

Moose Podcast #422

Moose Peterson Howdy. Howdy, folks. And welcome to Moos podcast number 422. Moving Your Eye Around the frame. Trish, you guys are just doing well. Heard from so many of you this week. I appreciate all that outreach. I appreciate you guys starting to go to Spotify and leaving comments. We can have a conversation. More and more are doing it. I think we're up to all four. And I am grateful for each and every one of them. I answer them as soon as I get the notification. So if you have questions, hey, just simply go to Spotify. Hit comments. Any podcast that shows me and I am going to answer it. I also want to thank you great folks at the end PNW conference meeting yesterday in Portland, Oregon. I should say Saturday. It was absolutely a marvelous event. I got to meet so many of your nice folks and I so appreciate your kind words and support. Some of you have been just marvelous. For lack of better terms. Stands for one heck of a long time. And I am I am so grateful. And I appreciate you coming out. Excuse me. And saying so yesterday in person. It was a great as a great, great day. So thanks ever so much. Now remember that the podcast has transcripts. You can find, for example, the one that Adobe podcast Bayda is creating there on the blog post for the podcast. And there is some other stuff there which includes a photograph that is typically from the actual podcast itself. You can find it there on Amazon and of course at Spotify. So those transcripts are there. I know some of you really depend on them. That's why we keep putting them out there. So check all that out. This year. What? Writing. Oh, boy. I should be riding on a plane. Sometimes I think the sea. Yep. I have no clue what that one is. So the next one going on down. Sorry. This coming weekend in just a couple of days will be down. Arizona for our first air to air clinic. Had a lot of folks ask about it. A number of you are on the waitlist. Thank you very much. If we're doing more and yes, the goal is to do more. Do I have dates? I don't logistically put it on air. The air is a bit more complicated than going to even like someplace like Yellowstone where you get permits to take people. So, yes, we we will. And as soon as we have, the goal is to do to in 2025 and as soon as we have the locations and the dates, we will be putting that information out. And you guys can join us. So that is coming. It's going to bug me. I can't read my own handwriting. Anyway. I need to make sure I thank my good friends at Bedford Camera Bedford's dot com. I know they've been busy and you guys have been making them busy because I'm hearing about some of the things you guys have been snatch. You have some great deals on some killer gear, and Bedford's is the place to do that because they do have that huge inventory. They've got amazing pricing and of course they are the home of the moose discount you see after you check out. It's it's just a marvelous place. They've got that new store there in Kansas City. They just had this weekend. The Incredible Photo Con, which was just I was told from a couple folks, was a huge ball of fun, lots of great information and even some more killer show deals. And that's just what Bedford does for us photographers. They they they show up and they make things happen. So I want to thank Bedford Camera for supporting us photographers and of course, for sponsoring the Moose Podcast. Moving your eye around the frame. So this podcast comes like so many from talking with specifically one individual who was quite concerned about A.I. and what A.I. is doing to photography. Well, it's, it's, it's not doing it right. It's, it's only does it if somebody uses it right. It doesn't it doesn't just because it's on their does inside they go okay I pictures loaded I'm going to. It doesn't work that way. So I want to start off by reading again. The statement that Apple

made a couple weeks back has to do with a I generation, a I working with images. And this is from Apple, right? Who just launched Apple Intelligence. An Apple says that a photo that a photo, not an artwork, not a painting watercolor. A photo is a personal celebration, something that really actually happened. Okay. That's what Apple how they're defining a photograph. Not one that's been fixed or changed by a I. So in this conversation, this person was was lamenting about, you know, how. He can't just trust what he sees anymore because all his generation. Yeah. Somehow politics got involved in conversation, which I quickly ditched and went back to the the heart of the matter. I said, well, you know, if people were just simply moving their eye around, the frame wouldn't worry about it. And he said, What do you mean? I said, Well, why is I most of the time being used? Right. All the the new tools that you're being made aware of in Photoshop and A.I. has been around for a while, folks. Just keep that in mind. It isn't like just brand new rolled off the shelf. It's been around. Because it's so complicated. You just couldn't just pull it out of thin air. But back to it, you said, What do you mean? I said, Well. Why are people using all these new tools? Generative feel. Generative expand the remove tool. And he goes, I don't know why. Is it because they're not moving the AI around the frame? You know, you put that camera to your AI. You're the visual storyteller. You're the one that has decided the comic goes here or the expression point goes there, or he uses adverb or remove that noun. I mean, you're the one that has to go through that frame and look at all the visual elements in that frame and make the decision yay or nay. Computers aren't going to add them unless you tell them to. Whether it's in the viewfinder when you go click with the camera or click with the mouse, and if you just take some time and of course, that is the big factor. Right. And you look you'd be surprised that you could move left or right, up or down, change your focal length, maybe a f stop, maybe walk closer or step backwards. You could do what I've always called the dance and remove elements that distract the eye from the subject, while including those elements that bring the eye to the subject. It's it's not it's just not that difficult. It's just not that difficult. But you you, the photographer, have to decide and make it all happen and. How do you do that? Well. Let's be really honest here. Right. How are you going to do that? Is taking the time to move your eye around the frame or the viewfinder of the camera. When you go, click. His first things. His word is action. And I said, What about it? I don't have time. And I said. You know, this is your photograph. I'm not going to sit here and debate you about it. If you're concerned about it, I don't use it. If you find photographers using it and you are objecting to it, don't look at their photographs. Don't emulate them. I said, But. If here's the thing, if you want to improve your photography, you've got to deal with a little bit of pain. So you're photographing action and there's something in the photograph you don't like. You have three options. One, don't take the picture. To take the picture and don't remove the item, just limit it. Or three take the picture and remove it. It's your visual storytelling, and it depends on how you see that subject, both with your eyes and your heart, and then how you then see it in the viewfinder and then how you want us to see it and feel about it. It's really kind of that simple. As soon as I say, it's really that simple. I always get the blank look or the a very serious glance or, you know, yeah, it's not that simple. It's only going to be as complicated as you want to make it, because, again, it's still your photography. And inevitably it always comes out. How do you deal with it? I said, well, it's, it's, you can see it on my YouTube channel and I Kelby when training classes when it comes to quitters. It is what it is. It was kind of a I kind of really got a a chuckle Saturday at the conference and in the Q&A period. Lady didn't have a

question, just had a statement. And she said, I just want to thank you for showing photographs with twigs. And she said, You just took the biggest weight off my shoulders because everybody keeps telling me I need to remove those twigs later on post and you need to remember it was a no, I don't really move them. I said, we already have. You know, we're moving enough of the habitat in the real world for these critters. Now, I can do it in my photographs. It just cracked me up. Why do we have to have sterilization to have no twigs? I mean, some of them, yeah. If. If they're going through the head or they're really bright. Sunlight, bright. I just don't take the picture. I don't go, oh, I could take that picture and fix it later. I don't have later. That's the thing that it's hard to understand. If you're not making your your living with photography, you have a luxury of time. I don't know. And that is the that is really hard to grouse if you aren't, you know, for lack of better terms, always on deadline to produce by x amount of material x x amount of date. If I'm sitting at the computer fixing what I should've done. The camera, I'm losing money because the only time I make money is when I'm behind that camera. Which means I'm moving my eye around the frame. And I do. And I it's one of the things when they say they're they're trying to figure out how to get the camera to see where I'm looking and then put that focus point there. I'm like, wow, my eye travels the entire viewfinder. X and Y up and down, side to side, all around. I have I am continually looking at that entire viewfinder and arranging the elements in that viewfinder before I go click. And if I don't like what I'm seeing, I don't take the picture. And to me it is that simple. People, you mean don't take the picture? I said, Well, there's no one putting a gun to my head to take that picture. It's up to me. And if it's if I'm not having fun and if it's not bringing across the story the way I want to tell it, why would I take the photograph? It's a story I won't share. And and I, I have I have strong feelings. It more likely, you know, the fact that I'm not really liking when I send in the written word and I get back these red marks of this that needs to be changed. It's the same kind of idea to myself. I take pictures also and I have to go and give my photographs a bunch of red marks to remove, remove or change or add or. It's like then. I miss it. I feel like a failure. I mean, if there is, there's no event but about it. And then with that, it's like, okay, what did I do wrong and how can I improve it? So I've never I have never. Michelle Say never. I don't remember in the last 20 years giving myself that out. And I don't remember, you know, days of film, I. There was no way of fixing or removing things. But I'm sure I've I've drank the Kool-Aid at least a couple of times, as you'll think about it or can't remember it. But I just don't give myself that out. I am. I'm always pushing myself. And that's the point that's really, I think, critical is that it's me pushing me to be better. And that's what I'm trying to encourage you to do. So if you have to, you know, take a deep breath, you know, look for a second. Move your eye around the frame. And the risk is missing the photograph by doing that. You have to decide whether that photograph has A, that important or B, learning is more important. So then me go out tomorrow. You're better than you are today. And that being better tomorrow, boy, that's that just that is the brass ring I'm always reaching for is to be better tomorrow than I am today. And and that's that is really, really hard. That's really, to me, a bigger challenge than saying yes or no to taking the photograph. But I got to tell you. As long as I remember, I don't go click until I get done moving my eye all around that frame. Winters here. We got snow on the peaks around us the other day. Last week, I counted five snowflakes here at the ranch, so it's working on it. Flew over Yellowstone on the way to Portland on Friday, last Friday. And it had a fresh, fresh, fresh, fresh carpet of snow. So winter is around the corner. And boy, I can't wait to get out there and shoot. You guys have a

great weekend. Remember to make every click. Your story.