

Howdy. Howdy, folks.

And welcome to Moos6 Podcast number 387

Dactylogram

How are you folks doing? Hey, I really heard from you guys, my fans this previous past week, and I'm very grateful. Yeah, there is a issue with the feed going from the website to Spotify and Amazon and iTunes. So the month of February has not been showing up in the feeds. We're working on that. It's not has just as cut and dry as any might might make you think it's it's kind of a it's just a lot of hoops and hollers and some of the stuff is out of my wheelhouse. The podcast, as well as the transcript is there, located on the blog post for the podcast. You can catch up on those that you didn't find in the archive. I am working on getting that and hopefully this week have it rectified the feed. But I do appreciate all you folks looking out for me. Let me know that you weren't hearing the Moose podcast, so thank you so much. I am still using the Adobe podcast beta and the transcript will be there for it as well. And in theory once the feed is done, will be there on iTunes and I think Spotify if you pay for it, if I remember correctly. But that's all there. So appreciate it. Hey my good folks good friends at Bedford camera Bedford dot com that's with an S Bedford sitcom They've been real busy now this coming week they have that free class slash clinic how to photograph the solar eclipse, go online, register for it. It's free. I know many of you are looking forward and to be part of it, may people asking if I'm going to be doing anything for it, I am not going to live it through all your photographs that you guys share out there, but I will be part of it and won't be traveling to go see it. Those of you who are highly recommend Bedford's for their class as well as for the great service. A lot of folks keep asking about use gear and I'm and Bedford's has a really nice selection of top shelf great gear all the brands big savings and you know even on the used gear, if you say the old moose, you'll get an extra 5% off after you check out. So Bedford's, you know, they got the product, got the they've got the instruction, they've got the passion, they got the prices. Tell them thanks for sponsoring the Moose podcast because they make a big difference. So thank you, Bedford's. Well, I may get into this week's episode, Dr. Graham. Now? Yeah, I bet you there's some of you because you guys are pretty darn smart. You know what Dr. Graham means? Well. Kind of hit me and I got to go back in time. I guess I should go back in time. Once upon a time, many lifetimes ago, I worked at a place called Delos Camera in Santa Barbara, California, and it was hard to believe it was basically just a Nikon. All I saw was Nikon, especially when I when I started there and we would take in, use gear, buy it and trade it so it. So part of the things I had to do was look at some of the gear and and inspect it. And I won't ever forget this one time. Had been there for long. And a beautiful night. Nicor 135 2.8. This is back in the days of film as a long time ago came in. The guy wanted to sell it and it still was in its box. It had back then came in as white foam, dense foam kind of shell. And I pulled it out and I took off the one half of the shell. And here's this lens. Look. Spanking brand new. Spanking brand new. And I know I said something like, well, this looks like like brand new. And the guy says, well, it is. And he said, Trust me. And as soon as you said that, I was like, okay, what am I not seeing? And took it out and I turned it around. And right there, right there on the shade was Declan Ram. It was just staring right at me. And what he had done was he had applied some bug repellent. This is back in the days in the eighties and put bug repellent on hadn't washed his hands. Grab that lens, put his index finger on that shade, which instantly left a big fingerprint right there on that shade. And I'm like, ouch. So. Declan Graham. It's the impression taken from your finger or fingerprints. And when it comes to photography, you know, it's kind of an important thing to think about.

This is talk about that stuff like sunblock and bug repellent. Now. Some of it, especially with the more powerful DEET, you should be aware of the fact that it will strip the paint. It will strip the the numbers right off your camera body and lenses. You can. It is better than acetone. It will just shoot right off at the. Nothing starts off a day of shooting in any worse manner than to instantly mar your camera gear. Camera, gear, finish. And. It's kind of important. That's not the kind of fingerprint you want to leave on your photography. So. Is that all I want to talk about comes to Dr. Graham. Nope, nope, nope. How about one that I see continually? And when I point out, other folks are always like, I didn't see that. I didn't notice that. And that is the fingerprint or as we say, also the foot track folks leave when they finish an image. And I'm always quite amazed, especially in this day and age, how often you look at photographs and you could see that somebody had gone into post-production, had done this, that and the other. And we know that because we can see this, that or the other. And that's that's that's not a good that's not a good fingerprint to leave on your work. And and it's important to understand that. Often, especially if you're in the business of photography and leaving that fingerprint, you have done more than just signal that you have used something to tip. Finish that image in some way. It also has implicated the fact that you didn't get it right in the camera. And I'll be the first admit that that is that is something that I'm holding on to. And there's some out there, probably more and more who are not. And, of course, that lost of that mark and characteristic craftsmanship concerns me, especially in the editorial world, where more and more that is just kind of slipping through, slipping through the cracks, or it's the, you know, if my competitors doing it, I got to do it pressure, which still leads us down a dark road. But you know, that impression, whether you get that paycheck or not, that impression that you had to do that. I talked to one editor this past week and. They admitted that. Yeah, they they know some of the images have been, in some cases, severely Photoshopped. But the pressure was I need to fill that page. But they said that the odds that they're using or looking at any of the images from that photographer, again, a prize slim because they know that that quality that they should have put in at the viewfinder when they went click wasn't there. But it did that that same lack of care quality carried through to post. And that kind of. Really. I guess it's a bother that Ed and that's not really the duck, the grandma I'm talking about either and today at all. What I want to talk about what comes out Declan Graham and I chose that word rather than saying, you know, impression taken from fingers or fingerprints. The reason why I said, why is Declan Graham? Because I wanted it. I wanted to kind of sink in that I thought maybe that if I used a word that wasn't familiar, you might just scratch your head and that might help. Sink in this whole concept of leaving that positive impression. On your photographs. Now, we always consider and think of fingerprints as, you know, something as criminal based, you know. That's how, you know, they catch the bad guys, blah, blah, blah. But, you know, leaving your fingerprints in a good way. Is something that I think should be encouraged to create, especially photographers. Now, how can you leave positive fingerprints on your work? Well, let's just think about it this way. There are five people. They're all lined up shoulder to shoulder. They all have the exact same body, exact same lens, the exact same settings. Yet when you look at those five photographs, they're as different as the five photographers shooting them. And why is that? Because each one has left their own unique fingerprint. Declan Graham on that image. How could I have done that? They might have change, exposure, compensation. They might have changed their whiteboards. They might put the subject in the right corner, the left corner or dead center. There is a number of ways in which, thank

goodness we can leave. Our fingerprints are dead, KG. On our images. And that goes not only from the camera, but at the computer. Now, here's the huge challenge. Let's just take myself, for example. There's one thing that and I have to tell you and people comment about it always. It gives me a warm, fuzzy spot inside and they'll say, I could tell. They'll say that, you know, Instagrams was commonplace. It said, I went through my feed and I could tell that picture was yours before I even looked to see. And that always just. Just warms cockles of my heart. And why? Well, because I've left my fingerprint on that photograph. You could say I left my. My strict quality and craftsmanship on that photograph. But I always think that that's all part of it. But what I've really left is a bit of my heart. That passion for whatever that story is I'm trying to tell. And that is reached out and touched you. I've said it a hundred times and it's not going to change. I'm not an eyeball photographer. I don't I don't really seek to get so close that all you can see is a bit of a hit. I like to see. In fact, I prefer to see. As small a subject in their frame as I can arrange the elements, yet you can't help but see it. And that is really the fingerprint that's really all over my photographs. And that's true for aviation or landscape or critters. And that comes from the fact that in my own personal, the way that I view the world in and go through the world and enjoy the world is. I'm a small part of it. We're all small part of it. We're all of us together, including that world, make up everything that's in that world. So I don't like to really kind of just. Cut everything out and just have one thing. I want it. I want it in there, especially. It comes to critters and. And aviation because I mean. Either one, you could just easily just select the critter or the aircraft or whatever and put it on a white background in Photoshop and call it a day. But. When you do that, you've kind of taken away the uniqueness of that character. You've kind of got a star without a stage, a paragraph, without a story. And I got to have all that. And that's really my DV@clare Graham on this thing called photography is that story that's being told from career corner edge of the Frame Now here's the beauty. You can do it totally different and be probably more successful than I am. And you can move your photography forward continually. If you think about it, I'm going to use the word decorum rather than brand or style, because brand and style, you know, it's kind of confusing terms. And and if we just think about leaving our own fingerprints on not our gear, please don't leave any gear. Don't do it in your photos finishing. But leave it. On your story, your visual story. I have a dear friend and loves to tell stories. They love to tell stories. But when it comes down to. Their experience, both at the camera and telling that story, they tend to leave out a big part, the biggest part being their heart. And so their fingerprint they're leaving is is a little bit on the dry side when they're they're anything but dry. So, you know, one of the things that, you know, I talked about last week's episode that really applies here is getting over the fear factor of leaving our get the grandma on. On our photography in on our audience and actually making that statement that will resonate. And if it doesn't, being able to deal with that, that possible filler fear of failure. That's a big, hard part of this whole process of of leaving our fingerprint on that photograph. But that's such an essential part. And when you do leave that decoration on that story. And successful. No one is going to have to come up to tell you, hey, that was really successful. You're going to know it. You're going to put that photograph out there and don't measure the number of likes or responses. You get to that photograph as a measure of how successful your story is. No, no, no, no. Don't. No, no, no. Do that. You want to sit there and go through and from your own gut? Because some. Some stories. One of my favorite is it's the movie A Wonderful Life. It came out after World War Two. The director was one of the five that made

so many films for the War Department during World War Two. I mean, that star Jimmy Stewart came out where were two and he had been changed and the movie came out. It's a Wonderful Life. It was a box office flop. It could have been bigger disaster for Wilde or for Jimmy Stewart or any, you know, Donna Reed. I mean, it was it just went down in flames. And look at it now. Right. I mean, there isn't a Christmas where that doesn't get played 100 times on every channel, DVDs, downloads. Right. So just because at this moment, that photograph didn't happen to to grab everyone's attention, don't give up on it or yourself, you know, leave that. Leave that heart in that photograph. And and work on thinking about your deck, Graham, and how you can make it continually spread. So people looking out for Africa? Yep. I can see a diagram on there. You folks have an absolute marvelous week. Get out there and click. We're here in March. I've received photographs this past week. Birds with eggs there now. So that season's common. Remember, there's all those resources on the website, MySpace.com, about photographing nesting birds safely. Have a great time. And remember to make every click your