

Howdy howdy folks and welcome the Moose podcast number 404 the gear conversation.

How you folks doing? Here we are. You believe it to lie first already? Holy cow. You know, half the year has literally flown by, as far as I'm concerned. I. Just back from a week in Arizona. And honest and truly, I was the only one. It seemed like we had just walked in the cabin door and were walking back out to head to the airport. Great shooting and a really great shooting down there. But wow, time is fly in. Hey, I want to thank you guys and your kind notes this past week. You guys were pretty darn active. You had a lot of questions. And I understand that lots going on in the old photography world and we're going to touch upon some of that. During this podcast. I appreciate you reaching out and asking what you do and how you do it. I really do appreciate your support. One of the questions came up that was pretty common. Had to do with the new Nikon z63. I regret I still haven't got my hands on one. Many of you have it already. It's already shipping and some very specific z six. Three questions have come to my my desk. I regret I don't have all those answers yet because I don't have that body. Which brings up another question. Am I going to get it? And that's part of the podcast today. The gear conversate excuse me. Gear conversation at this at this moment in time not planning on getting the z63 Z9 and G8 does a pretty, pretty nice job for us. I've already talked with my other cohorts and crime and that. 240 P native slow motion is really tempting, but at this moment damn a project that needs it. But yet it's a horror little camera. My goodness. Is it gorgeous? So I appreciate the comments. And when I have something that's really. They we're sharing. I'll do it. But, you know, you can learn from yourself. What's about that camera? And I highly recommend it. You know that you rent before you buy and Bedford's camera Bedford's dot com has got the touch and try events coming up next week the week after at their stores with az63. That's right. You can go to the store. Put the z6 through your hand. Touch it and try it before you buy it. Now it's. It would be, you know, not going to let you take it home for a week and, you know, shoot it. You got the opportunity there at the at the store with the shooting galleries they have for you that to do all that but boy you know it's just another way how Bedford's is out there helping you get the best gear for you, which is really essential at the best price with the best service. And of course, remember what future you're doing at that that moose discount so bedford's dot com where you go in person you give them a call, you go on the web, remember to say my name and you will see some actual coins stay in your pocket. So thank you, Bedford Scott, for sponsoring the Moose podcast. Well, getting into this week's.

Conversation, the gear conversation. I was at a couple of events in the last couple of weeks that were not for photography. Based or wasn't that that was what was going on. I was there with my cameras. But then, as one person noted, I always our A camera. It said, I never remember seeing you walk out a camera, which is pretty correct. I always have a camera on me. But no, these events there's lots of cameras, though, though. They were just, you know, there to have fun with them. And that's where it dawned on me once again, because two two people were. Right next to me, I'm talking about and they hadn't met each other before and they struck up the conversation because they both sides either had more than just an iPhone camera. And. In front of us was a one of a kind. And I'm not giving specific details because I don't want to offend anybody. But it was a one of a kind in front of us and. Rather than discuss. And I've seen as so many times, the uniqueness is one of a kind. You know, right in front of us that. You just personally, this is the first time in my lifetime that I actually had seen this right in front of us, had seen it, period. And were they talking about that new? They were having that gear conversation. Oh, isn't that cool? I see you've got the. Blah, blah,

blah. Is that going to work? Good for this. Oh, I don't know. I see you've got the blah, blah, blah lens. What do you think of that? And rather than. At least in my humble opinion, discussing the uniqueness of this historic piece in front of them, or, you know, talking about some of the really cool things that take advantage of some of the really icky things to avoid there they go down the gear conversation. And. As if and it's what gets me as if the the gear is going to going to make or break this really cool thing that's in front of them transpiring it and it just more times than not I go someplace. National Park Wildlife Refuge, National Seashore, the top of Mt.. I've been to so many places and. Photographers. Rather than focusing in on photography. Sir. A gear conversation. I've always wondered what is it? You know, because last time I went out shooting, I didn't see some guy pushing some cart down the road that in case you didn't buy or have the with you the right. Body or lens or filter tripod. They could sell you out of their ruling card what you need and then go to the next group. Take care of their equipment needs. So. When you show up to a location, you have what you've got and that's it. So why not? Is there not a conversation about. The light. Why is there not a conversation about. Telling that visual story. Why is there not a conversation about. Visual storytelling. Why do photographers always and I should say always because it sounds like it's every time, even though I think it is every time and it seems like every time. Why is the turn to the gear conversation instead? Well, it dawned on me this last time is because they are very uncomfortable, if not totally insecure. When they get to something that should be photographed and they think that they don't have or they are not sure of or not confident they've got the right gear to get that moment and the person next to them they think does. So then there's this whole, oh, no, I am screwed up kind of thing. And then. It's just that as photographers, couple of things needs to transpire when you're out there shooting. One is have confidence in yourself and your gear, whatever it is that you're photographing, wherever it is who's ever around you. Stick to your guns coat. Let's be honest. There is nothing you could do about it. You've. You've grabbed what you think is going to be the right thing. Then make that work and. Here's the biggie. Here's the kicker. Here's the thing. I think a lot of tigers just have a problem doing. If it doesn't. Don't put the camera to your eye. If, if, if let's say, for example, you go out to photograph some rare bird sighting. And for whatever reason, you think it's going to be a slam dunk easy, you know, 400 millimeter lens shot. And it turns out that it's going to be it needs to be a 2000 millimeter lance, because it's so far out there. And all you do is have microdot if you don't think you can get the shot and just don't take it. And that's the part I think gets most photographers, is the thought that after all you've gone through, you're going to come back without any pictures. No pictures. That's that seems to be part of the nervousness that happens with the gear conversation. Now, you might be wondering why you're listening to a podcast about this, but. There's been for a long time. This thing is what makes the photograph, the photographer or the gear. What comes first? The photographer or the gear? What's more important? The photographer or the gear? And you got to understand that that gear that's in your camera bag, right this moment doesn't come out of that bag. Doesn't see the light of day without the photographer. And at the same time, that photographer doesn't have anything to share if he doesn't have that gear plastered to his eye. So it's not. Which one is more important? It's which one is driving the show and makes the decision. Obviously, it's you, the photographer. And in this there's this very you know, rather than having a conversation about the gear and. Have a conversation with the person next to you. And I'm almost going to dairy you about making the photograph. I very rarely hear someone say, Hey. What? Stop you think

you're using? Hey. Where are you going? To put the subject in the frame. Hey, are you going to underexposed or overexposed to tell that story and bring out the emotion? Hey, do you think we should move five feet further closer to it? Hey. Should we move back? We move. It's Gabe comes up with. Oh, well, let's start. The conversation. That you have with yourself or nervously with a photographer next to. That conversation. Should be. How am I going to tell that story? How is that something that was historically unique that I had never seen before? How can I bring that back to you? That who wasn't there and understand that it is historic, is amazingly unique. What problems visually do we need to solve to tell that story? It's it's rare. I hear it in my our workshop our ventures when each of the talks to talk. Gemma Wow. We've got this major obstacle. What can we do to remove that? So visually, it's on the story, blocking our viewers attention. Those conversations will get you so much further down the road photographically and the gear conversation. Now. That gear conversation. I hear it happen a lot also in non shooting events. Photographic conferences, gathering of photographers where photography isn't happening, they're either going to be watching some presentations and a great conversation comes at those times as well. Now. That's all very cool. And conversation is always a good thing. But it's interesting that, you know, it's usually a one upsmanship kind of conversation rather than. Trying to figure out how that tool you're talking about might help your visual storytelling. I would love to see I've never seen it. I've thought about it. Even thought about putting one on ones, trying to make an event possible where photographers come and they can just try lenses and asking and talking to somebody who just knows everything about that particular lens. And see if they can get the story told that way. Back in the day when we did our Digital Landscape Workshop series, which has been a decade now or a decade since we had the last one. I was fortunate. I had a lot of Nikon support and sponsorship of the event, a lot of Nikon Glass that photographers actually could try during that week of landscape shooting. And the conversations I had with some photographers was absolutely amazing. The gear conversation. They would. They would. For example, I had lots of at the time ten and 16 full frame fisheye lenses. The ten is for the effects and the 16 was for the full frame. DSLR cameras and. I mean, those lenses, when you go out to landscape and you put the horizon dead center through the frame. The only curvature effect you see is mostly at the edge of the frame. Any any perpendicular lines to the the horizon. And talking to photographer about using that as a tool was one conversation. And then I'd always say, well, I'll tell you what, did you try this? And they said, Well, no. I said, Well, you keep it for a little bit longer and try it out. And they would. The thing I would talk to him about doing is taking a person's portrait. Now. Have you ever taken a portrait with a full frame fish? I thought about having a gear conversation. It it it can. It. It's not something that you might think of as being just absolutely ridiculous, but it is, in a way, kind of cartoonish in the way it kind of reimagines some elements of a person's face, depending on where you're standing, how you point it. But it's it's, it is it's just fun. And that's what photography and gear should be about. Is that fun? So the gear conversation, the point of podcast is, yeah, you should, you should talk to two folks about the gear. But when you have that moment in front of you and you've already made the decision, what you've got have the confidence in your decision to make things happen and and not fear that factor that you might have picked the wrong piece of gear or have confidence that you did pick the right piece of gear and make those things happen photographically for you. Now, the gear conversation, the last thing I'm bringing up is at this event, there's a person there who wasn't a photographer, not, you know, not even a photographer, enjoys photography, sees a lot of

photography. And I'm standing there with my camera on my side. And the these folks who are having a conversation also pick up their camera and I start going crazy. I'm like. I'm looking and looking and seeing anything. And there's another person, another. This observer came up after Ivanova and says. So they're shooting and you're not. They're talking about camera gear. And you apparently were just smiling, looking at the event. They said, what are you missing or what did they miss? And I kind of smile. I said, Well, for one, that there isn't a photograph or a visual story to be told. So I love just take it in the moment. And this person just kind of looked at me and said, Oh, so you truly are a photographer? You folks have a marvelous week. Get out there and shoot. Oh, fireworks are coming up. Couple of guys. She looked at my own notes. A couple people are asking about photographing fireworks while my ops, which I use for photographing lightning, is a great tool for photographing lightning. There's a number of things on the web how to do that. So have a great fourth. Enjoy those fireworks. And remember to make every click. Your story.