

Howdy howdy folks. And welcome to Moose podcast number 395 capturing the action

Hi, folks. Doing this fine week. Hey, it's trying to be spring, but believe it or not, it's got another ten inches of snow on top of the peaks here in the Bitterroot. It's amazing. The grass. My heart goes out to you folks. Then Tornado Land Boy or some real brutal ones. So I pray that you're all safe and sound. I remember the look on faces as we were storm chasing, people getting out of the path that storm. So it's a there are frightening things. Hey, I'm still using Adobe podcast, but I have upped the game a little bit. In the transcripts. You'll find that Spotify and iTunes are it's a much better transcript than the one that I post the blog post for the podcast. So if you want a better quality transcript, that's the place to go. Hey. Another place to go? Coming up shortly. Yep. Photo con there. Bedford's in Little Rock. Great place to be. Some great speakers, really great folks from Bedford's. A lot of manufacturer representatives. You can talk point blank. My good friend Terence from Nikon I know will be there. He's going to have the new 28 two 400, which Bedford has. So Bedford's is the great place just to hang out, talk to people, learn stuff, whether it be trivia or photography. They've got the inventory, got the great prices, got the moose discount after you check out. So when you go to Bedford's, have some fun, buy some gear if you need it. And thank you for sponsoring the Mood podcast because I'm grateful that they do that. Capturing the action. I actually had a number of emails come in after I posted on last Friday. Photographs of the battling Sanderlin, something that I had seen many, many times. I've been trying to get photographs of it since film days, but finally able to do it and the email is basically summed up is. What? Right. What do I do to capture action? Which really is a really a really a great question now. I have mentioned before how I set my camera up to photograph action. It's that way all the time. The motor drive is set to continuous high, so I'm getting 20 frames per second. I mean, aperture priority and controlling the depth of focus. So I, you know, the lens is wide open. I'm going to have the fastest possible shutter speed, which is really kind of a critical thing because the autofocus, speed and firing rate are both governed by that. Shutter speed. I mean, if you're shooting one frame, 1/2 exposures, your camera can't do 20 frames in a second because it's only taking one frame a second. So, yeah, that's the basics. But. Well. What more is there to it? All right. Well, kind of made a list here Musharraf with. Just to make sure everybody understands that that shutter speed, if you look in the instruction book for your camera, you'll see when it talks about maximum firing rate, it will be a little asterisk. And I'll tell you, the minimum shutter speed you can be at to get that maximum frames per second. That's really important. Now, shutter speed is a function of a couple of things. One is the light falling on the scene. Two is the f stop. You have the lens set at and three the iso of the camera. Now referencing back to the photographs of the battling settings that are it's on the Instagram, my Instagram posts as well as the my website. I was at ISO 1600. Yeah, you might have just felt the earth shake a little bit. Yes, I was at ISO 1600. It was dark. No, no. Even butts about it. My shutter speed was hovering around 100, one over 100, and I saw it was coming. Now. What do I mean? I saw what was coming. I was like I've said, I've watched these guys battle a lot and they set up these temporary little territories, their own little, you know, piece of turf or sand as it is. And they, they, they, they, they run really quickly towards their opponent, their whoever they think is offending or trespassing. And then they they they kind of hunch their feathers up. They get this almost triangular shape to their body. They can get a low profile. And then they they both kind of low. I was laying down a sand and then they just explode and they go at it for. Oh, I'm a little. Four

or 5 seconds maybe if that long, and then they're done and poof, they're out of there. So. I knew that action was coming and 1/100 of a second was going to cut it. First of all, I wasn't going to get the maximum firing rate of the camera. Next, I wasn't going to freeze the action. Those little guys and I had a keep rate of about 81% and I knew somebody would ask that. So it's about 81% of the images I took I kept because the other ones were out of focus. And at 1600 ISO, some were out of focus. But that 1600 ISO brought my shutter speed up to almost a thousands of a second. So that was you know, that's give you some basic idea. These are like you got to calm and stone and etch them in your skin, in your hand. So you when you have action, you use these numbers. That doesn't work that way. It just in this scenario, that's what I did. So understand it's that those components combined that allow the camera to do their thing. But. And here's the biggie. Believe it or not, it's you, the person behind the camera that really makes a difference in stopping and capturing an action. Now the first thing to think about. And what I like to use is, you know, that lens, the focal length. I tend to want to have less lens. Less focal length when I think action is going to happen than I would normally. So I quit kind of way thinking about buying the 600 millimeter. The Desi 600 CC on the lens. If I wanted to capture action, I probably got a 300 millimeter. If the 600 has the 1.4 engage, I'm going to disengage it go from 840 to 600. I'm going to want less focal length the capture action that I would otherwise. And why is that? Well, going back to those Sander links, they're not little guys on the sand at this point. They're now got their wings wide open. There's two of them with their wings wide open and they're jumping in the air. So you need to have space around your subject for the action to occur and for you to be able to capture without cutting off wings or car parts or arms or legs or whatever. So that's one of the things that I think about next. When I know I'm going to be capturing action, I'm probably going to want less lens, less fogging than I would normally. It could be as much as 50% less. Next, I may be thinking about that thing called peak of action. At peak of action is is just a this is old school but it still works still applies. And I the easiest way I have to verbally describe peak of action is is dribbling a basketball. And peak of action when you dribble a basketball there's two times in that dribble. The ball actually stops. It's not moving at all. Even though you're dribbling the most. The first time is when you the ball hits the ground. When it hits the ground for that millisecond, it stops, it deflects, and then it bounces back up. As it bounces back up, it goes up on its path of travel and then it stops for a second before it drops back down those two points. The moment when it hits the ground softer asecond millisecond and when it goes up and shot from millisecond for goes back down. That's that's peak of action. Those two points I tend to look for that it's really old school but that momentary stop. Permits me to get a Sharper Image. And when you shot film, of course, and you didn't have 20 frames per second, that's that's an innovation in the luxury of modern times. Not back then that peak of action. That was about all you're going to get back there, especially if you didn't have a motor drive on your camera and you're relying on your thumb to win that film. So that's the next thing I'm going to do is look at peak of action. Now, a modern tool that's kind of on that same vein is Nikon's auto capture. Now, they used to have a trap focused gizmo back in the days of film and some other things that worked pretty darn well. But the Nikon Auto captures, especially the current version, is a pretty slick tool. Now it's not 100%. You're going to get everything. And it's something like lot of things in photography. You're going to have to, you know, practice with it and work with it and fine tune it. It's it's not something that's just going to turn on instantly work for you. But Nikon's auto capture is another way of capturing action. Now the two

things peak of action and Nikon auto capture rely on something that it's hard for me to communicate to photographers how important it is. But those two things rely on knowledge of the subject. I can't emphasize enough how important knowledge of this subject is in this scenario. So I was trying to think about what what commonality, what kind of action can we all kind of sort of kind of relate to that knowledge of a subject? I could help kind of drum home how important that is. So I came up with the Blue Angels and the Thunderbirds or the Snowbirds. Those three really sweet air performance teams. If you want to talk about action, well, there you have it. They are spectacular in the air. If you go to an airshow and you are green as green and you don't know your subject, you've not done your homework. Getting the peak of action like that moment when they do the mirror or some other really cool acts they do in their performance. You got to rely on luck more than anything else to get the shot of that action. Capturing it requires knowledge of the subject now. In this scenario, how could we acquire knowledge of the subject before we go to the airshow? Well, all those teams, many of the flight teams, they have YouTube channels. There you go. YouTube university, as one friend of mine would call it. You could go there and you could watch their routine for the current year because they all kind of stage them up a tad. Either the order or how they do it, perform them, what have you. And you could go and you could see, for example, what they're going to do right before they do the mirror. The mirrors. When two jets are flying and one is upside down, one is upright there. There's a distance between them. But the optical illusion is that it looks like they're they're flying with their tires, touching. They call it the mirror. You will if you go and watch their routine and you see what comes before the mirror when you actually see that perform, you know, oh, the mirrors coming next. And you can. Be at the right focal length, have the right shutter speed, exposure, compensation, auto focus mode. You're all set because of knowledge of the subject. You're able to capture the action. So that's just a real simple dramatization citation of how you can make that work. Can we take that further? Well, of course, when it comes to my favorite thing, critters, there is a lot that you can know and understand if you just go and try to grasp basic biology. Now, most the time when we go out and photograph critters, we have some sort of target species. Now that species. Could be as specific as a golden eagle. Or it could be as generic as birds. Now in either case, you know, birds kind of fly and there's some basic things. This is go with the classic. You see a raptor defecate. That's the classic, you know, generalization to the birds about the fly. You see it then capturing the action of the the leaving of the perch and flapping it and going, you would be set for it and understand that was a stick with the Golden Eagle for a moment. If you're photographing it on the perch, you're going to probably be somewhat tight on the bird. So you get that either nice vertical or horizontal portrait. And if you stay that tight, when you see it defecate in a lodges, that six foot wingspan, you can cut off a minimum of three feet of it. You're going to have these, you know, a golden eagle with two stumps, not really the most attractive photograph, but with simple knowledge of the subject. You see a defecate you might take off to tell convert, or you might zoom back. You might physically walk back so you have less lens. So when it launches, you can get wingtip to wingtip in the viewfinder. And that's that's that's simple knowledge of the subject. That's how you you go about capturing the action. Now, the very last variable in this whole process and this is one that I wish I could can I could sell. Heck, I wish I could just, you know, can it for myself. That's plain old luck. Plan. Look. Okay. Is definitely part of it. And I'll go back to the Sander Lings for an example. I knew about that biology, but like I mentioned it, I've been I have been trying for years and years to capture

that. So when I was on the beach of Boulevard Flats and I saw the territories form that one day, you know, I was there four days, five days, I forget. And it didn't happen every day. There was a certain I wish I knew the variable, but there was one day the tide had brought in and deposited something we couldn't see some little bit of food particles or the little critters right at the high tide mark that the sand lings wanted to feast on. And then there's the other sand things right at the wave line. And so they would come together and kind of find their little fitting territories. It only happened once, one short period time for maybe three hour. No, 2 hours, maybe behind that much. And so I saw it happening, but I was lucky that the tide did bring in and deposit in the sand, whatever it is that certainly wanted to defend. So I was lucky that happened. And it happened to have happened close physically to me because they're little guys, right? You're talking about a bird that's smaller than your fist. So it had to be, you know, relatively close. And it was all that part was luck. And the rest of it was knowing you could happen. And everything I just mentioned, you know, shutter speed and frames per second and all those kind of things. So capturing action, it's something that you work towards. You have in the back of your mind. So when the action unfolds, you can capture it. So I hope that helps and answers those email questions. I got that the basic formula that I use for capturing action. You folks have a mighty fine week. Look forward to hearing from you. And remember, to make every pick, every click your story.