

Moose Peterson: Howdy. Howdy, folks. And welcome to Moose podcast number 398.

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Hey. How you guys doing? Hey, boy, you guys got really revved up with the northern lights of a week ago. You're still talking about them? I know there are some that had some results that you're a little disappointed in. Remember that you can always head to Kelby one, and I actually happen to have a class on Northern Lights, both on photographing and finishing. So the number of questions came in. I referred you folks to that. I highly recommend if you you have those questions or had some results you're not really thrilled with. They're all right. They're not really that long class. So it's there to help you along with a whole lot of other topics. On Kelby one. Hey, the number three in Moose's Shooter report will go live to this later on today. I do appreciate the feedback on the first one and two. Yes. Like I noted, there are audio issues looming, a learning curve, doing everything by myself along with, you know, the shooting. So hopefully the learning learning curve is not too steep and you'll find the audio on this one a bit better. But I'll be posted again later today. So spring has really gone crazy. You guys have been singing out, sharing some great show shots on social, which is really cool to see. Remember, I have on the website a whole lot of information about photographing nesting birds. It can be done safely and it's really rewarding, but it's also challenging here at the old homestead. Boy, the birds are piling in. We could go like on the 11th or 12th. It they just they start piling in after that to the point where we have my my favorite little house wren is back and decided that his box the last two years is good enough. So he's he's there broadcasting. And hopefully it doesn't fool me like last year and I get the shots are looking for because he was I thought he was a lonely heart and he was still he already had a female and had eggs. And I thought he was still looking for love. And then our cross bills came back more than usual. And even GROSS speaks, you know, they keep saying that they are in trouble, but our numbers just keep swelling. What is really cool and I'm really loving is that the Hummers came back and they came back. What would it be about two months, two months, two weeks later this year compared to last year? But the the calliope male and a couple of females were the first ones back. And I know that because of that solemn hummingbird feeder with a camera that I blogged a while back is the camera. It's working. Amazing, guys. It shows me who's there, how long they stay. There's video and sound. I did a post last week about it. It's just it's great because there's no more guesswork. And no, we're Romanow where I am, where it's right there in the house or somewhere across the world. If I have Internet, I can actually check on who's at the feeder. So that's just way cool. And it's making spring well, I guess a little more lively. I don't know if we really need it more lively, but it is. So that's kind of the spring update right now. It's it's very cool. And there's be more spring update also in the moose shooting report that's getting posted later on today. Hey. I want to thank my good friends in Bedford. Cameron Bedford's dot com. These guys rock. Now, some of you have reported that you're having issues with the Z9 battery. Yeah. You're not alone. And. Edwards is there to help you. If you borrow a z9 battery from them and you're having issues, just reach out to them. You'll be surprised how quickly your issues will be resolved, as well as if you need to buy something. Need advice? Got questions? They've got the photo con coming up now. Photo. Yeah. Coming up here shortly this week. And you know what? Maybe this is last weekend anyway. Bedford's they've got the gear that the prices. Home of the moose discount after you checked out. They're really great friends of mine. There will be of yours as well. Bedford dot com. Thanks for sponsoring the Moose podcast. Well, getting into this week's

episode. I've touched on this many times before, and I had two very, very sincere questions. And it's it's something that I think should be talked about quite a bit. And that's really simply a worthy. Do you want? Just a photograph or the photograph. And then if you want the photograph, how do you know when you have it full? Well, we're talking. This is heady stuff. This is. This is. This is. Well, to put it in real simple terms, if you want a photograph, go with the spray and pray method. If you want the photograph sniper mode, that's cutting right down to the quick, making it quick and simple. You can go click down with the Moose podcast. I got it all a prey and spray the sniper mode. Now, the only thing that you have to think about is once you have decided if you're going to decide because there's no right or wrong in this which way you want to go, is that what method are you going to use when you get the images back on your computer to decide it's a photograph or the photograph? Because when you back to the computer, there is no such thing as prey and spray and there's no sniper mode It is what it is. Well, that's when it gets complicated, right? Well, let's start at the camera, because we're still dealing with a computer, which means garbage in, garbage out or excellent on the click. So I'm a go from what I've been working on recently down at Lee Metcalf National Wildlife Refuge. The yellow headed blackbirds have come back. Great bird. Now, I've already blogged a couple of photographs of them. I absolutely love them. And the first time I ever really spent time with this great bird was outside of a little town in the Eastern Sierras. We used to call Black Spring. And. Really kind of hard to photograph them there because yet they're cattails around this big pond. And boy, they always kind of like they would just move a little bit and there's no way to work. And where the metcalf you can stay in your vehicle and use your vehicle so blind and that's a huge advantage. Now, not making this a really long story because that could really make it a long one. You've got the males there, the black bodies, yellow heads as some people pulling it out on the old social network. My favorite color brand or favorite camera brand colors. And the males are of course, doing with the birds and bees thing. They're trying to attract a female and they just contort their body all sorts of different ways. In which to bring. The female to him. Now, you want a photograph of this? Do you want a photograph or the photograph? Now, if you have no familiarity with the Yellow Hat or blackbird or its contortions. How are you able to get the photograph? Oh, that's a really hard and a really great question. And it's really tempting that when they go and they start their process of making a call and you could tell they kind of they kind of vibrate a little bit, their bill starts to move past the point a bit more skyward. You see the wing shoulders start to kind of come out and then, you know, it's going to go up. They're going to go in and they do a simple little call. It kind of sounds like the old commercial to to, to. And that's about as long as they're going to call. They go Jo-Jo to Chechnya. And in that process, they extend their body, they extend their neck. They kind of take their head a little bit back over to the shoulders. They can talk. And they call and they've got these great white wee patches on their totally black wings and they get a beautiful yellow and it's like, Hey, I got 20 frames per second, I'm going to shoot. And that's a valid foul way of doing it. Now, if you're you do that, then you have to go back to the computer, decide which of all the A4 photographs you took is the photograph. Now we go back to the camera again and we might shoot and get the shot when we are. At that scene with the subject. You could consider the possibility that the shot would be just like doing peak of action. Watching all that contortion of the yellow, a blackbird. And then when it finally does at last a little bit extension and the mandibles open, it builds open up. Because, you know, when they open up, the song is going to come out. That's when you go click. That would be the sniper

mode. It is a whole lot more challenging. A whole lot more challenging. Try to take a couple of shots at that moment. Compared to spray and pray. And hey, let's be honest, we're friends here, right? We can talk. There is nothing funner than when you have this great bird and great like doing all this goofy stuff. Then the lay on the hammer and just crank out the shots. I mean, I just it's rewarding. It's fun, and it's like, I'm so glad I have that z9 because I'm doing those 20 frames per second. I'll figure it out the rest when I get back to the computer. Write. We've all done it. I do it. But in that process, how do you find a shot versus the shot? So let's just say for discussion sake, we went with the spray and spray methodology here and we have the the birds on our monitor and you're going through them. Here is the first and really, truly the biggest hurdle to get past when you look at the photograph. You're going to have a series of them. All the mistakes will be in each photograph. So it's really, really easy for the mind, just a glance in the room. I liken it like when I write a paragraph of words and I and I look at them, Yep, there's no mistakes there. Well, we all know that's not the case. That's just the way the mind works. Just how makes stuff mysteriously and magically disappear. But when you're trying to find the photograph, when you've done that method, it is something you have to decide and figure out how for yourself you can't see you. I mean, the glaring mistakes. Smack you between the eyes. So that's one of the benefits of sniper mode, is that when you have the opportunity and you take those few shots, you're going to know the photograph a lot simpler because the mind's not confused with a big selection. And we go back to the yellow to Blackbird example. Well, the first time Sharon and I went down there, we just saw one, one male, and it was across the pond. All I could do is enjoy. It was through the binoculars. By the last time I went there. Just a few days ago. There were about 20, 23 males, you know, on their territories. So if I picked this one. And he does his broadcast and calls. And I see that not all of his yellow has feathers have come in because he you know, he's molting. I'm in for spring and I see some bare skin, that individual, maybe I shouldn't photograph him. So I just simply cruise the car up, you know, 15, 20 feet to the next one. And this one is a great looking individual, but the background sucks. Or he's got this this cat tail that kill in different places. I move up further. So right off the bat, getting the photograph is having important criteria, things like a good looking individual, a good background, great lighting, you know, all those things a photograph is just going to be, Hey, I'm close, it's fills a frame. I'm happy to shoot away. But that's not how you get the photograph. And even worse, that when you shoot with that kind of mindset that a photograph is is fine, you've lowered your standards. How are you going to bring in a back up? I mean, that's really the challenge. It's a huge challenge. How do you get your standards back up? You cannot have somebody who, you know on social who loves your picture still right next to you in the vehicle and say, okay, you need do this and that. So I love it more. That's not going to happen. You know, after the fact, somebody critiques your image. It's too late. It's done. You've got to find that standard and keep building on it, which means you have to have a really sound foundation and work your way up soon. A process when you're thinking about, Oh, I got a photograph. If you say to yourself, I got for a photograph, photograph, and, you know, you just shot 100 or 200. You know, you should know your bill would be really apparent at this point that you've got a photograph. Just a photograph. And if you're trying to grab people's attention, make money. Go after heartstrings or save a critter. A photograph is not enough. The photograph. One of the things that I'm always amazed about photographers and I will never change is they always, you know, they often ask other folks, so do you did you get some good photographs today? And the response is, I don't know. I'll know

when I get back. You know, I typical one. I know when I get them on the computer. Hey, folks, that's way. Too late. If in your mind. You can't say. I think I've got I think I've got the photograph. Then you need to go back to basics and figure out why you're just coming back with a bunch of. Bunch of photographs and not the photograph candidates. Now, I understand that just because you go out to get the photograph, which I know some people, really, that's their intention Does it mean you're going to get it? It don't work that way. Not in wildlife photography. You can get close to that and some other things, but there's a lot of variables. But you slim those variables down. You get a higher success rate to capturing the photograph when you don't settle for a photograph. When you push yourself at the camera and you're really drilled down into those images on your computer. You start in your own mind's eye calling out the variables that don't work for the way you want to tell a story. And incorporate those that do. And that's how you get from a photograph to the photograph. You folks have another spectacular week. Spring is sprung big time. Get out there. Make the shots. Share them. Your images can change the world. Make every click your story.