

Howdy. Howdy, folks, and welcome the Moose podcast, number 372
the application

Hi, you folks doing great, man. I tell you, last week's podcast did it all right. Up my lines. Wow. I mean, e-mails and phone calls. And even he had some had two people at the unique event that came up and and were just, hey, it seems that last week's podcast just seemed to resonate with many of you, and I am glad it helped. So I appreciate you. Let me know because we're doing this keep on building on like we have for years now here on the podcast. So thank you, folks. I truly appreciate all the feedback. Hey once again, I am using Adobe Podcast Beta. The transcript will be located as it always is, the bottom of the blog post for the podcast. So it's there, appreciated using it, glad that Adobe makes us available to us. It's really cool. Hey, I want to thank my good friends again. As always, a bedford's camera bedford's dot com. I mean, have. Hey, I hate to admit it, but, yeah, the holidays are here already. I swear to Pete. I can't believe it, man. Where has this year gone? Anyway, they have. They have a whole lot of really great holiday deals going on, some really amazing ones. And and and one of the ones I really like is the trade in deal going on for people. One, get the Nikon Z eight. I love that camera. I use it all a lot. And now there's a big trading event going on along with holiday deals. So what you got going here? Beverage. You've got great prices, great product, great service. You've got a trade in deals, you got holiday deals. And if that wasn't enough, you've got the moose discount after you check out that 5%. So Bedford's they keep on rock and they're going to make it a jolly season. Thanks for sponsoring the Moose podcast. Well, let me get right into this week's episode because I have a lot to cover. I got a whole list of stuff here and it doesn't even scratch the surface. So the application. Now a quick review. Last week I talked about how you know. You folks. You're smart. You watch the online classes. You read the books. You go and and investigate the web, and you learn all this stuff. And it's. It's in there. It's. Getting it out when you're out behind the camera. That's really the challenge because it's the application of what you learn that really, you know, is the stumbling, stumbling block. And a whole lot of you rang my cage and said, Hey, okay, so you've figured out the problem. How do we solve it? The application of what we've learned. Well, there are a lot of different theories. Methodologies, practices in which you can apply what you've learned to help it sink in. And here's the first and probably the most difficult, challenging part of this whole process is that we are all unique individuals. And because of that, not every single way is going to work for every single person. That's just the nature of this whole process. So with that said, keep in mind that what I'm going to talk about is moi and how I've gone about doing things. Now. I will never forget way back when. And this is going way back in the in the dark ages that I was. Proper hand-holding and long lens technique were actually brought to my attention. I mentioned it before we were at that Nikon event when I was back in high school, my good friend Roger. Back then, telephoto lenses, they were nothing like what we have today. You had the air, you one focusing unit. Can't make this stuff up. And to that Nikon had a four, six, eight and a 1200. Group of elements that you would screw in a focusing unit and that would be your telephoto lens. So literally the, the, the air gap was set in stone and then you would screw into the optics and then you would focus and oh man, the focusing. I don't remember how many times you had to rotate it. I think you had to do 3 to 5 full 360 revolutions of the focusing knob, this big gray thing. Nor to go from infinity to the minimum folksy distance. Of course, the minimum focusing distance back then was, oh, it was huge, huge. Anyway, so I'm in this class. And back then and remember, I was in high school and I wasn't a I wasn't an active shooter. And I have to be honest, I didn't really

pay attention to sports photography. You know, photographers back then, but they had to work in the stands. They weren't on the track. And of course, with that really slow focusing system. Right. How could you be you know, something's coming at you. Anyway, they were in big lenses and they were physically as long as the focal length there in the stands. And they had to minimize the vibration in the stands from all the people. That's how long lens technique was first, you know, developed and perfected rest of your hand lens barrel, pushing your eye into the by your only finger on the camera. Now, like I'd been this stuff, it was relayed to me way back when I keep relaying it to you. And and that is literally, literally. Learning something and then something you have to apply continually. So proper long term technique, proper hand-holding. Both of those talked about them. Keep well, I will never stop talking, Max. Always see people. I shouldn't say always. A lot of times I see people not doing it. And then I see people who are not doing it saying they're not getting sharp images. And of course, you're not. It's not this is not rocket science. So it's it's everything that we learn. We have to apply it to the point where it's second nature and then once it's second nature, the application, when it's apropos, just falls in the place. So if you have a long lens and 800 millimeter Z 863, let's go to the big guy there and you have that lens and you don't practice with it literally at least once a week, pull on the tripod, shoot with it, trying to get sharp images at 24, second one over 20. You can't expect yourself to go out for the weekends and get those great shots. It just is not there. I shouldn't say great shots, tacky, sharp images. It's not rocket science. I was very fortunate to be a trainer for a while for a very group of amazing young men. And muscle memory is what they practice every single minute of every day. And with that, they were really good at it. And it's just like, yeah, same with. Photography, Hannah holding long lens tripod technique. And no matter how good you are in Photoshop, if it isn't sharp, it's not sharp. I don't care what plug ins you've got, especially if you're trying to make a living at this as Ansel Adams once credit is saying. There's nothing worse than a sharp image of a fuzzy idea and nothing even more worse than a fuzzy image of a really crappy idea. So sharpness, do it once in the camera. Okay, now what else is there? So much I've probably talked about. I should backtrack. I'm looking at my list. So I do a lot of experiments or what ifs. My mind goes, I'm out there and I go, Oh, what are what if? And whenever that happens, I always follow that. What? That's how I've always pushed myself to learn more. So I have a couple of things I do with these. What ifs that are brilliant really goes to the application of what you've learned. So first, when I and remember I started doing this stuff back in the days of film and I had 36 exposure and everything, exposure was ten bucks. So it really hurt to do this stuff. So that pain probably is partly why I remember and I'm able to apply with my little pea brain all that I can when I'm out shooting. So if the first thing I do is I take a picture of my hand, just a picture of my hand. Why do I do that? Because then when I look at the images later on, back in the days of film, I wouldn't see the images. The soon as I see images is two days after I took the picture. So there's no way, you know, if I'm out in the field for ten days, I'm going to remember two weeks later what I was thinking when I took the shot. So I go to the pictures, I see my hand go up. Okay. So then coming up is a what if moment is it experiment? It is. Try something out that I haven't thought about. And then at the very end of all that experiment, I'll take another picture of my hand. So I bracket that. Information now experiment that what if moment. And then I actually create folders. I have all these folders still on my drive, all these folders of what ifs. And yeah, the full list name is What if and why do I do that? So I can go back and re learn from my own mistakes. And that's a big part of this. You have to

understand, you have to embrace and you have to get comfortable. The fact is, failure is really important. I don't care what anybody says if they say it's not the case, there isn't a single study in this process, especially as we get older, that we have to embrace failure. Failure indicates your learning that is and is proven over and over again. So these folders, they have all that in there. I don't delete any of the stuff, not the hand pictures, not the stuff in between, because I constantly go back, especially if it's for a location. So with that in mind, I've got that system. That's a lot of space. I'm telling you, it's a lot of hard drive space. And I think it's about it's at least a third, if not more, of a filing cabinet drawer. It's probably more. I've been at drawer for a long time, you know, I should go do that anyway, back to it. So I have talked about and bemoan many times how my family and now Maggie, whenever I have the camera, they go somewhere else. They have not been or they aren't, I should say anymore. The most cooperative of subjects no one's ever asked why I'm always pointing my camera at my family. Now there is the obvious reason. It's Thanksgiving. It's Christmas, it's the birthday, that kind of stuff. Yes. When those memories that happen, moments are happening, the people in my family don't care. It's the other times when I'm trying to take what I have learned and apply it and I'm using them as a subject that they really just don't want to play anymore. I can't say I blame them because, hey, some of my my application is not really good, you know, and the results, you know, and in the beginning, they always go, Oh, let's see what you did, Dad, or let's see what you shot hubby. And they look at the pictures, they go, What was that? And of course, after enough that. Who blames for not wanting to play. But there is always, you know, the five P's perfect practice, blah, blah, blah. There is no such thing as perfect, so don't go there. What you're trying to do is figure out scenarios in which you can take what you have read, ingested suggestions, ideas, and figure out not only how to apply them, but the most important part when to apply them. Because that's that's the key. You know, it's just like a toolbox we keep you know, I shouldn't say we a lot of us guys and some ladies, we collect all these tools. For my case, it's woodworking. And sometimes you get them because they're shiny. You know, shiny is good sometimes is because, you know, they are just rare. That's good. And sometimes you're actually solve problems, but you don't use every tool, every time you build something. But if you don't have it, you can't use it. So you acquire them. So then you've got these tools, and then the problem comes up. Oh, yeah. I need to go the drawer and get this tool that I got and solves the problem. That's the same thing. Photography. You collect all those information, you got to apply it. So I start with something very simple, and why do I start using the family as a test model? Well, one, especially when I'm not a portrait photographer. Well, yeah, it's hard to remember when I started way back when I just had gotten over wedding photography. So I put myself through school shooting weddings and I'd done my small stint in fashion. So people were. I guess you could say on the mind and thought about faces and shapes and colors and shading. So that was my, you know, kind of instant gravitation, because then I got into birds. Birds around f kind of character. Same thing. But birds for a long time weren't just like I could just sit at my desk and photograph a bird and learn something. So. You got to figure out what it is. You know, you're going after is it critters? Is it aircraft? Is it people? Is it macro? What is that genre of photography that really, you know, just like you go, Oh, that's what I want to go do. So with that, you start, I hate to say the word practicing, so let's just say we're going to start applying what we have learned. Okay? We're going to apply what we've research. We're going to apply. What it is we think we want to incorporate in our photography. And we're going to apply with two

thoughts in mind the actual execution of the recipe and learning when to execute this or that recipe in this in that scenario. Now there is, you know, zoo photography. Sue. Photography is something I did for a long time. I didn't do it as a means to increase my library or to put on my shingle. I did it because I had critters in a controlled scenario and the first thing I did it, it just smacked me in the face and I learned it right off the bat. Working with critters in a zoo is depth of focus, because if you want a photograph of a critter taken, a zoo that looks like it's not taken in a zoo in a cage, you've got to understand and learn how to control backgrounds, which means understanding everything from F stop to exposure lights and darks. All the things you can imagine. So zoos. One thing about zoos is you can get an annual membership. And when you do that, going a lot is really not very painful. Then you have controlled situations. So let's just pick on. Let's say we want to photograph. Black Bears. So we go to the black bear enclosure and we take our photographs. The first time you go, it could be just, wow, you just, like, overwhelmed and you're shooting. Get back and take those photographs and file them. File them twice. Put them in the actual folder you would for black bears and then put them in that folder. What if the experiments. And go back and look at the experiments later, a week or two weeks later and look at them. Don't go open them in Photoshop. Don't go trying to fix them. Don't. Go there. One of the things about all this is that muscle memory is the biggest, the most important muscles between your ears. Look at what you did and mark down and write it down. Here's the thing about notes. People, you know, I see lots of people taking notes, but two things. One, they don't organize them. And the other is they don't go back and read them. So what good is taking a note if you don't go back and read what you wrote down? So it means you have to kind of keep things simple. So look at those pictures and just pick one thing that you want to improve. Just one thing. It could be sharpness in the eyes, it could be exposure, compensation could be depth of focus. It could be where you placed him in the in the in the enclosure where you stood. I mean, there's a lot of things pit that one that you and go back to that same scenario and do again focusing not on the black bears but that one thing you want to improve. And then come back, file them. Look them later. And applied again. Pick. The next thing you want to do, you're going to do this numerous times. I did it many times. At some point when I pass away, people want to look at my slide files and I go, What was he thinking? Well, this is it, because this is how I start taking things that I was reading and learning how to apply. I'm at the camera and learning what to apply and when to apply them, and it takes time. There is no quick road to this. That's just one example. You could do the same thing with them. You could do two airports and just photograph. Don't go to air shows. It's time and money. Go to an airport. When you see good light, sharp practice your panning, practice photographing ground air photography, look at the backgrounds. It doesn't take hours of time. You can just spend an hour and it will make a difference. You can go to. You could go to class. Is there a Bedford's camera? Don't do any of these things. The anything. I'm talking about the zoo, the game farms, airports is going to Bedford's thinking. You're going to come back with that award winning photograph that 30 years from now is going to, you know, have jettisoned your career, get a grip, go to these things. Looking at that one thing you want to apply, have something that you have learned scene thought about wanting to do and just apply that one thing and then come back and look at how you well, you did embrace the successes and hold on tight to the failures and just learn that one thing because failure I have said it once. I'm blue in the face and dead in the ground. Failure is how we move forward. The one thing that I'll never forget is our oldest son, Brant, try to teach dad how to

cross-country ski. I mean, thank goodness there wasn't video cameras back then. Oh, it was not pretty. And Brant has got some great patience. He's a really great teacher and one time a face planted in the snow. And I am just I am melting a hole deeper and deeper because I'm just fed up with myself because I just could not get it. And Brant does look bent over. Offer me his hand to help me up and said, Dad, if you weren't following, if you weren't following, you weren't learning and you're not trying. So it's you know, it's applies to everything, even cross-country skiing. If you keep trying to learn, you're going to fall in your face, fall on your butt, get cold. That's just the way it is. So. That's it. That's how it is for myself. I take what I read and ingest and learn to apply it. And learn to apply it. The times it's required. It's needed to tell a story. You can do the same thing, folks. You could do the same things. Thanks ever so much for stopping by spending some time with me again. Appreciate all the feedback. You guys have simply a marvelous weekend. Remember to make every click. Your story.