

Moose Peterson: Howdy. Howdy, folks. And welcome to Moose podcast number 396.

Finger Fatigue.

How are you folks doing? Springs cranking right along, seeing some really marvelous photographs out there. Spring activities. You folks are sharing them. I just can't thank you enough. There's a lot of things that I'm seeing and learning about that. Wow, you know that you're sharing your photographs. I wouldn't be I would be a party, too. And you folks are out there shooting art sharing. Why aren't you sharing? I mean, seriously, you should be sharing. It's a good thing. I had an interesting email come in. Full of very kind words. But the subject is, why do you do a podcast? Which, in this day and age, I'm like, Whoa, what's coming my way? But actually it was a very sincere question and I want to give you an answer and the email. Yeah, yeah, there's a better form. So why do I do a podcast to crank back the time a little bit? There was a we used to put out a quarterly magazine technical paper called The Beat Journal. Put it out on paper for almost ten years. And then it got just really just unbelievably expensive. So then we went to the e-zine. Remember those days making a quarterly publication that came out through Apple? And then they made it unbelievably expensive. And I never venture back into it, but I still have, I think, some small bits of knowledge and wisdom I want to pass along. And the podcast who was suggested to me. Boy, I can't remember now. But anyway, somebody said, you know, you could do a podcast. It would still be free and you could share your information of people if they want to, could listen to it. And now 396 podcasts later, here I am. So that's why I do the podcast. I just I just want to be able to share what little trivia that I know and wisdom I've gained and hopes that it prevents you from have to reinvent the wheel and move your photography forward, perhaps a little bit faster and hopefully on a surer foot. So I hope that answers the question. Oh, same vein. We're going to start something new this week. It's called Musashi to Report. You're going to find it on our YouTube channel. I do. I travel a bit and I shoot for quite a bit. And that information that I gain on certain locations. You know, I want to share it. So the first one on Boulevard Flats will go live here shortly. And Boulevard Flats, Texas, is a marvelous place to shoot. How do you shoot? What do you do where you go, where you stay? What do you see? That's going to be part of the MU shooting report, which should be a whole lot more regular than any other video I was doing, and hopefully it will help you again move your photography forward. I want to thank my good friends in Bedford Camara Bedford's dot com. You know, they have a photo expo coming up here in about ten days or so. And it's just another example of all they do to help photographers as well move the ball forward. They've got really great people behind that counter and on that phone and they just love helping you. They'll give you advice whether you buy from them or not. If you buy from them, you're going to find they have a killer inventory. They have staggeringly low prices. And you're going to save even more money after you check out. I'm mentioning the Moose Spotter podcast and saying I want the moose discount. So Bedford's com. They sponsor the Moose podcast and I in return sponsor them because they are they're great people. So check out Bedford's dot com and tell them I sent you. All right. So getting right into this week's episode, finger fatigue. Like I mentioned, I've been out shooting quite a bit, came back with a staggering, just shy of 40,000 images filed from Boulevard Flats and then from Cape Hatteras. All birds. Well, I can't say all. There are a couple locations, shoots, nice sunset, went to the lighthouse again, but it was basically all birds. Lots of birds. Great, great birds. Who's were some good friends. And we have this very. Friendly way of competing, and it's not really competition. But I started naming and calling it the fun meter. I've mentioned it before in the

phone meter. It's just a way to describe how much we love that mornings or that afternoons or that shooting session. And you go into the Z 89 cameras, you go to the battery info and then you'll see the battery info. After you finish the charge, your battery, a number will tell you the number of images you've shot. Now, one day, one session, I did have the biggest number. Quite a bit. 17,000 images. Now, before you get excited. Almost half of those, if not more. Yeah, there's more were belly shots. And what do I mean by that? I was carrying the z9z 600 F4 in the panning plate down the beach, and I left the camera on bust by mistake. So my belly hit the show release and kept it down and just cranked out thousands of thousands of nothing pictures. So they didn't count. But that's what the fuss mirrors about. It just is a way of saying how much fun we had. And one of the friends I was shooting with on our show, our last morning, I think it was we had just had a parade of birds and the shorebirds come down. They kind of come down in little waves. So they don't stay all at once. They there's a feed. They keep on going down. We're laying prone on the beach and they're walking towards us into the light. So the front lit and he had over 10,000 shots. And we're not talking about praying and spraying here. We're talking about just some great photography. And we got back in the vehicle, had one, had a great breakfast, had our our high noon break, because when the light really is high and sucky, we just deal with images we shot that morning, chalk over what we did right, what we did wrong. So we got back together. He said, I'm ready to go shooting some more, but I've got finger fatigue. And the first thing he talked about was from shooting and I'm as guilty of this as anybody else. You'll see it in my files. You've got a bird. A mom is had American golden plover and it tied up on the sand. The sand had a little bit of a slight tilt to it wasn't a flat beach and a bit of an angle. And the wave came in wash rounds feet and the wave went out and it was early morning and everything had this beautiful, warm glow to it. It's gorgeous, gorgeous, gorgeous. And then on the right side of the frame, there is is kind of angular triangular highlights from the water had just gone off in a shimmering. And the gold blower was there and it was it had a leg cocked and it was just teed up and just sat there. And I just hit the button. Hit the button. It's kind of reminiscent of a long ago story. Just so you know, I've had this affliction a long time. I was up in Churchill in May photographing a nesting Pacific loon. Gorgeous. So it took about 20, 30 minutes to get up tight. Old days, 805 six. More likely it was the for Agfa rex film and remember there was only 36 frames back then and I'm shooting vertically and I get to the shot and it's 5 a.m.. The sun is this beautiful, mellow. I look in the viewfinder. There goes a roll of film. Watch the loon carefully. Jack the role put a new role, and I look in the viewfinder. I'm awestruck again. There goes another roll, which of course, is 30 exposures, nine rules. Later, I realized nothing had changed except for I had nine rolls of shot film, fewer in my pocket. So as a precaution has gone a long way. And that's what he was talking about when he said finger fatigue. And I understand I understand that. And that is, you know, there's nothing wrong that yes, you do. Four can fill up cards and hard drives by doing it. But that just brings out, you know, the passion that you're you're sharing. But then there's the additional additional finger fatigue when you get back to the computer and you're going, okay, I got one, two, three, 22 in one, 30, 40 shots of the same thing. And, you know, you're like hitting the forward button and you're like, okay. Again, finger fatigue. Well, on a side note, up until about a month ago, I have been hitting the forward angle and the delete key on the actual keyboard of the computer on the Mac Pro. And in some places where I sit, you know, when I'm in some lodge, everything's comfortable doing that. Some places it just the angle my wrist just does. So I got an external numeric keyboard for hitting this

to avoid finger fatigue, literally. And boy, it made things different and made things much better, I should say. Much quicker to advance and delete images. So anyway, back to the narrative. The one part of finger fatigue both at the camera and the computer that concerns me and that does happen is the mental part. Now, it's not you know, I've been doing this because the advice of the professionals is what we should do. But every hour we should get off our butts and move around. And when I am dealing with finger fatigue, I make sure and I actually literally will set an alarm on my iPhone and it will go off every hour. So then I get my butt up. I actually stretch, bend over, move is something to drink. And if I'm in a lodge all times, I'll just open the window or step out on a balcony or go out on the deck. Get some fresh air. I'm telling you. It works. And if I'm shooting, and especially if I'm on the beach prone with a camera fight in a Frisbee, doing beach panning, I will take breaks. There it my neck, my back. They start to take in this last time had this shot a head to head a can do this awkward bending up yoga thing Turn a hand hold it get this shot Got the shot the boy. I gave myself a real Charlie in my side. All these are just, you know, signs that we need to give ourselves physically and mentally a break. So when you get finger fatigue, remember that mentally you're probably, you know, getting a little bit fatigued as well. Give yourself a break. I am not by any stretch of the imagination beginning to even suggest you don't keep shooting when you see that incredible thing and you just lay down the hammer and fire. I mean, you know, as long as you got the card space. Right. It's fun. Okay. It's really fun. And that's a really important aspect to finger fatigue and mental fatigue that you've got to keep in the forefront of your photography. And it has got to be really you got to keep it fun. This is just if it's not fun, the fatigue can be almost, almost fatal. Right. I've known too many photographers throughout the decades who were really good shooters and did all this. But they got they got burnt out. They got burnt out. They started you know, it's it's not hard to do in those low times to think about things that might burn you out photography wise. You know, you're filling up your hard drives. You've got to buy new hard drives. You've got a catalog, you've got, you know, all that. If you make it a chore, it will it will cause a fatigue that can be fatal. So you've got to keep it fun. That's a big part of this whole process. So I want everybody know that one. Yeah, I do accidentally hold down that show release, which is I've talked about before in the z9 at 20 frames per second and use those pro-grade cars for thousands of images piled up. And in case you're wondering, in photo mechanic, you select the first image of that mistake in shot that you took tens or hundreds of thousands of. And then you go down to the very last one, hold down the shift key, click on that last one and then do a command or control delete and boom, they're all gone It's that fast. And then I'll empty the trash after I do that. And then the camera, everything's the computer, everything's happy. But it does happen. You got to laugh at yourself. I've got to have fun. There's nothing wrong with prey and spray. There's nothing wrong with having that very friendly, fun meter kind of competition. Because it's all about the photograph. Just remember, it only takes one right to be successful in the process you use to get that one. There is as many as there is people out there taking pictures. You folks had a marvelous week. Thanks so much for dropping by. Appreciate all the love notes you send it in the questions and remember to make every click your story.