

Howdy howdy folks? And welcome the most podcast number 380. How are you folks doing? Hey, we are flying again through another new year. Can you believe it's already the 15th? I sure can't. So this episode of the podcast is once again being recorded using the Adobe Podcast data, but it might sound a tad terrified. That's because of circumstances beyond my control. I'm in a lonely hotel room, and I didn't expect to be when I came to recording this. So I've got everything from VPN Security going to using the mike out of the MacBook Pro, so hey, but sounds a little different. Now you know why? But the transcript for this will still be there on the blog post for the podcast. And of course, when you read it, it's got its own issues, but you won't hear any issues with the sound, if there are any. So wow. Hey, it has been a great week. First, I want to shout out to a bunch of folks out at Zach Zim Bob who were so gracious and kind. Not only did they have nice things to say, but they they shared what they've been seeing and what they've been experiencing. And it was it was just for me personally, just a very gratifying and rewarding and really fun time with you folks. So, hey, thanks for your kind words. Thanks for being out there. Thanks for sharing what you're knowing in photography and. As a party the most podcasts so thank you also need to thank my good friends of Bedford camera Bedford's dot com. Now they've been sponsoring the booze podcast for many years and I'm very grateful for that and I've been buying from them for many years and I know they're grateful for that. And I've told you about many things they have going. Everything from their incredible photography socks, which I love, to their great gear and service and prices. You know, these guys are gear heads. Seriously, their gear heads, they've got some great photography accessories. And I'm not referring to just the ones you would normally get from your, you know, like Nikon and Nikon brand was, among other things, that you might need speakers and mikes and all sorts of great stuff. So those guys are Bedford's experts of this stuff. I can't recommend highly enough these folks for their expertize, their inventory, their prices, their service. And of course I'm biased, but I really do love them for their moose discount. So you head to Bedford, thanked them for sponsoring the booze podcast, mentioned the old booze. Get that discount after you check out. And Bedford's thank you so much for sponsoring. The Most podcast. Well, I've got the I've had this question many times and I've kind of I don't want to say. Back burner this idea. But I want to talk about the thought process now. The thought process. Come think about it. I didn't even say what the name of this episode was. The beginning. That's how messed up I am. Or goofed up. I am doing this in a strange hotel room. But anyway, the thought process had many people ask over the years, what is my thought process when I go out with to shoot something? I have often made fun of that, especially when I'm asked in public because, you know, I'm going to be honest with you, my thought process is probably in some ways very ancient, archaic kind of thing. At the same time, it's probably more cutting edge than you might imagine. But I was asked in a field this last week in Zimbabwe and well have plenty of times I drove around looking for something to photograph because part of the Zim process. That I decided that I was going to tackle for the first time, trying to say verbally my thought process of taking a photograph. Now I understand that that thought process is very genre specific. So if I were to go out to photograph landscapes versus static aviation to ground, to air to air to air, aviation to critters, birds or mammals. Each one of those I kind of have a very. I must say specific, a very fluid thought process. So at this point, I'm going to talk about photographing critters in specific birds. Now, when I say thought process, there is a number of things go into that for me. And that's one of the first things I want to mention, is that this whole conversation is. You can't take what I say. Any time. Anything else. And

especially now. Specific line for line and half think you need to apply it to your photography. That's not the point. I don't think the questions that are being asked or the answer which I'm going to give, it's not a recipe that if you follow, you will succeed or failure. You've got to really think this through. This is probably the first podcast I say you probably would take written notes and then in similar things line them out and say, No, that doesn't work for me. In other words, you want to put big lines underneath them and Asterix and say, yes, this applies to me because we're all different in the way in which we approach anything in life, especially creative specialty toy storytelling. But I get asked this question a lot and I want to answer it. So the thought process. Now, one of the most common kind of parts of that question I get is the thought process. The first one is, is that photograph I'm taking, is it for to make money? Is it to become rich and famous? I got to tell you that none of the photographs I go after, none of the genres, is that in the equation. What is typically in the equation, and this is for me personally, is to get a photograph that tells a story that grabs your heartstrings. That's really the, you know, Canada. What really dominates my thinking is that photograph, that one single click that you could say speaks a thousand words. And I know that's really old and tried and could be, you know, kind of really been trivialized. But in this thought process I have I go back to what my dad always said, keep it simple, stupid. And, you know, people get upset sometimes you say, keep it simple, stupid, because they keep they think that word stupid is derogatory. But it's not it's not meant to be a derogatory. They keep it simple. Stupid is more or less saying make the story so specific, yet so generic that it reaches the broadest audience possible. So with that in mind, going after birds. Now for myself, there's basically I break it down to two kind of, you know, situations. The first one is I'm going to a known situation. Now, no situation doesn't mean I'm going to something that I photographed before, but it means it's I'm going after a kind of a specific critter in a kind of a specific locale that I have kind of, you could say, a boilerplate kind of application. I'm going to start with photographing birds at the beach because I know no matter where I'm going to that beach, the one thing I'm going to do is I'm going to get down low, which means I'll get out the Frisbee, the padding plate, and I'm going to play, you know, beach walrus as I photograph birds scurrying about in the sand. And so in that scenario, the thought process, whether it's a brand new beach or one I've been to many times, is, in a way cookie cutter boilerplate. I've done it before. Now, what does that mean? So my for myself and I'm talking about the z9 and it changes with everybody. Does it really alter much with the lens? But does the bias for the z9 I'll be in it for if I'm laying on the sand, I'll be an auto area f albeit in critter mode I will be at zero or minus a third compensation depending on the time of day. The white balance will be at a one. And of course, the full advance will be at 20 frames per second. And that's just like our pull it alabang it hit the sand and boom, that is what's happening. And the thought process is I want to get the maximum amount of sharpness for that critter, that little bird that dashes back and forth the sand. So instead of my usually having the lens wide open F four or 5.6, I'm using the Z 600 F for t c either with or without the built in converter engaged. I'm going to probably set the the F stop at F eight or F 11 because two things happen when you're down low and on the sand, your depth of focus is very narrow to start with. So I want more of that bird in focus. So I'm going to close down the aperture to get more depth of focus. And by doing so, because I'm on the sand, I'm not increasing the depth of focus. I see more sand, just some more information on the bird. Now, if I go to some place I have not shot before. Never, ever. I have, you know, in my my thought processes, I might go back to my you could say

my null point, my, my, you know, basement, my foundation. And I'm going to go back to those numbers to start with. Which means again with the Z9 I'll be at 20 frames per second. The white balance will be it A1 exposure. Compensation will be at zero. And I'm a selective lens based on what I think I'm going to be encountering. Now, here's the big what I think I'll be encountering. So when it comes to critters, birds are mammals. It's hard to really express or put in any kind of quantitative ways what's in my head before I actually get behind that camera to take a picture. The amount of of field observation, the amount of of article reading, of scientific paper, really, the amount of time I spent in conversation with others, biologists and researchers, to learn what they are. There's no way of for me to quantify that, but I can tell you for a fact that really goes into my thought process when I am told that there are certain things that are the other could or do that I want to incorporate in my storytelling. Now, in this process, one of the things that's important to understand is that I have this really. I must say. Almost carved in stone. Yeah, I must say carved in stone. Set of craftsmanship. Said of, you know. Criteria that I want to always have in my photograph. That sometimes I might lose a sale or a R because of it. But staying true to myself and consistent and give me that benchmark to grow, I'm I'm going to go through that thought process is really important. So it means one, I'm not going to crop and post. I'm going to use the correct lens, use my feet to zoom whatever it takes to get the image size I want in that frame that's going to smack the viewer you right between the eyes to. I'm not a bio eyeball photographer, so a big part of the thought process is what are the mine I see. How can I manipulate what that minds I see? So the image, the subject in the frame doesn't have to fill the frame. You can't help but see it because the way I have let it, arranged it and use the right focal to present it, but it smacks you right between the eyes. And then it just reaches right down and grabs your heartstring. And that thought process. And I think that's really important to to elaborate on is really a challenge for me. So every critter out there. Is something unique about it. And we know that because scientifically, you've got you know, families are then split down, even the species in some species. And it could get quite, you know, cutting them on, slicing and dicing. Really challenging yet. It's that uniqueness, whether it's scientific, biological or, you know, just the obvious is something we kind of want to celebrate in our photographs. And that's very much part of the thought process. For two reasons. One, I want to celebrate, and you could say the stereotypical view that folks have of a critter. And then conversely, I want to celebrate the exact opposite. And maybe that's why I like being not an eyeball photographer like so many want to be. Because for myself, when that subject is small in the frame or gets smaller and smaller on the frame, to me it's more of a photographic challenge and really talks your thought process so I could tell the story of a subject smack you between the eyes for that subject. Grab your heartstrings while telling the story about the world with that subject lives in all. That is a big part of the thought process. Now, how can any of this help you? That's the one thing I got to be honest with you, has always wrapped, you know, and wracked my mind and answered this question about my thought process. The first reason why is when I watch photographers out there and we talk about this critter as wildlife right now, talk about specifically birds, I am always amazed. The vast majority of the bird photographers that I see have no clue about the species in which they're photographing. And there's nothing wrong with that. So it was put on the table. We all start somewhere. And when the bird photography bug bites, it bites hard, impacts really hard. And when a bite set hard, your mind is just out there. Take the picture, like the picture and the actual species. And what makes it unique kind of gets

lost that shovel. And that is where you can often run into problems. So you got to understand that my thought process. As best as I can. I know the species. I understand some of its characteristics. I understand some of its habits. So I could use that biological knowledge, you could say, against them. So I'm at the right place at the right time to make the right click to tell her story. And I say used against it because I always think of it kind of as a game. It's like guessing what the deer do, where they're going to do it. And I'm there in time to make the photograph. But honestly, it's just being a good storyteller. That's really a big part of the thought process that. Well, I was trying to figure out ways to draw related to folks who, you know, want a glass on my head. I've mentioned that many times. You don't want to go between my ears. It's a it's a it's a scary place. But if you understand a little bit more about my thought process, go back. Long time ago in your education, when your first English teacher was trying to express and teach and instill in us the basics for storytelling on the written page. I mentioned this quite often, and I and it's the one thing that I know when you look at the way I write and my grammar and everything else, it's hard to believe that I actually listened. But I listened to the heart of the message and not so much the specifics and those simple words of knowing your subject to write about them, you know, using the nouns and the active adjectives. And the most important thing was to, as far as I was concerned, was investing your own self into that story, actually putting, you can say your feelings, your your thoughts on the line in that critical position where people feel uncomfortable as you put out there your very emotion. And that's the important part of the, you know. A thought process. You've heard me say many times exposure equals emotion. And that's really, you know, goes not just to exposure exposure, but also goes to the what you're seeing in that photograph. You put a photograph out there that only you get the joke to. It will fall flat. I mean, those when only you know, when only the people the know understand the joke. How far does that joke go? But when it's more universal. That's when you start reaching out to a bigger audience. You start reaching out to the bigger audience. You kind of understand that your thought process is bigger than you had imagined and is now reaching perhaps proportions that will challenge you and that will alter your thought process and you grow. And really, that's what we're trying to do in this thing, is not get a boiler plate or cookie cutter kind of, you know, rhythm to our photography, but give ourselves that solid foundation that we could grow on and make it our own. And that's that's my goal. So hopefully in this will be the last word about thought press process. I just want to talk about, you know, kind of the starting point. So let's call it stop process. What a one to get perhaps a little bit more of what I'm thinking about behind the camera presented to you so you can pick those that work for you, disregard the rest and this whole photographic. Thought process. You folks have a marvelous week. Thanks again for all your support. Look forward to seeing you on the field. Remember to make every click. Your story.