it's digital and I've learned the hard way. So I do in-camera dupes. Next. When I when I go through those images in photo mechanic, there are images that are brought about, you could say, and this is just for lack of a better terms, I call them gallery images, images that I want to share. Like if you've been watching Instagram, a bunch of the images from Kodiak are there. Those are some of the images of the nine or five that were finished. Then the ones that aren't finished a lot of the times are images that are that you could say the before and after the moment that I actually went and finished And I have those for most of time for teaching and presentations. They might be back backup for articles. If an editor says, by the way, do you have or you have that? And I go, Yeah, I have those. And then lastly, and this is a weird museum, but I just feel that there's something in my mind that just it feels more secure having all those images. Now I delete all but the ones I finish the FA, the NEF SCO, of course. And would it ruin my business? I doubt it because the images I finish. I kind of select about I don't, you know, obviously don't finish them all, but those are the ones that I like the best. And when I say I like the best, I mean that they're the ones that, first of all, bring me back up from coming down so hard after a trip. They remind me of the great times. They they capture biology. They tell stories. So that's why they're the ones that get selected and finished and in that process of finishing. I kind of start bringing myself back up from the big come down and and and how. So first of all understand what I mean. Finish. I first go through all those thousands of images and I select the ones that I want to make and put it in the gallery. And then it's it's just a matter of looking at and I'm looking at very small, subtle nuances, everything from gesture, color and light. All those three magic words I've talked about a whole lot. And those special moments are the ones I tend to finish. That just means opening them up in the camera. And for whatever reason, a lot of times with bears and all that grass, the tent is askew. So I have to deal with the tent. Then I just after that, I just open them up and save them as seeds. In that finishing process. I am I I'm reliving the whole time for that shoot, be it from just an hour air to air or, you know, a week with Kodiak Brown Bears in the most incredible place. That's still that's like it always has been. And I relive the moments and that really does start to do a couple of things. One, it definitely brings you back up from the hard crash of coming down after such an amazing week of clicking to it, it cements some of the memories. There are things and it might be just me. I'm never ask anybody else, but it might. But I take photographs and a lot of the life's moments. Eyewitness Not with the binocular vision and just staring as something, but often the monocular vision through the camera lens. That's how a lot of those memories are etched in my mind as what I saw through that lens. So by going through the actual images, I tend to kind of fill

in some of the things that I only saw with one eye, which I would if I had two eyes open to watch the thing unfold. And a lot of times as a little details that I missed, that I got, I didn't see that. And so that finishing that's a big part of, you know, breaking that coming back down hard stuff then. The next thing I do is once those images are finished, that lot I turn in this case from those 23,000 to just that that 900 set of images. And I look at those and I start looking at. What I captured. Not so much the detail I was just talking about. But did I do justice to the subject? Did I use my. Tools to their fullest. Does it tell a story? And I actually will go through and this process sometimes takes weeks, sometimes I do it faster. And I look at those and I make those judgment calls and I start taking down notes. A lot of times what I'll do is let's just read for image number ten, which is Make it easy Image ten. I might notice that, you know, I, I focused on the foreground bear when the background bear would have been stronger. I'll actually go in back to for a mechanic and I'll make an actual note on the NEF because when I go back up to Kodiak next year and he should go, it's absolutely it'll change your life. Anyway, when I go back to Kodiak next year, I will actually look at those nuts and I'll search on those notes and I will use that to help refresh memories and more importantly, help me learn from my own images how I can do them better. And that's a big part of the process as well when it comes to, you know, breaking that crash from coming back down after that high of shooting. Lastly. I like to share. Folks are always wondering, how do I come up with, you know, all the the blog posts that I put in, the Instagram images I put out there and how do I. And it's always had one guy. This last week was hilarious. He goes, you know, I look back through all your images. I can't find anything old. They're all new images. How do you do that? Well. I don't know how anybody would know. They're older knew, but vast majority of them are all ones that I took within the last week or ten days. And that's, you know, that sharing allows me to share with you all that went into making that photograph. Then it inspires me to go out and shoot more, which then kind of just, you know, it's just a it could say it's a vicious cycle, but it's just it feeds upon itself. And I, I remember all too well when I worked that 9 to 5 job, and I go out and I shoot and have a great weekend. They had to wait two days to get my Kodachrome slides back. I go through them. Wow. That was really hard coming down from those big shoots. So. I think it's I guess it's one sign of being older. It's one part of, you know, being a god. I hate to say it aloud wiser, but you learn how through time. To work your own mental and emotional mechanisms. So comes a thing called photography. It. It's it's a it's something that has highs and lows. It's built into it. It's not like some cynical plot from some A.I. robot. No, no, no, no. Nothing like that. It's just that. Photographers are creative and creative people love to express what they see and experience in many different ways. And. When you don't get to do that, perhaps as much as you'd like or want or you think you need, there is we're coming back down hard. Really can take a bite. But you do have a way with your own creations to get yourself back up. Get yourself primed for the next shoot and most importantly, be even better the next time. So then when you get done, the coming down is even harder because you do even better. But yeah, see, I don't know if it's a vicious cycle. I think it's a good cycle. So explore it. Live it. Enjoy it. Its photography is all about. You folks have a marvelous week. And remember to make every click. Your story.