

Moose Podcast #412

Moose Peterson Howdy. Howdy folks and welcome the Moves podcast number 412. The Instructions. Please try. You folks are doing really well, having a great week. Appreciate those of you who reached out to me this past week, especially ten year old Tom. Hey, you keep doing it, Tom. Love the conversation. I know you're going to go far no matter what you actually end up doing. I just love the simple conversation, so thank you so much. Hey, when it comes to conversation, a couple of things. So I am still using Adobe Podcast to record these and they have upped their game when it comes to the transcript, which you can find on the podcast blog post on my website, you can also find that transcript on Spotify and the Spotify has a little bit better transcript. I know I'm a challenge for these guys to figure out how to take all that I say and put it in actual words so it means something to you. But keep in mind they're working on it. And while you're at Spotify getting that transcript, the comments are there and they've Spotify has created a app for podcasters that when you make a comment, allows us to have a two way conversation. So far, nobody's taken up the opportunity yet, but I would love to have a conversation with you. So head to the Spotify. Hit the comments. You got them. Let's talk. What are they? My good friends at Bedford Camara Bedford's dot com for sponsoring the Moose podcast. They've got lots going on. You know, the main thing is that I want you to know is that they're going to save you money not only in their bottom line price, but as you actually check out, you're going to get that 5% back. If you mention Moose, it's me. Get the moose discount. And I would love to see that money in your pocket so you have more time to go out to the places you want to go and shoot and share those memories. That's what Bedford's is all about. They got the gear, they've got the advice, they got the savings, they got the moose discount. All they need is you. So head to Bedford. Tell them I sent you. Have a great time. And thank them for sponsoring the Moose podcast. Well, getting into this week's episode, the instructions, please. Guys with you have got a number of threads that have been going through my head and trying to get them all so they make sense to you. Of course, that's always my challenge, right? No matter what I do, whether it's a photograph or the written word or in this case, the spoken word, the bottom line is try to help you move your photography forward now. Instructions. They are. We were. We have a wildfire that is as the crow flies about eight miles from the house. We're not in any threat or danger. And they jumped on it. And it really just in an hours went to a thousand acres. But they have really just done. God bless those those wildfire fighters out there who are just you know, it's 130 guys on the line and aircraft in the skies. With all that said, there are I was watching the fire and be honest with you, looking for any kind of photographic ops of the the planes in action. And there were none. So I was watching people. And the sheriff has this yellow tape up. Right. It's it's the clearest form of instructions and says do not cross. Because on the other side, you've got the people battling the fire, the command posts and keeping people and stuff safe. And here's this guy. And guess it didn't mean to him. He just walked over, just walked right over the line. And with his dog, he didn't get in the way. But when somebody said, you know, you can't be here, he finally got the idea ideas. I'm like. How? What more instructions do you want? You've got shopping carts holding up those yellow lines says Do not cross. And the guy was living, said instructions. So that got me thinking. Instructions. You know what? What? I come from a family, and I'll be honest, when we got models, we loved to build models. And the one things we didn't do was.

We didn't read the instructions. We saw the pictures and just went at it. And then when things went caca, you know, and we were like, Oh, and then we might go back and read instructions and realize the step we missed, the part we didn't put in, or how we put it in backwards so that, you know, reading instructions, something that was made fun of a lot of times or was a problem some of the time as I grew up. And that probably is what made me such an instruction holic. I mean, you head to the website. And by the way, the if you're looking for camera settings, the one place that is going to have the up to date stuff would be when you search on the website. Camera settings, you'll see a page that comes out says camera settings. Now I know other settings and like my gear locker. I get old on people. Sometimes I forget to update those links when I update the links, but the one page is always going to have it. Well anyway, back to instructions. Have another friend who? He really bemoans the fact that Nikon does not put the entire instruction book in the boxes anymore. You have to go online and get a PDF. He doesn't like reading on his computer. So for my first thing is when you're shooting with a computer, what's the problem? Because that's where computers are, cameras are. And then your hill moments are more there. And I'm like, okay, so we've gone through the instructions. You read them, yet you're ignoring them. So one, why are you complaining what form you're getting instruction to? You're ignoring them. And I see I see all sorts of different forms of ignoring the instruction book. And yes, I'll be the first one to meet the instructions, whether it's for a camera, a computer or microwave sharp tool or. SCHNAUZ Right. And some of them are the type so small I have to get a magnifying glass out so they don't really make it intuitive or fun to learn what you've just spent time and money on. I get it. That's that. I understand that. But on the flip side, we did get that microwave or sharp tool, a camera. And we have we have designs for it. We want to do something with it. So got grab instructions, please. But. What's the deal? I got to be honest here with the deal. When people go out with cameras and the people are really smart, I mean, these people are really smart. They are. They have gone through their their particular. Jobs where they work. They have. Most of them that I'm so fortunate to shoot with have climbed to the top as far as they want. So that takes in really, you know, brains, but also takes persistence and passion. And yet they get out the camera and it's like a button to ambush. What does that dial do? And instantly, it's the camera's fault for this, that or the other. And. The instruction book. Okay. The instructions and this is not new. I've talked about this more than once on the podcast, but I have a new revelation that is kind of come to me that I think explains some of this because I. I bet if I was a fly on the wall and I watched photographers when there's nobody around. They would probably. You probably. Don't go screaming through settings or through the instruction book or both when you're out shooting. But soon as you have one or more person with you. Then comes the question was setting you using. And then maybe the debate about how it's supposed to be done because instruction book. All that and sacrificing the photograph at hand. I've seen this. I've seen this. I've seen it so many times. I shot it. I saw it in the days of film. I've seen it now with with digital. I've watched folks at the computer getting instructions and jumping head. And and we all know in Photoshop you miss one step in a recipe. One little click on this that the other and your photography and Photoshop EI. Why do we do that? Here's my my theory. It's because we're social critters. We like. To talk. We like to debate. We like to compare. That is a very much a photographic process. And if in this be honest, you go out shooting. If you don't talk about settings or instructions. That forces photographers to talk on a topic they really are

uncomfortable with. And that is the emotions and the passions and the incredible experience that's before us. That's where we start choking up and. And here's the thing, it all sort of makes sense with me is that that's why so many photographers had problems with that photograph. Emotions and passions. There is no instructions for those. You can't download a PDF. It's got to come from inside of you and getting from inside of you to that click. And then for me you click to others. That's when we really take the risk of getting our feelings hurt. So. Avoiding that risk. It's only natural that what we're going to talk about. Camera settings, instruction manuals. We're going to what what do we most people do when they don't want to talk about their emotions? They deflect. They deflect. They deflect. And it sometimes it takes a long time for me decades to also understand some of these things. So then how can we get past that deflection? Well. I've tried for my whole career because a lot of the first big half of it I was rewriting instruction books. To make them clearer to help people use their cameras. And I was getting very frustrated sometimes still do where, you know, it's either on or off, you know, this particular thing, it's on or off. And if it's not on, it's off. It is not off. It's on. But that. Simple. Sometimes people just don't get even the most simple thing on and off switch yet. Why? Well. If that moment is happening. And it's it's it's transcending. It's it's. There are times, for example, it's a couple days ago now. The morning we were leaving Monument Valley and we had absolutely just. A phenomenal week. It was brilliant and they just kept getting more, so it just kept compounding on it. It wasn't just like one great moment. The next one was better than the last one in the morning that we were leaving. Oh, man. So we're at The View. It's your room is of Monument Valley. You have a balcony and you're looking out. Make sure you check my shooting report out there. Were we there will be posted later today. But you're looking out and we had this another big giant rain. But this time the dew point was so low that you literally couldn't see five feet past our balcony for a while. The entire mountain valley was socked in with fog and then a lift, you know, swirled in a dance. And I ran around the. The Buttes in the mesas and. Oh, my gosh. It was just phenomenal. But I was there on the balcony by myself and to, you know. To share that experience. I started texting with the other folks there on. With me. And at first didn't get much. So then I text my settings. Then the conversation got going and once those that conversation got going, then we got into the emotions of it all of Wow. You know, we had, you know, just how the whole which is why they said they are the we kept building up. Getting past the nuts and bolts to what's really important, and that is telling the story as we feel it. And telling that story we feel visually. Man, that's that is really difficult. There is. And I did a search. There is no. Written material out there on the Web or on the bookshelf. There is there are instructions. How to take your feelings and put them into a photograph. I'm guilty. I haven't done that either. I have not written that down. I have. It's how do we do that? And that's that is the the overall problem with this whole scenario. We we have that safety net, the instruction book. But it's confusing. Why? It's confusing. Well. In part because it doesn't talk about how to take your emotions and put it into a photograph. It doesn't say when you have this crappy kind of like do this. When you have this great light, do that. The instruction memory camera doesn't talk anything about that. You are the one that has to take all of that in and then make it yours. And that's that is really a challenge. It is a challenge for myself and always has been since I first started building models when I was a little kid. It it's still there today. And that is the challenge that we have to kind of figure out how for each one of us, we can move past it. And that is where, you know, you got to say the instructions, please. You folks have

another phenomenal week. We are about to head into September. That means for. It's going to be a great one, folks. You take care. And remember to make every click. Your story.