

Moose Peterson: How do you how do you folks and welcome the Moose podcast number 397.

Join the flight crew.

How are you folks doing this? Very fine week. Hope you are doing great. We are very excited here at the homestead. We are? Yeah. Spring has definitely sprung our first evening. GROSS pigs came back. And more importantly, exciting. Our Hummers are here. They showed up just a couple of days ago, and the solemn camera that I have that's in that hummingbird feeder that I blogged about many months ago, boys that were killer at film is the the species that tells me who it is, how long they've been there. In the very first day, we had five different individuals show up. So, hey, exciting. I love it. I want to thank the those of you who reached out about the new moose shooter report that is going on YouTube. The next one we posted later today and then another one next week and then ala week after that. So I have a bunch going up. They're there to help you move your photography forward, maybe plan a trip, think things through and learned from my wins and losses. How to Make More of your Photographic Travels. So I do appreciate you guys reaching out. I'm also very grateful for my support and my good friends at Bedford's Camera Bedford's dot com. Those folks I talk and rant about them every week, but I actually talk about them more, and then I talk to them more than that during the week. These guys, you know, they're just aces. They've got the stock. They've got the knowledge. They bend over backwards to help you get the right gear, get it on time. If there's an issue which happens, they'll be there to help you work through it. They're just simply the best. And I love them to pieces, and I can't thank them enough for sponsoring the Moose podcast. So next time you head there because I know you need to head there because we're photographers, we've got to have that stuff. Tell him you heard about him on the Moose podcast. Make sure you mention me so you get that discount after you check out. Save Yourself Some Money. That's my good friends of Bedford's camera Bedford's dot com. Join the flight crew. You might be thinking I am going to talk about aviation, huh? I've got you this time. Nope, I'm not talking about that at all. In fact, this week's idea and theme behind the podcast is one that I saw. On a wall in a most amazing place. And that's the Missoula Butterfly House. And they have a big, big sign they want volunteers and people to help there. And of course, the sign says, join the flight crew. Hence this week's podcast. Yes, I know. I say I don't do macro and I don't do macro. But. Long story short. It looked really cool. We saw, I would say, on local news a year ago and Sharon, I wanted to go. We didn't get it done, saw it was just opening up. We said we got to go. Our dear friend Auntie was here who loves that kind of stuff as well. So we piled in the old truck, took Maggie along, went into the Missoula Butterfly house. Now. What's that got to do with a podcast? And you? Well, I keep saying I don't do macro. So everything was basically kind of new. Walked into. I went with the Z eight with the z105 micro. And yeah, yeah. Walk through all the creepy crawly bug exhibits they've got and all the kids just having a grand old time with walking sticks and beetles in their hand all that fun stuff. And you go through these double doors and the first thing they tell you is it's going to be warm. So they provide lockers for you to shed jackets and stuff because it was about 62 outside and cloudy and kind of spit in some rain. So the first thing I learned is next time I go to a butterfly house and it's obvious I should have thought of this before, they're going to have it warm and humid. In this case, it was 80, 80, 80 degrees and 80% humidity. So going in a long sleeve shirt, not too smart. All right. I just went out a couple of times. Cool off. So you walk in and there is all these butterflies. Every which way. Big ones, little ones, fast ones, slow ones, colorful camouflage. Just all sorts of cool ones. And I wish I could say, yeah, I

learned them all. Nope, nope, nope. There's a lot of species there. So the first thing they do is they give you this laminated eight by ten card. And on both sides of the card are four photographs of the butterfly with their name. So you can walk around and and I did them. What I did is I asked Sharon to hold that card that I photograph both sides. So when I then left and I had all these pictures, I got back to the cool comfort of my computer. I can figure out and indentify the different species. So that just the first thing you know I'm passing along as get to find that I'd photograph it so you can figure out who is who. Later on. Now you've got oh, I don't know. There's probably at least a thousand butterflies floating around doing their thing. And they have all these plants. They're definitely not from Missouri, Missoula, Montana, you know. They have butterflies from South America and Costa Rica. So they have plants that the butterflies will feed on. They have feeders which have surprises. Besides, rotten bananas are filled with Gatorade. And you had the butterflies doing butterflies do right there trying to find another mate of the same species and do that. You know, the birds, the bees thing, I guess in this case, it's the birds, the butterfly thing. And then they they lay the eggs and then they expire. Right. So basic cycle flight time is probably ten, 12 days for most of them. So how do you get a photograph of something's constantly moving? Well, first of all, you got to go back to the basics. Least that's what I did, because it was all new. I had. I have never photographed in a butterfly house. Before. Can't say I've never photographed a butterfly, but I've never. Never gone inside a butterfly house. So how do I come back with photographs in? I was pretty happy with the results that I came back with. Yeah, I found areas like a room improve, but to start with, I went back to the basics, which I can't emphasize enough having a good, solid foundation of basics. Really important when you try something new, especially like this. That way when you have successes, you know what to build on your failures. You know how to correct them. So what are the basics? Well, first thing is like. Like I mentioned, there was a slight overcast, drizzle, spitting of weather outside. And that's important because on the inside, they have this big it's a big room and they have a pseudo translucent kind of rough. It's not clear, but it's in or it's not opaque. It's somewhere in between. So the gray, saturated light from the outside was filtering in. So note to self. If I ever go to the butterfly house I want to make sure that that kind of day again, I don't want a blue bluebird kind of sky, you know, because that blue it would cause quite the color cast and the shadows. So the first basic, the light, saturate light work really good. Now with that, I did change my white balance to cloudy. Because I'm in that environment, I have that saturated light. And saturated light is around a 6000 kelvin light. Now, the next thing is the inside walls were all painted white. So we're reflecting light really well. So it's good for lighting, horrible for background. So that means I needed to concentrate my shooting kind of towards the center of the the room where they had all these plants and parsley could go through. And I try to avoid the edges because the edges one, I didn't have that reflected light working for me because then too, that white wall would be behind the subject. So that was the next thing was looking at the lighting, the pattern, the quality and the quantity. Because I didn't go in with a flash, I surgically went in with the Z8 in the z105 micro and this butterfly house. I'm sure it's pretty indicative of others looking what's going on. They say no tripods, Romano pods. And that's because you got all these little guys Googles water running around, having fun as kids do. So the tripod monopod wouldn't be workable. All right. So now what's the next thing to look at? Well, got to get the subject in the viewfinder. And we got to do a couple of things in the same same time. So you might want to then look at what shutter speed and aperture. Shutter

speed was kind of low and. I knew that I wanted about 1/25 or faster shutter speed. So I set the ISO to 400 and that didn't work so well. Then I shot 800 the rest of the time and that was just fine because you've got butterflies that have just emerged. They're pumping their wings and getting all the fluids through them so they can fly. You've got the birds, the butterfly thing going on. So that ISO 800 gave me a shutter speed of around 320 or so, which was just fine. F stop. I went with that tape. Now there's a couple of options here. You got to remember the depth of focus. And when you're shooting macro, it's there's there's minimal to start with. So I do not want to shoot wide open because I wanted the basically the entire body and most of the wings. Sharp. I didn't have to have all the wing sharp that wasn't a criteria. But the the antenna in the head and the eyes itself kind of really had to be sharpened. So I'm an FAA. And at F8, the working distance I had was I'm going to say 14 or so inches between 12 and 14. And what I do and anybody could do it, you all do it differently. But I manually focus to get the image size that I wanted. And once I got that, I then physically moved myself and the camera lens back and forth, physically moving it back and forth, changing the distance between the film plane and the subject. And that's how I focus. It just makes it for me quicker than trying to use AutoFocus and put the sensor somewhere and where the wings flapping and what have you. It just it just style that I work. It's just going back to the basics. Now with that shallow depth of focus of F eight with that shutter speed of about 320 something, I got a 400. Next thing was, I wanted to think about the actual plane of focus. So a step back. A second plane of focus. The plane of focus is this. It's real, but we never see it because we work in this 3D world. But the plane of focus, you could think of it as a flat wall. And when the back of your camera, which in this case we're going to use that to represent the film sensor that's inside the camera. When that play, that back of the camera is completely parallel to the wall. Everywhere we anywhere we focus in the viewfinder. Every place else will be tack sharp, because the plane of focus of the sensor is going to be parallel to that wall. So everything will be in focus. Now, put that into perspective where I was photographing. I've got a butterfly wing and if I put the sensor in very careful, putting the sensor in the back of the camera or the physical backed the camera, which, you know, we can feel on our cheek and we can see and we put that parallel perfectly parallel with the wing of the butterfly. Every skill on that butterfly will be sharp. Even at F8, because we're using the simple basic physics of that parallel focus. And working with our film plane and our focus plane, they're all matched up. Everything is sharp. It's something I do a lot. I think about pride, don't talk about it very much, but this is the perfect example. Now, let's just say we have a butterfly and it's a little haggard. Haggard, being that the edge of its wings are showing age because they the longer they fly, the more they get hit on leaves. And other things may not that beautiful right out of the cartoon kind of shape and color. So say you find a butterfly that's really gorgeous, but it's a little haggard. Well, then you just simply move the camera. So the film plane that is is no longer perfectly parallel with that wing, but you kick it out a little bit so that haggard part of the wing now becomes out of focus. Now the sounds, you know, it's taking a bit of time to explain it all. But when you're actually working with butterflies and many other things, it's not just for butterflies. This technique works when you've already got the images and you're just physically moving to make things sharp and you're working with a movie subject that's really fast and easy to not only focus on what you want to focus on, but control that depth of focus within that focusing, which is really what we want to do. And after that, you just have fun and shoot. Or in my case, you sweat and you go out and cool off and come back in and shoot some more. Then

you get up real hot and sweaty, go back out, back in. Now, I had a really marvelous time. We were in there for almost 2 hours. You might be saying, Wow, I felt the earth shake. And yes, you probably did because Moose was shooting macro. But I had a really marvelous time and it just reinforced again how just going back to the basics and having that solid foundation, you too can join the flight crew. You folks have an absolutely splendid week. I'll see you on the airways. Take care. And remember to make every click. Your story.