

Howdy Howdy folks, and welcome to Moos podcast number 375,
The Hide.

How are you folks doing this fine week? Boy, we're closing in not only on Christmas, but the end of the year. It's just going by faster and faster. Hey, but I appreciate your spending your time with me. I'm very grateful for it. Lots of great conversations this week. Appreciate those folks. I hope my \$0.02 worth. Helps you move that photography a little bit forward. Hey, right now, it's. It's snowing here in the Bitterroot Sapphire Mountains. My weather app, which has been kind be kind of not really accurate so says it's it's raining as I look at these big flakes coming down. But with that said with not a whole lot of snow sticking on the ground here at higher elevations, there are. But the first negative temps are coming in, which, as far as I'm concerned, is a good thing when it comes to our climate, what we need here. Once again, I am recording on Adobe Beta Podcast. They've tuned up a little bit more on the podcast part, but the transcript, not so much, but the transcript will be available for you there on the podcast blog post. And just so you know, whatever means you listen to the podcast and I'm grateful you do. If you go to the website Mujeres Niccum, you'll find there is an actual archive of all of the podcasts, all 375. They also have it there on iTunes. So they are there. I know you guys listen to them. I see the numbers. Appreciate you taking advantage of it. It means a lot to me. Hey, I want to thank my good friends at Bedford Camara Bedford's dot com. Talk about a store who's got the season. Greetings, bug. Wow, they are just cranking. So besides having that incredible Nikon holiday savings, they've got some they've got some great gear in stock. I happen to know that they just got a brand new from Nikon Z 402.8 lens spectacular lens. I got one from maps earlier, a couple of months ago and was up in Alaska with it and man, is it a gorgeous lens, but they haven't got one of great stuff there. And you know, with their I mean I call up and yeah I know I'm on my soc thing I even call called up and had they had help from my socks I mean hey you know. We got to keep our priorities straight. Right. But they also have gear and they have a huge use locker. Great way to get someone like one of your youngsters going in photography. They got great advice. They can help you set up that package that got great service, getting your hands before Christmas pricing. And of course, when you check out, you get that moose discount. So hey, they've got all their Bedford's dcoms, so let them know you listen to the podcast. Tell them. Hello. And thank you, Bedford, for sponsoring. The podcast. Well, getting into this week's episode, The Heide Nova Heide, you might be wondering what that's about. If you are in Europe, you probably have a really good idea. If you're in North America, you probably a little confused because here we call Behind the Blind. I've noticed that I never have talked about blinds on the podcast and before you go click. You might just give it a few minutes because the technique and tools you use the blind are ones you can use without a blind. It's just the blind does shorten the clock. So a little preface. So here at the homestead. I have one blind. That is Hyde that is continually put up. Now, why do I say the blinds blind sometimes? Well, just because my audience. But I never like the term blind. Because they do make you blind. We'll talk about the hide if you're actually gets to the point and the one that I have up permanently. And I'll describe a bit more. The whole idea is that it is set up at what we call mega our big -£60 seed feeder. Which has purchased set up. And I've talked about how you set up your your shooting gallery. So I'm not going to really get to that. But it allows me that when I'm I see the light and that's that's the whole thing. When I see the really nice slight ideas, grab the Z six narrative for Z nine and I walk out and just step right into the hide and I can shoot the chairs there, the tripods love set up there all the time. So all I had to do is just walk out and

shoot and the high permits me to do as the name suggests, hide my motion. My being there just disappears. And with that I can shoot where if I were to go without the hide at the particular place where I'm shooting, the birds would naturally would go away and majority of them wouldn't come back for a while, if not ever. Because I'm there. So by having the hide there, I get in and typically within minutes, literally I'm shooting. And that's, you know, when you're looking at and your priority is light, that makes a difference. So let's step back a minute on this whole process. The whole idea of the hide the blind is to hide or disguise the human form. That is the basic precept in which critters will come in again because they don't see that human form. The other thing that it's it's hiding or the blind will do is. Keep any and all of your movement from being seen and people wiggle, especially when you have to wait a while, your feet wiggle, which is the biggest thing in your arms and your hands wiggle. And it's that movement and shape that keeps critters from coming back in, coming closer. Now you don't have to have these things to understand that it's not a requirement. It's just that it just makes getting the shot quickly that clock work in your favor. Now, what kind of hides blinds do I use or would you use? Can you use? So the second one that I have right now that's up that's temporarily I'll talk about this week on the blog. It is an old pop up line and it literally, as a name suggests. And it's how old Cher and I are trying to figure it out. It's probably 23, 25 years old. It's not old. It's got the four sides have that metal hoop like you find in a lot of light modifiers that you can kind of fall in there, pop in. Got that blind eons ago when I was doing my sound king kit fox work it's for I got 11 or 12 years in the field and it still is it snows on it is dry inside and I am actually using my kid fox chair, which still boggles my mind that it doesn't the sea doesn't rip out. That is a blind that you cannot buy today. It's it's long gone. It's one of the first pop ups. It's one of those things where a manufacturer reached out to me and says, Would you try it? And I did. And the manufacturers did really well. So a lot of them, but there's this went away. Now the other blinds up full time at Mega. I got that off Amazon and it is not a pop up blind in the sense as they have the spring loaded metal hoops. It has your basic connecting, collapsible fiberglass rods that just insulate, insert and boom. You have a blind it. It has been sitting in place about 18, 19 months now. It has faded a little bit. It's it's and my neighbor has one and his has been up for quite a while and it the nylon starts because the intense sun here in the summer, you know, it starts to weaken. But both of them are very much water tight, waterproof, the permanent one. Like I said, I got off Amazon and when you go to get it, did a couple of things to think about. That's the first thing you talk about. One is the actual height. There are varying heights you can get in a hide. I want a one that I could easily not just necessarily stand up in or set up and I should say not stand up and set up in, but I could step into and my head would be hitting the roof. You had to fold your body through the door, which is going to be smaller than the height of the of the hide. And you have to do it with tripod and lens. So you want to have the space to do it so that the next thing is you want a big door that you can go in and out of makes life easy. The next thing is you got to keep in mind that you're going to be you need a porthole, an actual hole somewhere that you can stick the lens out and shoot. And there are lots of different varieties and shapes and designs. The one thing I'm going to recommend is look at the height of that hole. Where do you want that hole? You want to be able to kind of not be all cramped over and it can get uncomfortable on a blind. And that causes you to not spend as much time if you're going to get that hide. So keep that in mind. The next thing is, it's important that if you're looking from the critters point of view towards the hide, that when they look, they do

not see your silhouette to the wall that's behind you, not the one you're shooting out, the one behind you and perfectly on your sides. Those are not netting. They're not letting light in. So they can't see any movement. They can't see that silhouette or else the whole idea of, you know, getting rid of your silhouette. Doesn't work. So those are the basic requirements. And after that, it's whatever your budget, you know, can it can afford another kind of high that's really I use it's called the hap line I got mine from lens coat they make a really simple excellent model that has you are the the the the pole system you could say the holds in place is this big kind of a. Camouflage light sheet that goes over you with netting so you can see out and there's a portal for your lens. It's very portable. You can take it anywhere. And the idea of these hole to hide is simply again. So your shape and your movement. Art being transmitted or shown to the critters. Now, if that said, there's a couple of things to think about. A really amazing photographer who has got very much up in the years, who was a legend in my day on everybody else's tip, their tongue, their Le Roux, just a just outstanding gentleman really brought the idea of the photo blind or the Heide to the forefront in North America and. I remember conversing with him once and we were talking about that very topic. He said, you know, the very the the worst thing people do is they take a book in the into the blind to read during the slow times he said. That's the biggest mistake. And today, yeah, I don't think that we have to worry about its people pulling out their iPhone and checking their emails and stuff, which I see people do all the time. And it's like, if you can do that, why are you out behind the lens? Because the moment the moment you take your eye away from that viewfinder when you're in that hide, it is just Murphy's Law. The very moment that's when the photograph happens. And it takes some people missing the shot many times for they realize, yeah, maybe if I'm going to spend time in here, I should have my full attention on the subject. That's one of the biggest things to think about next. Sounds like a little thing, but it really makes a difference. Is the chair you're in and they have very specific chairs for working inside the hide the photo line. I have one that's kind of a more or less a triangular seat. So the seats not cutting off the back of your thighs so your feet and legs don't go numb. And that way you can put one leg of the tripod between your legs, which if you're doing proper long lens technique, it's the other way around and the other two legs are against the edge of the blind. That's for a number of reasons. One, so you can kind of snuggle up, as it were, to your your lens. So you're physically close. You want to keep leaning forward. You can kind of have good posture because your back will get tired. I mean, this is not these the hides in these chairs and stuff. They're not made for us to be in there for 8 hours, comfortably in. Yeah, I here at the ranch, I've maybe been in for maybe 3 hours, three and a half hours. But, you know, in the field, working on things being eight, 10 hours of blind was not uncommon. So they're not you do this so you can simply. Just kind of open your eye and to see through the camera, you don't lean forward even. So that's the idea of a chair where the tripod is. And they have these chairs, which would be totally honorable in Arizona, which would be good, which are great in Montana. They actually have heated chairs for the hide not making this up. Just like a bum burning you and having a car. They're battery operated because you can sit in a in a hide and it might be 30, 35 degrees out. You'd be surprised after, you know, 90 minutes, the chills are going through your bone. And another way to deal with that is to have something on the ground piece of Astroturf, for example. You'd be surprised that little piece on the ground does two things. One, it does keep you warmer. And two, it keeps noises from you stepping on any kind of leaves or branches from snapping which can upset the critters. A lot

of folks have asked, I should say a lot of folks, a couple of folks have asked, what about using flash? And hide. Now, in theory, you can do it. But in practicality. So you want to have the front of the lens barrel, the front of the shade, which every, you know, you have out there. You want that to be about an inch inside of the hide or blind. You don't want to sticking out smashing at the beginning. Now you might be able to do it later on as things get a comfortable with your being there in that presence. But you know, you're going to be panning left and right, up and down. And if that lens is sticking out, the hide couple of things could possibly happen. The first is you actually move the hide as you go up and down because you hit the fabric, the hide moves. The other thing is that the actual movement of that barrel can be seen, so you want to bring it in. Now, if you have a flash. You'd have to have you know, you either have a flash attached to that lens, which means acid stick up through the blind. That's not going to happen. Or you had to have it on a stand, which means it has to be dedicated to one location, one perch, which is totally feasible and easily, easily done. The keep in mind that if you are shooting. And you have that scenario that if you are looking around and the critter lands and it's not were the flashes you kind of want to turn that flash off because that light going off, you never know who's going to be there. It could start a limb. So you kind of have to have, you know, a little bit of multitasking going on. But boom, that's that's kind of it. And it's easy peasy then. Myself, I don't use a flash in the hide. I like I mentioned, I, I'm at my office window like m right now. I'm looking out. In fact, I just watched the Northern Goshawk taken after a flicker, which always cracks me up. They have such poor rate of actually catching them. But anyway, I look out when I see the light, that's when I make things happen. So in my particular scenario, the Z9 is attached to the Z 640 C and it's ready to go card in a battery so I can just, boom, go out and shoot. And then when I'm done, I come back in. Now, the one question that I haven't really addressed is, do I use this in the field as in if I'm going to go down to Lee Mack, Lee Mack CAF National Wildlife Refuge, which is just down the hall, just bombed the hill from the ranch. My going to pack up a byline and go use it. I don't use a byline unless I have a very distinct project I need. And there's only one exception. And that's when I'm photographing a turn colony. TR In Birds, if I'm going to be photographing a tern colony, I will have the blind and I will be using it. That's because the turns number one defense against a predator or, you know, a stranger in their colony is to crap on them and they eat a lot of fish. So when I was doing my these Terran work, alien turn work, I had a blind and those blinds would last literally just for one season for about six seven weeks, which time they got thrown away because they were so soiled and stained, the smell was so bad. You know, I would I would fold it up and I'd put it in the back of the truck, and then I'd get to wherever I was, you know, going back to to pull it out, to wash it and clean up best I could. And just that that hour drive in the back and the shell o smell was unbelievable. So now if I'm going down to leave Metcalf, I'm going to use what I've always considered the portable hide, and that's the vehicle. I'll be shooting out the truck. Again, it's the same basic principle. The one thing that I often will do is I'm in the driver's seat and I'm out there. I will have in the passenger seat and the back window of the cab. I will have those blackened out so you can't see my movement but shooting out the driver's side of the window, you know, that's just as just another form of the hide the works doing basically everything we just mentioned. And that's that's really it. The only thing that is left, which I can't really help you with, is the desire to spend time in there and shoot. There are. And it's guaranteed, no matter what you see what's going on, it's going to be some slow times to the point where you probably are, you know, in and

then all of a sudden you'll have three, 5 minutes and they're just like, where do they all come from in all this this activity? And and then it's gone and you've got to get through that somehow. That's one of the challenges. But, you know, when you see those photographs, you think about, you know, the time you did not invest in that critter's getting used to you getting close, you know, you basic in relative comfort sitting in a chair and it's, it's just they make a lot of opportunities, especially when I'm talking about using them in my backyard. Possible. Get the photographs. Hope that helps. Hope that answered all the questions. I appreciate your spending time with me. You guys have a marvelous week. And remember to make every click your story.