

Moose Podcast #447

Moose Peterson Howdy, folks, and welcome to Moose Podcast number 447, Solving That Dogged Old Want. Trust you guys are doing well out there. It's been a bit on the quiet side from you folks. I understand there's lots going on in the world. And of course, it's spring. You could be out there shooting, which would be really the best thing, right? In that process, I did receive a number of emails from folks Wondering where the gear episode is for the late winter, early spring. Not really sure which one is up. But the answer to the question, I have not received, except for a couple, questions about gear, which is, that works for me. I'd rather talk about other things, but gear is a big part of the process. Excuse me. The, um, the couple emails that I did receive is regard to my comments about the Z 180 600, So. There you go. That's why you haven't heard any episode lately about gear. I'm still using the Adobe podcast with the AI voice. No one said if it's any better now that it's out of beta. I listened to it a couple times, I gotta be honest with you. Sounds the same, but those in the know say it should be different. Maybe because it's me is the sample source. Maybe we got somebody with a better voice speaking voice. It might actually make a difference for me. Yeah, it's just me, but. Adobe Podcast makes doing this podcast one heck of a lot easier. So when it comes to news events, There are small subtleties that have come out in the last week. One of the big ones, though, is that Adobe has got a new landscape masking in Adobe Camera Raw. I believe, though, it's only in the, uh, those who have the beta version. Julianne Kost just did a piece on it. What's really cool about this particular AI masking feature in Adobe Camera Raw Is when you click on the word landscape, AI, this is one of the cool things about AI as far as I'm concerned, it will actually look at the scene and it can detect clouds, mountains, vegetation, water, Ground as in dirt. It'll give you all these lists, whatever it detects in the photograph. You click on the box and it will mask Whatever it happens to be. Mountains, water, trees, whatever. It's just amazingly cool. Makes things a lot faster. When it comes to finishing, boy, does it make it simple. So to me, that's really big news, which Some reason there's, uh, it's kind of, uh, a quiet, soft rollout for what's going to be really just a time saver expression making, uh, Accessory to our landscape photography and passion. When it comes to a book recommendation, I have one that's, well, it's, it's really old. I pulled off my old copy off of, My shelf, it was given to me by my mother-in-law back in 1977. The book came out in 1976 and it's, it's, uh, was originally, uh, compiled and edited and first printed back in 1954. And I do have original copy somewhere. But the book is called The Wildness World of John Muir, edited by Edwin Way Teal. Now... If any book is going to get you excited, revved up, passionate, ooey gooey, teary eyed, thinking about landscapes and landscape photography. This is the book. It doesn't mention anything about Cameron Gary. I've stopped. There's been anything like that. Nope. It is a compilation of John Muir's, uh, some of his greatest passages. And it is, uh, it is, um, magnificent and thrilling, exciting, breathtaking, and it's awe-inspiring. So, coming up to some of the great landscapes this spring and this fall, you might want to have some of his words in the back of your mind. So that book recommendation is The Wilderness World of John Muir by Edwin Way Teal. I got it when I graduated from high school. It has vastly Influence how I look at this world and how I celebrate it. So hopefully you have the opportunity to check that out. I do know there's new current reprints for it. So there you go. Why don't I thank my good friends at Bedford Camera, bedfords.com. If you listen to the podcast, you say, wow, they're still your best friends. They

are still my best friends. In fact, you're going to hear me talk about them here shortly as they once again came through and saved my butt and made something happen that was long on my wish list. They can do the same thing for you. No matter what brand, accessory, classes, I mean, these used gear, Bedford's, in all their stores, they have it. And they have the people that can help you get what you need. They have the folks that can Translate, you know, that, that question you're trying to ask, but it's hard to formulate to get what you need. They've got the people who help you there. They got the prices, the inventory, and they've got the moose discount. And I've heard another story about somebody who Went to Bedford's because they listened to the podcast. They want to check it out. They got so excited and they forgot to mention the Moose Discount. Don't forget to do that because if you check out, it's going to save you 5% on your purchase. That's serious cash for some things. So Bedford's, bedfords.com, whether you call them up, go to the website, go to the store in person. You're going to have a great time. Get what you need. And if you mention the Moose discount, you're going to save some money. So thanks Bedfords for sponsoring the Moose podcast. I've been doing this photography thing for quite a while. And before that photography thing, I was, I backpacked a lot with my dad and others. Traveling the length of the Sierras and San Gabriel's and many other places in California. And the first time I went into Yosemite, I was nine years old and had a pack on my back. Came down through Luisemi Valley and came back down into the valley floor and I was struck by its grandeur and beauty instantly. As time went on, I, I ventured back with a camera. And one of the things I'm not really great at is seeing and memorizing names with photographs that I really admire. And then those that I want to emulate in one level more, those that I want to put in my own files. So. Long ago, I don't know when, I don't know it was, I'm sure I was still in high school. I saw Ansel Adams shot of dogwoods. And if you know anything about dogwoods, it's a tree that has a beautiful flowering blossom, which doesn't really stick around once it opens up. But it's a really beautiful, really beautiful blossom. And then I've seen some other photographs, especially from an old friend, Michael Fry. I've seen others and the one that really got me, you know, really wanting that photograph for myself. Don't remember whose photograph it was or where it was. I just know that that seed was planted long ago. So I wanted that shot for myself. I'm not sure why, but I did. In solving that doggoal want, it took at least fifty years to do it. I was in Yosemite last week. Marvelous week. Really marvelous week. We had it to ourselves. I mean, that was, that was, it was like the old, old, old, old days. Where you add it to yourself. Only saw one ranger walking the trails, which was, you know, expected, but not how it used to be. But the park, they've done such a marvelous job, really. Making the experience much more nature enhanced and, and it was just, it was gorgeous. And the timing. It was such that be there was for spring, quote unquote spring. And spring means a number of things to us, us, Sharon and I. First is all the water. There was so much water. It was just spectacular. Saw something I've never seen before and that's rainbows at Bridal Veil. It was so much water, so much mist. It was, that was killer. We want the greens. Another thing of spring that we really like are the spring greens that just have this vibrance and beauty to them. And the last thing about spring in Yosemite are the dogwood blossoms. So our timing was for those elements. So dogwood blossoms was Really on the top of my list is, I was trying to, I was back to solving that dog old want of that photograph. Now it's not just a, a dog would blossom. I don't know. It's gotta be more than that. We gotta complicate it big time. It's a dogwood blossom over the Mesed River Over a whitewater section of the

Merced River. So you, the final photograph, which you can see there on the blog post, is the dogwood with the Merced River rushing by. And you might be saying, well, what's so challenging about that photograph? And I'm going to be the first one to say that when I saw that photograph, I thought, that's a snap. Didn't really think about it for, for many years, many years. And then I said, oh, how about that photograph? So I went to go get it. What a pain in the arse photograph it turns out to be, to grab, to bring back and to share. It's a real challenge. So what are the challenges? Well, Right off the bat, you've got the fact that the flower, which is, um, what, about, uh, four, five inches, uh, the blossom fully open, four or five inches in diameter. If it's over the water, You can't exactly use a macro lens because unless you have a motorized water wing boat thing which would be illegal you can't reach the blossoms over the water With a macro lens. So then you need a long lens and I found in the past 7200 Wasn't long enough at a 1.4. Wasn't long enough. I tried it. I was silly one year and I took the 800 over. That was a real mistake. Never do that again. Cause that's, That's, that's not only a bit too long. It's very, I mean, it's a fixed focal length and flowers and blossoms and water just don't line up necessarily just a. So. For this trip, and I had things coming up that I knew I could use it for, I called up my good friends at Bedford's and bought the Z180-600. And it was the perfect lens because you're standing on the bank of the Merced River and you're shooting basically kind of down and out across the water to the, the blossoms there. Okay. So. I have the lens. I know what I want to get. We go out the first morning. And why the mornings because the blossoms are the new ones kind of popped out and they look the freshest because finding the freshest blossom is a little bit of a challenge and find the freshest blossom over the water. Next level challenge. And over water, that's, that's turning white. You know, it's all foamy. It's rapid-y. The next level of challenge. And then finding a spot on the bank. Where you could stand because it's, it's a steep bank and then where you can park and they don't need to have traffic. I mean, you can just start seeing how the challenges kind of pile up. Which is why I try to get this shot. And I went out the first morning. And I made a couple shots. And they were, I'm going to say okay. A little bit better than okay. But they weren't what was in my mind, you know, that, that dogged old want. God, it was just, you know, I don't know. I was, I've been trying to find the photograph. Since I got home and I haven't found the photograph that has that kind of seared in my mind that I wanted. That's okay. It works that way. So, uh, shooting and, and the, it's, if you've ever been to Yosemite, it's basically a big one-way road. Two-lane goes around the valley floor. So if, if you drive by and you see the flower and you don't see that what you want and don't stop right away, then you have to go all the way around the loop. And then you've got all these other folks that are, I don't know why in the national parks because driving so fast. I mean, if you're in a hurry, why are you there in the first place? Boggles my mind. So we made the loop and you're trying to do, you know, look and see as you drive by if that's going to work and you stop and you go, eh, that's not going to work. So then the very last day, the last morning, Sharon went and looked and We found one spot, it didn't really, it was not gonna produce anything better than I had gotten a couple mornings prior. Make the loop. We're about ready, you know, so we already have to leave the park. Time to, you know, head back towards civilization. Make the turn and wham! There is One single dogwood tree with blossoms over the water. Everything was just exactly the stars lined up. And it's so perfect that actually had a parking spot for one car right there. So no one was going to stop and bug me. Or ask what I was doing because as soon as you bring out a big lens and

the 180 to 600, not really a big lens, but to folks who are not photographers, it's a big lens. And, and I got out and I shot and darn if I didn't make the photograph both in color and black and white because black and white was really would be the icing on the cake for me. So what's the moral of the, of the whole story? Well, Things make impressions on us as creatives, as photographers. Sometimes we don't know where that came from, how it started, you know, the germination of it, but it, it, it, it's in there. And Yeah, there's basically fifty years almost, you know, not quite, of frustration and dissatisfaction not getting it Until that moment when it was in the viewfinder and I'm like, oh my goodness. It's there finally. And I instantly, you know, uploaded, finished, and there's the photo. I'm just like, wow. And of course, because I'm a sick puppy, what goes through my mind? How can I make it better next time? So that's, that's photography, right? That's how it works. Yeah, but it's nice, uh, solving that dogged old want. You folks have a marvelous week. I appreciate you stopping by. Please, if you have questions, remember you can always go to Spotify, listen to the podcasts, write a comment, ask a question. I'm here to help in any way I can. And remember, get out there and shoot and make every click your story.