

Howdy. Howdy

folks, and welcome to Moose podcast number 373,

The Muscle Memory Advantage.

How are you folks doing? I hope you are stuffed and feeling very thankful and had a marvelous Thanksgiving and Thanksgiving weekend. I hope your football team won. Most of mine did. And of course, mine are the same as Sherrod. So, you know, there you go. It was a marvelous weekend. I appreciate all you reaching out. It's always great to hear from you folks. So I'm very grateful and thankful. Hey, this podcast is again being recorded on Adobe Beta Podcast, which in one spot the word beta is gone and the other spot the word beta is still there. So I wonder if we're getting closer, but the transcript will be on the podcast blog page. Couple. You keep telling me you really appreciate that. So we will keep doing that. It's part of the beta program from the Adobe group. Hey, I want to give a big shout out thanks to my good friend at Bedford camera Bedford dot com. Now I've I've been talking to you folks about these guys for a long time because I've been shopping at Bedford's for a long time. And, you know, they they got that amazing Nikon Z 640 C in my hands. I know they got the six of the new Z 600 P.F. to another person. I mean, they just keep shipping their gear. But I want to I want to strip gears for a second. Did you know Bedford sells socks? Yeah. As in for your feet, you know, between your foot and your shoes they've got. Yeah, I know. It's going to sound weird. They've got some amazing photography socks. They're at the store. Now, I'm not talking about some special ones that are for cold temperatures or I'm talking about really cool ones that you wear to, you know show your your pride, your your abilities, your your ankles off their really cool photographic character socks. Yeah, I know. A little weird off the beat, but I really like them. I my my youngest son, Jake loves to get me aviation socks. So I've hinted to the family that I want some Bedford photography socks this Christmas. Yeah, they got the other good stuff, too. Cameras and bodies and lenses and accessories. And of course, when you check out, they've got that. Yep, that moose discount you receive once you're out of there. But hey, Bedford's e-com, they've got everything, including socks, photographic. So thank you, Bedford, for sponsoring the Moose podcast. I'm going to get right into this week's episode, The Muscle Memory Advantage. I had the good fortune of being in Philly a week ago doing a presentation on the Arts and Craft Observatory for a unique photo and had a marvelous standing room only crowd. Great group. Thanks so much for coming out, you guys. It really was. I enjoy that. Anyway, we're talking photography. Hard to believe. And I was I brought up muscle memory and and this one, Jonah said, boy, sounds like you got that muscle memory advantage that I wish I had. And I thought about it for a moment and. The muscle memory advantage had never thought of it that way, even though I taught some youngsters for a while and muscle memory was what they were all into the it never had and I've talked about it, it never occurred to me that it's an advantage. Well, muscle memory. So muscle memory, the definition on the web. And so you can remember it's the web, but it says muscle. Muscle memory is a neurological process that allows you to remember certain motor skills and before them without conscious effort, skill, attention from muscle memory can potentially last forever barring any neurological or physical ailments. So that's kind of, you know, I never had thought about the actual, you know, meaning of it. A neurological process allows you to remember certain motor skills and perform them without conscious effort. Let's be honest that if you have that for certain things. That can be a really, really big advantage. We you know, we have to all admit that the process of of watching that subject. And depressing the shutter release at the key moment, especially if you're in sniper mode. The get the shot there is a lot going on. And I've mentioned that I've always,

always have tried to eliminate as many variables in the photographic process. So my mind is strictly on that subject. So that gentleman at the show, when he said, I have a muscle memory advantage, I think he kind of really nailed it on the head. Then something that. I've never put a label to that. I thought this podcast I should. And of course we need some examples. How can you? Get the muscle memory advantage. I'm a shirt off with. You know I've talked about this and people usually when I do a live presentation, they kind of snicker. They go back to ask to Sharon, is he really telling the truth as you really do that? Because what am I tell you sounds really just so off the wall that people just think I'm making stuff up. And of course, I do have that T-shirt that says I make shit up. Okay. So, you know, but know as my as some of my participants can tell you, my ventures, there's two things I don't kid about photography and food. So. What I have done, and I've done this and I have no idea how it started. I've done this forever. And I still do it. I mean, I still do it. And of course, that's part of the the muscle memory thing, right. Is that, you know, to perform those skills without without any kind of conscious effort, the skill retention means you you've you practice, right? You've got to practice this stuff. So what I've done forever. I mean, in the film days back then in a film and I had I had a threat. I had that dummy role film. Come to think about it. I had a couple dummy rows of film. Those are film that that were just never going to be exposed subject by run to the camera for testing anyway. I have a camera, my hand. And I would literally. While I was. Being a couch potato, sitting, watching TV or listening to music or whatever. I had the camera in my hand and what I what I did was I just had the camera there and I'd rest my finger. And the Nikon. The on off switch has that little lip. And I would rest my hand on it and my finger on it. And I would slowly and have the camera set to continuous high. I would practice. Just dead head first, rolling the finger on that sure release to activate the camera and then depressing harder the fire of the camera Something I've done forever. And I know it sounds like, stupid and, like, useless. But the vast majority of people who have images, image problems and focus problems is because there's just the slightest bit of movement. On that right side of the camera when you take a picture and that slight tilting causes images, be our focus. And I've done that. Still I still do it. I just you know, you got to have the lightest touch in order to, one, activate the camera to take just one frame when the camera set to fire in the case of the Z, nine time frames per second. That simple light touch and be able to fire one frame and not 20. We said continuous high is muscle memory and why would that be an advantage? Had a discussion again during that presentation about shooting low shutter speeds. And two things. One, I don't crank the ISO up, which seemed to shock a bunch of the people. And I don't I just I just don't crank up the ISO. And I explained to him, that's that's my thing. You don't have to do it. And I'm old and starred in the days of film. And one person asked me, What does AC stand for? And I'm like, Oh boy. AC Yeah, that was it for a long time. Not, you know, ISOs were very new, but anyway. That ability to shoot at slow shutter speeds and then stopping once the light isn't there because the word photograph means basically right with light is that practice that I do. Just rolling my finger on the set release and yeah, I think that's a huge advantage. That's just a monstrous advantage in fine firing. Just one frame. That's yes, that's sniper mode. But more importantly is that your touch is is that refined? You're not moving that camera. And that that comes that that advantage comes not from just shooting slow shutter speeds or handhold holding a camera, but especially when you get that long lens on tripod, because all that movement starts back at the camera, travels through that lens, hits the front element and comes back in a wave. So there's that, you know, I, I know it sounds

silly and I, there's nothing I can say for it other than I hold the camera and I practice that. And you'd be surprised the difference in your photography once you have that muscle memory and it's and you practice it all, this is practice. Whether I shoot today or not, I will practice that. The next big thing is handholding. And I know a lot of people do not practice or hand-holding, and I've mentioned it many times. You know, I get and I got another email this week which kind of why I'm doing this topic this week, you know, is the simple thing. I go out shooting on Saturday and my images always are sharper on Sunday than Saturday. How come? It's because Saturday you're getting to know your friend again. On Sunday you're back in the groove. So. Proper hand-holding is now a muscle memory. So how do you make that ID badge? It just takes a few minutes every day. And I know all too well that few minutes. Easy said than done. I understand that part. But seriously, I set the camera. So I have a 1/20 one over 20 shutter speed, so I close down the aperture. That, of course, will make it even harder to, you know, have a tech sharp image and I will shoot. So I get a sharp image, basically minimum eight out of ten times. And I practice that for 5 minutes every day I hand hold. I know I'm very up the lens right now. I'm doing it mostly with the Z 640 C and yeah, I'm getting it out. Ten is probably six, maybe, maybe seven, maybe I got a seven are a lot of fives out hands where they are sharp. But I continually practice. It's not like poof, you know, I just I do it every day, every bloody day and I still do the curls with a 10 lb weight and, you know, my left arm. And it's, it's again, it's it's a muscle. Memory advantage that we're talking about. And the advantage isn't like we're in some competition with others. It's the advantage is being able to clear the mind of all the basic things that, you know have to occur when we take a picture so we can think about the nuances, that gesture, that light, the exposure, compensation to tell a story. That's what we need to concentrate on, not on this basic technique. So hand-holding, just to go over real quickly, you're going to, first of all, take your left hand and you're going to turn that palm towards the heavens. It's uncomfortable, but you want the camera gear, gravity, the weight pushing down in your palm. You're going to then wrap your right hand around that camera body and put your index finger on the shutter release because you've been practicing to roll your finger on that sure release, not jab at it. You're going to tuck your elbows into your side and you're going to pull that camera into your forehead. And remember, Z9 owners, if you wear glasses, there is a setting so you can see the whole viewfinder 100% image. Even if you're wearing your glasses, it's the first and only camera that has that and it's a biggie. Okay. And then you're going to take photographs. I do not hold my breath and let it out like I am a sharpshooter with a rifle. I just can't keep that much in my mind. But I'm a practice that and practice and practice that. Then we're going to take this too long lens technique and we're going to rest our hand on top of that lens barrel. We're going to. Push our eye against an eye cup. Yeah, wear glasses again. Same thing with the z9. And then we're going to roll our finger on that. Surely some are going to practice that. We're going to stand between our tripod legs, not have a leg of the tripod between ours. And we're going to practice that and at the same shutter speed. And once you get comfortable, hand holding and long lens, you're starting to nail that, that really long exposure of something that's not moving. Yeah, push yourself. Start photographing something that's moving. Now, if you're shooting one over 20, don't do a race car. I mean. Right. And, you know, do something that's realistic and you know, it's not going to make you get zero of ten sharp ones, but you keep pushing it. You got to do it every day. You've got to do it every day. Now, what's the what's the cuda gras to the muscle memory advantage. Oh, well, this, this this occurred to me as I was flying back from Philly, you know, the you know,

and that person said to me, I got a muscle memory advantage that occurred to me. The other thing is, is how I have the settings in my camera now, my settings on the website, they're there for all the camera bodies. And no, they're not some like magical, you know, much of moment that came down from the heavens. They're just the ones that I use that work with, what my muscle memory, how I think about where those things are and and how easy I can reach them with basically the thumb index and middle finger. Those stringers kind of and on the right hand are really kind of important. Now, there is one addition I have made lately with the Z 640 C and I have programed inside the Z9 and Z eight. So the the last. Ring on the 600 F4 TSI. It doesn't do a 360, it's a rotating switch. And I've said that now. So with its engage, it goes to crop mode and when it's disengaged it's just back to regular full frame. So it just takes a simple twist. So I have been practicing. No, I guess now for the last month to. To be able to do that, too. That's a left handed muscle memory, but the right hand. You know, I have the eye button programed on those bodies, so I depress that I can instantly, you know, change. The two things are private, change the vasp. The signal says three things, some say three things. There is the picture control, cause I'm going from standard to black and white monochrome but black and white, because monochrome we don't shoot monochrome, we shoot black and white. Anyway, so I got picture control. I have the. White balance, and I have my focusing mode. 3D auto area. And those three things for me. I have at the I button. Now there are a number of Z lenses. You can program some of these functions into the lens with a button or rotating collar, and you can basically program any button on the Z eight, Z nine to do basically anything you wanted to do or combination. The thing is, is you need to figure out what. You change? The most often what you need in a hurry because of vertigo photographing a coin collection. Right. There is nothing that's in a hurry. You're photographing anything that's moving, right? Be it clouds, critters, aircraft, people. There is some urgency in the way we set up those things. So set up that the buttons on the camera. So they make sense to the way you think and then practice changing them. Not when it's important, but build up that muscle memory again. You can go to my website, you can see what I use, and then think about it and use some logic to. How you program. I think those buttons, I mean, muscle memory is a neurological process. Neurological means it's in the head. Okay. That allows you to remember certain motor skills. Not every single one that's important. Certain motor skills and perform them without conscious effort. And, you know, when that gentleman says that I have a muscle memory advantage, he really hit it on the head. It's something you can have as well. You can enjoy that same advantage because. When you can just without having to stop and peck through menus, stop and and think about, you know, where is the tripod leg? And stop thinking about, you know, proper hand-holding with all those those kind of, for lack of better label basics are now just a muscle memory. They're not taking up any of your gray matter. They just are unfolding. Then you can just enjoy that moment. You can bring that moment into that viewfinder. And you can make. That's unique. Special. What? You've gone out so hard to see an actual photograph, then you can share. And boy, when you can do that, you really have the muscle memory advantage. You folks have a marvelous week. Thanks so much again for dropping by it all the kind words. And remember to make every click. Your story.