

Moose Podcast #415

Moose Peterson Howdy. Howdy and welcome the Moose Podcast, number 415. You got to ask, how are you folks doing? Heard from a number of you this past week. Thanks so much for reaching out. I had my first question comment on Spotify. That was cool to see that up and going and working. Looking forward to more of you folks reaching out, talk and have a conversation over there. It'd be something really cool. Now this week's podcast, well, might sound a little different. That's because my flights got toasted. So rather than being home at my desk in my studio, I and the whole how of a room in Denver as I try to get back home from Maine. So even though I am using Adobe podcast, if it sounds a little different now, you know, I'm using just the microphone and the old notebook had a couple of to ask me how Maine was. Maine's a gorgeous place. It was we had a great time, met really nice people, but there wasn't a lick of fall color. And Sherrod found the only moose about the last 5 seconds to the end of the day. So, yeah, my hunt for a great place for Moose still continues. Hey, my good friend Bedford's Bedford's dot com. They've got some great stuff, which includes that new Nikon 50 F 1.4 Z lens. They've got the service, they've got the inventory, they've got prices, and it's the home of the moose discount. So give those folks a call. They've got photo con coming up here. They've got in-store education events. I mean, they're all over helping photographers. That's why I'm there myself. I need help. And when I do, I call my friends at Bedford Bedford's dot com. And when you do, thank him for sponsoring the Moose podcast. You got to ask. So I was up in Maine and having a really good time. Found some really fun things to photograph. And we're over at Houston. Brooks Falls is just a short walk down the side of the hill to it and had my tripod Z8 24 120 and ten X filter. Walked over to the edge and I'm sitting up. And it just occurred to me, you got to you just got to ask yourself, what is what is the whole intent of taking that photograph? Now, I first thought about, you know, okay, I'm going to take my first series of shots like I normally would figure out how long of a shutter speed I want or don't want. The blur, the word the water. To what extent I want to blurred. Because it's never the same it's it's a simple kind of form them for my in my head it's the speed at which the movement is going versus the shutter speed to either freeze it or let it blur. And so I always take a series of photographs to start with it, and I'd simply just change the AM and aperture priority, and I just change the aperture slowly, making the shutter speed, you know, longer, longer, longer. And then I go back and review the pictures and I decide, okay, this is the shutter speed I like and I take the shot. So in this case, I do that when I look at a picture, I just. I just like. Who am I taking this photograph for? Because this be honest, there's more than one picture out there of blurred water. Right. There are lots of pictures of blurred water. So then I had to think, okay, is this one I'm going to post or is this one that is just going to be for myself for maybe for perhaps a presentation sometimes. So I said, okay, this is it. I said to myself, I looked at this water and I had I needed to do something to make it more. Lively. Yeah. I mean, the water is pouring over and I shot video because then you can hear the the it had a really beautiful resonance as it came over the rocks is kind of a really you see in the photograph there on the on the website it's pretty broad a waterfall had a good amount of water, nice rocks. Now I use a polarizer to remove the reflections of the rocks. I don't want them shiny because that took the eye away from the the white that was being created from a long shutter speed and one of those dark rocks. And even though it looks like it's shot in black or white, it's shot in color. But it was just

white water, black rock. So it's white, black or white? But I'm looking at that and thinking to myself, how am I going to invite you into this moment? It was really I mean, it was just a pretty walk down there. It was a slight challenge getting around the roots that hold on to the bank, to the side. I got my little perch. And it just occurred to me. When we're out shooting. We just got to ask, is this a photograph that is for. Just my memory of this moment or a memory that I want to share, include all of you in and. I don't think I asked myself that question enough. Do I need. How do I want to take this photograph? So there are some pictures that I took in Maine that were strictly for myself. For example, there was. Tired just on the side of the road, this big, tall granite monument, probably 25 feet tall, maybe more. And it was on the very top. There was a ten foot tall civil war veteran that had been carved really, really quite handsome. I mean, you could go in spitting down the highway. You could see it was a civil war memorial. And we passed it a couple of times. And then the last time we passed, it had some really kind of moody clouds behind it. And I said that to myself, That is just too cool. So I stopped. Read the memorial couple made it in back in 1861, and I took the shot. Now, it's not a blog post. It's not going to be a presentation. It's just a very cool veteran memorial that I wanted for myself. Just a cool memory of something that I saw when I was in Maine. Then there was there's the spooky house went up to the end of the road outside of Moosehead Lake. And there were two houses. So I did use Janitor Fill to remove a little bit of the house that was on the left side of the frame and these funky cement blocks on the right side. So I did that in my mind and knew they were going to be gone. So then I framed up this house because it had this really spooky, nasty cloud overhead and to me it was drying. See the blog post last week? You know. You might check in is the blog post and. That was a photograph that I said, this is I want to share this. I want to share this kind of. Creepy story I had in my head that I wanted to play out through the viewfinder and share with others. So then. And the multiple flights trying to get back home, I kept thinking to myself, you know. You just got to ask perhaps more often. Where I go click. Is a photograph, a memory for just me or so for me to share with everybody. And why would that be important to ask? Well, I think if in this process, if we ask that question one, we might not be what I call a panic photographer. And I've talked about that before. It's one that goes from here to there, there, there, there. And never simply gets any photographs. Even though you act like you're in this massive process of shooting, you actually don't come back with anything. It's just a conglomeration of this that no, the clicks that really don't have any thought to them. So you kind of you can avoid that with this next. Now I'm drawing a blank where we were, but there were a number of really cool photographic possibilities. And I said, Oh, you know, and I'm looking, but I end up just working one of them. And that's because I thought, wow, they're all very cool photographs and and while they. You know, for different photographers to be just, you know, one of those photographs they want to share about their experience. They didn't resonate to me. There is one there that I wanted again, kind of like that memorial that was just a shot that well, it's just a memory that I wanted of that particular time of place. So I kept thinking about, you know, and then it's kind of a little bit of a challenge for me to to go through like a week of photography and thinking about. The moment of taking the photograph and then the actual photograph that I took and then the ones that I finished. May I should clarify that I actually take a lot of photographs. But I don't finish every single one of them. And there's a possibility that I know I have in the past not finished every single photograph that I took in some part because those photographs that I don't finish are, like I

mentioned, those that are just for my memory. I just I just have them in the folder and I go back and look at it, but. Sometimes they're just there for reference to go back at a different time to get better things. And then there's the ones I finish that are the kind of the memories that one, they're very special to myself and then the others that are ones I want to share. Now. I always. When I go out shooting, especially, I'm doing landscape work. I when I go click with the camera. I will also go click in my head and finish that photograph and post. I do that for a couple reasons. One, because it helps me arrange the ILM as the viewfinder. And then two, it it permits me the the quick response to the images when I get back to the digital darkroom to get them finished. But I just kept saying, you got to ask. Ask yourself and ask of your photography. In this process. I think this is the most important part. Are you having fun? Are you enjoying what you're doing? Is there a is there a passion to that click that pushes you forward? I think that's probably the most important question you got to ask and ask yourself, because all these questions, right, are self determination. So you have to first come up with that question. Then you've got to come up with the answer. So it's all about you and your photography, right? That's that's such an important part of this process. You can ask me. You could ask a friend, and then we can give you an answer. But then it still has to come down to you because you're the one with your eye to the viewfinder. You're the one who's experiencing that moment that you want to bring back. And share. So in this process, she got asked some questions that are could be really hard. I mean, really hard or really hard and. Don't beat yourself up. If the answer is not going, click. Some photographers when they ask his questions, they. I saw it again and I've seen it many times. They're there and they ask the question, but they don't go click. And then they beat themselves up because they've done all the work to get there. But then they don't go click and that's okay. That's really, really quite an excellent thing. Don't put the pressure on when you ask that question, thinking you always have to take a photograph. Photography is this amazing process that we're so fortunate to partake in that we can cruise whatever. Part of the world. You want it from your backyard to the other side of the globe with this magical device that will capture that moment. The one thing it can't capture, though, is the essence of you, the photographer. The story you want to tell and the orange you want to tell it to. So. Give yourself a little bit of a break. Give yourself a little bit of edge. And every time you put that. Camera your eye. Just remember, you got to ask. Well, by the time the next podcast rolls around, the fall equinox should be. Yes, it will have even happened. Which means we're heading down towards the fall season officially. A little bit. Snow's already falling on the top of the hills. That means winters are around the corner. A little cool and comfort. You folks have a marvelous week. And remember to make every click. Your story.