

Moose Podcast #455

Moose Peterson Howdy, folks, and welcome to Moose podcast number 455. Cocking the shutter. Trust. You guys are doing great. Had a good week. Having a good start to this week. I'm coming to you somewhat live from Madeira Canyon, Arizona. Yeah. Down with the Hummers again. A little warm, but the birds are hot. And that's just the way I love it. I trust you're out there shooting and clicking and and making stories and most importantly, sharing them right now as much as any time in our history. We need to be sharing those photographs, uplifting spirits, letting folks know that there is a gorgeous world out there. This episode of The Moose Podcast is being recorded on Adobe Podcast Beta. It's doing everything from the AI voice, clean IAP to the transcript and you can find it, of course, on the web page on the blog post for the podcast. You can also find it at Amazon and iTunes. And of course, Spotify. Spotify is where we've got a little community going with some comments I would love to expand. It doesn't matter the topic, whether it's relevant to that particular podcast or not. I'm really here to help you as much as I can. I I've already made every mistake and stepped in every landmine you can imagine, so you don't need to do it. I'll tell you the honest truth. Tell you what happened, save you from that in your journey so you keep moving smoothly ahead. So I love the conversation. Look forward to seeing you there. Well, um, for those folks who have a Nikon Z. It. Possibly by the time before the next podcast, they'll be the big drop of firmware 3.0. If you're not aware of it, it's going to make the Z8 almost a new camera again. And the thing that amazes me is it's free. I mean, Nikon does all these firmware upgrades for free, and when you see 3.0, if you haven't gone to the Nikon website to look at some of the stuff coming in firmware 3.0, well, the Z8 is going to be even more of a rocket ship. So keep an eye out. I will as soon as I see it and have it in the camera. I will let you know and I will put up my settings for the new firmware just as soon as I can. I'm on the road for a bit, but we'll make that happen. I'm still trying to get through Sea of Grass. It's a great book. It's killing me that I'm not going faster, but that old clock has beaten me up. So hopefully in ten days, two weeks I can actually sit in the hammock and sit outside and read, read, read. I want to thank my good friends at Bedford Camra, Bedfordshire. Yes, they're still my best, best friends still. The store I go to and the place I recommend you go for all your photographic needs. No matter brand item quantities, they're going to have the best prices. They've got the best. They've got great service. Okay. They have quantities. And of course they're the only place that has the moose discount. So whether you walk into one of their stores, you give them a phone call, go on the on the web. You just put down that secret code. Don't put a you in there. It's two O's. Okay? And after you check out, you'll see that 5% back saves you real cash. And God, they're just really nice folks. So thank them. They're doing so much for for us, for photographers as much as they can in these current times. So hey thank them I thank you. Thanks. Bedford's. Getting the camera to the eye and going click is kind of like the end of the symphony to making that photograph happen. Had a couple of folks kind of I, I think this is what they were trying to understand. I guess you could say my train of thought when I'm out shooting now. This could be a bumpy road and it could be scary. So you might want to have some bourbon or wine as we talk about this to help you through some of these, these points. Because some of them I got to be honest with you, I don't really think about it. It's very subconscious. I've been I've had the good fortune of doing this stuff for 45 years, and a lot of the things that I do are just at this

point, I don't even want to say second nature. They're not even that subliminal. I mean, they're they're just I just do them and I don't, I don't I don't really often think about how or why I do them until I get somebody ask me. Then my head spins and I get a headache and it's like, oh man. So here you go. So weeks before, weeks before I go out to shoot a project which is somewhat different than when all of a sudden, uh, like two days ago, I'm looking out. Can't make this up. Our best birding at vantage point here at the ranch is out the windows of Master Bath. So I'm looking out there. Wash my hands. And here comes a Lewis's woodpecker. It's the 81st species to be seen here on the ranch. And Lewis's woodpecker, one of my favorite birds. And here it is. And then there's two. They're gone. So I'm not talking about something like that. Where? It's here. It's gone. I'm talking about working towards going to a to fly in a couple of weeks from now, or, or heading off to like where I'm at right now in Madera Canyon, or if I go to Maggie Marsh or Monument Valley somewhere. I'm the dates on the calendar long before Americans start packing. So weeks before a big part of what goes on prior to me finally pushing the shutter release. The camera has to do with planning and planning. There are many things into it that goes in my head. I kind of start myself kind of like a Pavlov's dog kind of scenario, where if I have the luxury of going to a place for the second time, I'm going to look at my own photographs to get my mind going. I'm going to someplace new. I'm going to look at other photographs. I'm going to look at what works and what doesn't work. And then I will start thinking. If it's a brand new place, I'm going to have at least two notepads, and I have an erasable board next to my desk. And I'm going to start thinking about and I do this, you could say by back engineering, I'm going to say to myself, I want to photograph this, be it a our formation a species a moment and then I back engineer. I go, okay, with what I've seen, either from research of other people's images or my own from the past, to get to that photograph I have in my mind. What elements do I need that then when I'm on the spot, I can put those together to get that shot in the viewfinder. And that has there's a lot that that goes into that process. Exposure. Do I need to underexpose or saturate the colors? Do I need to overexpose to bring out the brightness of the light? Do I need to get really close physically? Do I need to get close optically? What are the different? Am I is this a single shot or is this a 20 frame a second? What all is going to go into it. Do I need to think about. I'm in a rainforest. I have this preponderance of green. I need to have a flash to clean up colors. All of that goes through my mind and I make a list and it just as I things come up, I just write them down. I don't really look at anything logical. It's just that if something comes to mind, I write it down. I'm the kind of guy that if ifs pop in my head, I follow that. If and I pull on that string until either A, I get to the end and I get a reward, or b the ring, the string runs out and it's no good. So I'll make that list. And in that process I will. Sometimes I will say, okay, lots of green. I need a flash. So I'll put down flash for for the rainforest. I'll put, you know then, oh, rainforest. Do I need to deal with rain protection? I mean, my mind will just keep on pulling at different things. What? Do I just write them down? Write them down, write them down, write them down. And this is weeks, weeks before I get ready to go. And then as I get a little closer to time and I see that I'm not writing things down on the paper anymore, and I just have that paper and sits there for three or 4 or 5 days. Then I go back and look at what I've actually written, and I either will elaborate on some things, cross out, cross out, others, redefine or better, um, illustrate what I'm thinking, and I'll kind of start shifting through all that. And then probably the third time I actually will write down on a paper my gear list, what gear do I need to take with me? This includes everything from

Polarizers and myops for lightning to lenses, to cards, chargers, all the things I'm going to need. And this is kind of on top of the fact that when I go to my gear locker, I have three lists. I have one list of gear. If I'm going to go shoot aviation, another list, I'm going to shoot landscapes and another list shoot wildlife. So I'll write down on this pad of paper, this gear, and then the week of I'm actually going to go, I'm going to take that list and compare it to the list on the wall of my gear locker, because life gets in the way sometimes, and the brain just farts and I don't remember and either not have something obvious that I need to take, or I'm taking something that obviously I don't need. And. I've got this basic philosophy. I've had it for a long time, like I've mentioned many times on the podcast, I can't walk and chew gum, so when I go out shooting, I want to eliminate every single element in my head except for the subject, because there's stuff floating around in there. My attention, it wanders. Not that I go to shiny, shiny, shiny, but I want to concentrate on all the little nuances of that subject and creating the best stage for my star to get past the best possible photograph. So that whole planning process before I even pack is to help myself eliminate a lot of variables. Speaking for myself. But the more options I have, the worse I do, not the better I do worse. I need to be able to grab and go. And if I've screwed up somehow, which happens, then you just make do with what you got and you make it work. That's that's what a professional photographer does. Just makes it work. The worst case scenario is you have to go back. Does it mean you're going to get the same opportunities? But the sun will always rise no matter how bad I screw up. So I get on location and that's where, you know, that's where things really start to to, you know. Right. It just gets a little sometimes you could say tense. It could be a little frustrating up until a getting a maderia. There was two weeks there where I went from photographing little birds in a riparian forest in Ohio to aircraft in Butte, Montana. You know, I photographed, um, 39 species of birds and five aircraft. I'm not sure how many total images nymphs I came back with. I know I finished 1988 of them, so I had a few images and that's that's for basically just two weeks of shooting. Right. So. To make that kind of thing happen, I have to have as clear a mind as I can because, well, point blank, uh, I just I just need to be able to, um, work as seamlessly as I can with a subject and not let photography get in the way, so. You got the pre-planning part. Now the actual Bringing the camera up to shoot. My camera gear. When it goes back in the camera bag, the cameras always put back to the same state, which is continuous high, no exposure compensation. ISO 100 aperture is completely wide open. White balance is A1, focusing mode is C1, and that's where the camera goes in the camera bag and it's turned off. So when I pull it out, it's already in that setting. I turn the camera on. I know, boom, everything that I, I want, and this is a personal thing, is already in the camera now before the camera comes up to my eye, because I'm watching the subject, I've already, once I watch the subject I'm going to and I don't walk out with a bag on my back or a roller behind me. I go out with just what I need to shoot with and that's it. I make it simple. Like I said, I don't like options, so I'm gonna slowly bring that camera up and as I do it, because everything I know where it's at, I know how I've got my settings. If I think I need to put an exposure compensation, I know where that button is from. Muscle memory. I know one tick is going to give me minus a third. If I'm going to change my ISO, I have it set to one stop increments, so it's 100. I need to go to 400. I push the button, go tink tink two clicks and I'm at 100, 200, 400. And I know the lens is wide open and I'm always in wide open. It's rare that I shoot. I close down very rare, very very, very rare. And so by the time the camera gets to my eye, all that photography stuff is now gone. It's not in the forefront

of my thought process. I'm not looking at that stuff in the viewfinder. I'm just looking at the subject and making images, if appropriate. Now, I hope that kind of answers the question, but I want you to know that, you know, before I actually, you know, fire that shutter release and cock the shutter, that all of that has already been thought through, gone through. And it's not until you could say, oh, I don't know. When you say the last second, but last nanosecond, you know, is it all solidified in the photograph and is it going to work or not work. Well, I won't know that until right until I go click. And once I go click, I know if I got the shot or not. It's not like, do I have to wait to get back to the computer. Or do I have to? Chimp? No, I know I didn't. I know I did or didn't get the photograph, and that's in large part from doing it from a long time. That's a large part from what I just explained for that process, because I don't want to say the word confident, but I am so secure in those settings and what they will do for me with my gear, that that's not really an issue. The only issue is, did I hold the camera still enough and put the elements in the frame the way I want them when I went click. It all comes together. So that's, uh, that's, you could say, the thought process or the physical process that, uh, I go before, uh, cocking the shutter. You folks have a great week. Get out there and shoot. Get out and share and remember to make every click your story.