

Moose Podcast #411

Moose Peterson Howdy. Howdy, folks. And welcome to Moos podcast number 411. That sweet click. Well, how are you folks doing this week? Yeah, we are just cranking along here. We are coming up with the third week of August. Things have started to change over here in Montana. Definitely get a little hint of that fall light critters are acting a little bit more like they're thinking of. Maybe winter's coming sooner than they planned. I hope it found you this week out there enjoying it. So great storms, thunderstorms, lightning critters on the move. We even got our first northern migrants coming through here, the ranch, which is always a fun signal. There's been a couple interesting articles out there lately if you haven't checked them out about hummingbird migration. Two things. One, about helping them migrate. You could say easier during these those times of habitat degradation and loss and climate change, as well as perhaps bringing more of them to your feeders during this time of year. So they're not hard to find. Quick search. They'll come up. They're kind of a really I found a couple of interesting things. We actually put out two new feeders based on what we read. We are using that powdered toy brain for doing what's called I blogged about two months ago rather than sugar anymore. And that combination, we have more Hummers in the yard. And we think it's possible we actually might have had a ruby throated for two days, which is not something you would normally see in Montana. But, you know, birds have wings. So. Bottom line is, it's that time. Get out there, start looking. And if you're along the coast, might be a good place to spill time for shorebirds. I want to thank my good friends of Bedford Camera Bedford's dot com for sponsoring the MU's podcast. You guys showed me a lot of love. So does Bedford's and you guys show Bedford's a lot of love. And I'm really grateful now. This is the home of the moose discount. So if you check out, you can get that 5% back. And for a lot of orders, you can see free shipping. But besides the monetary side, you've got this incredible inventory with people who know all about it, who love photography, love sharing photography, love teaching photography. You got photo con coming up. You have in the six stores, you've got all these in-store photo walks classes. Manufacturer Rep days. I mean, it's just this place is just photography, photography, photography. So check them out either in person, by phone, by Internet. Make sure you tell them that, Ms.. Sanchez, you received that serious money back in your pocket, that you can turn around and spend more time out shooting. So thank Bedford's for sponsoring the Moose podcast. Spotify has this past. This is was this past week has put out a new app for us podcasters. The one big thing that I want to tell you about is that you can now make comments and we can have conversations via this app about the podcast or anything else. It's brand new. And I don't know about you, but having conversations in some of the other social media platforms out there, really. But to be honest with you, kind of suck right there. Just there's so much noise. So this is really cool. I'm really hoping you folks will. If you got questions, comments, suggestions, head to Spotify, hit. Click on the comments for the podcast. Let's have a conversation. It would be it'd be fulfilling for both ends, yours and mine. And I would love able to do it. And if you tell your friends, colleagues, anybody, not only about the podcast but about the comments, we could grow a community and it'd be fun to kind of get our own community going out there where we would be able to talk and celebrate the world around us through photography and through each other. So. Spotify comments. Check it out. That sweet click. I've got a new tool here in the office. It's the bin row, Polaris, Astro. It is this

amazing tripod head. And it's that's all it is. It's a tri head, except it does a ton of things. It does the path path laps, which is the head moves while you do a time lapse. It does. If you want to track the heavens and it's connected to like I use iPad because it's easier than dedicating the iPhone to it. You can. You don't point it. You calibrate the head takes seconds to do, and then you tell it to go find this star in the heavens. And also they go, which is very robotic, is kind of cool and boing. It's right on that star. Then you can do whatever kind of astrophotography you want. I mean, I like I said, I've only had it for a week. It is it is just a very simplified, complicated tool. And I the possibilities have got me just my gears turning. But in this process, you know, I was like, okay. I've taken these shots, but I want that sweet click. I want that. I want that shot. And we saw it. It was posted a bit this last week during the height of the search, too. Again, I should write it down because I should have learned from last podcast anyway during the meteor shower. Excuse me. All choked up over this. There's a gorgeous shot. This guy shot at Stonehenge with the Milky Way with all these shooting stars emanating from the Milky Way. It's a spectacular vertical shot. And I saw that I okay. Well, I know I'm not going to get the Milky Way. It's not where you know, I'm not going to say it right now. It's not where I could see it relatively easily from the ranch. But I want that sweet click. Who how much effort I'm going to go in to get that sweet click and that set my mind down that path. Okay, that sweet click when I go out. Right now I'm in my valley and I got some last trip which was in 2021. Yeah, four years ago. Three years ago I got a couple of really sweet clicks and I really liked them. I got one time lapse of a thunderstorm going through, which was cool and novel. But, you know, now I look at three years later, it's not that sweet click. So my mind just started racing as I went from the general players Astro to, you know, getting stars, shots, starry nights and then getting then seeing the one from Stonehenge. And then to get to the point. How do we. Get that suite, click. With the camera. Now, I've talked about lots of different ways on the podcast and on the website and cable one classes. By the way, thank you guys for supporting so much the documentary that I posted there on the Kodiak Brown Bears. But how do we get that sweet click? But more importantly, how do we know after all that effort that we got to sweet click? Because let's be honest, we're all human and we put sometimes a whole lot of time and energy and forethought into getting that shot. That it's it's hard sometimes to bit. We didn't get that sweet click. After all that prep and time their money spent, we got a goose egg. And one of the benefits I I've always thought from film. Was that? Knowing if I got that sweet click or not was cut and dry. It was cut and dry because you're looking at your slides through a loop. So sharpness that was instantly figured out, exposure instantly figured out. So those variables were gone. So then you had to look at the elements in the image and how you arranged them and do they reach out and grab someone. And when you look at something that small, I mean, it's it's such a luxury, especially as you get older and perhaps need reading glasses to have this big monitoring, a desk where you can see things so easily. But 35 millimeter, you're always looking through a little loop. Yeah, at a little, you know, 35, 36 by 24 millimeter piece of celluloid over a light table. It was kind of hard to see things and putting stuff on a projector. Well, you know, after, you know, 30 seconds, you start fading that slide. So that was, you know, so. Film. It was really pretty simple how to figure out that we click because it just matches the face. Well, that training really personally helps me become a better photographer. But how do you mean? No matter where you are in photography? After putting all that sweat and tear and emotion and love into that photograph. Determined. That sweet click. And then once you determine that

there to share it, there's a lot of and this is so, so human and so you know typical photographers. We take a photograph, we find something, we find a unique something and we photograph it. Iraq, a tree, a stump, a fire hydrant, a car, a bird, you know, and we're excited by that. Find it would take a picture and go, boom, and you want to share it and then. Crickets. You're expecting? Admiration for that click where. The person look at that photograph doesn't know anything about the backstory. It only knows that moment. So how do we tell? That sweet click is really one that is universal. Oh, boy. Right. Well, the questions come up. They come up. I brought up myself and life makes me chuckle sometimes. And then I get asked by two different individuals about that. You know, you just say that's we click. But getting the great shot, which is something that never really I don't think about the Great Shot, but how do you know? Well, as I discussion with them, the first thing is it's got to be like. People think it's the technical stuff, right? The shadow detail, the highlight, the histogram. No, that's not right. I mean, those are all built from what, the light. If you got the light. Correct. Okay. When you went clear, because photography is all about writing with light, those other things don't even come into the conversation. So if all sudden you're thinking about highlighted shadows, histograms, you know you don't have the sweet click. Okay. When editors look at your photograph, they don't ask you to send the histogram. And it's they know that's the sweet click. So it has it comes down to the number one thing has to be liked. It could be if you think about some of the most dramatic or gruesome or just horrific photographs that leave an impression It's not that. Horror that smack you. It's the way the light is bringing that to life. That's what makes that horror. And that the tragedy so horrific is the way the light. Tells the story, whether via highlight or shadow or combination. It's still the light. So when you're looking at that sweet clip, you've got to decipher and pick out the light. And the light's not working. It's not a sweet click. It's that simple. And the problem is it being that simple? It can't be that simple, right? We don't like simple. We need it many times. We search for it. We can't find it. We created complications rather than just taking a deep breath. And that's probably the next thing when it comes to deciphering and finding for yourself. This we click is you've got to perhaps remove yourself from. All the the beats, the money, the pains to find the, you know, all that. Remove yourself from that for a moment. Go at almost a second person or go back, see. But just and I must say, look at it the next day with fresh eyes, any of those things. But just for, you know, when you're deciding whether it is a sweet click. You've got to remove yourself to say, okay, do I understand the story? Does the subject smack me right between the eyes? Forget the fact that I got poison oak stung by wasps, fell in the creek car, had a flat tire. Plane was late for forget all that stuff. Looking at just that, the elements in the light does its subject smack me between the eye. That would be the next thing. And then I think. Because you've got to keep it simple. You make it complicated figuring out that sweet click and get happen. So I think the last thing. Look at the light. Look into the subject. Is smacked you in the eyes. The last thing has to be is the background. That background, that stage that we have set for the star now in the number two part. Does the subject smack you between the eyes? Number one. Number three, definitely play a big part of that, right? I mean, the light is very important. The background is very important. But you can have great light and a real crappy background and the subject just doesn't work. You can have the best background on the planet with bad light. The subject doesn't pop. It's if I if I had to put a trilogy to that sweet click, it would have to be light. Subjects smacking between the eyes and the background. Now as I, I kind of put this together and you

have to understand that in my little head, I don't really have file cabinets with all the stuff neatly organized. You think mouses that way? Yeah. That I'm going to disappoint you. I don't. I don't work that way. Photographs to me are, for the most part, organic. I mean, yeah, I. I go to places setting myself up for hopefully success, but there's no guarantee. And when I get to those locations, like here in my valley, yeah, I have pass images that I would love to do better than. And I kind of have that in my mind, but it's. It's got to organically just grow for the light and the subject and the background to come together in my viewfinder. So I get that sweet click. So take a deep breath. That's really important. Enjoy the ride. Capture all those memories because that's what card was all about. And then when it comes to signing that sweet click that you should share, perhaps just look at those three elements. You all have it. I know you do. That's that's the beauty of photography. You just got to recognize and share that sweet click. You folks have a marvelous week. I hope to see you on Spotify. Comments. Let's have a conversation and remember to make every click. Your story.