

Moose Podcast #457

Moose Peterson Howdy, folks, and welcome to Moose Podcast number 457. When you get the call. Well, happy July 4th. Slightly belated to you. I trust you had a marvelous 4th of July weekend. Got out there and do some shooting, both figuratively and of course with the camera. What a great time to get the camera out and do some shooting and celebrating our country and our freedoms. Sure. And I went down to Hamilton, Montana to our normal spot for 4th of July celebrations. Gorgeous place overlooks the Bitterroot Valley and the fairgrounds there. And Hamilton, they have this great free. It's really a great show firework display. It's kind of unique because it starts at about quarter of 11 at night because it's still quite bright out. And it's not, uh, dusk and dark yet. Until then. Now, typically, I'd go out with a long lens. It's just what I've always done. 70, 200. This time I went out with the 1600. The first couple cannons went off and I boom, got the shots. And I sat there and I looked out and looking across the Bitterroot Valley, looking up the mountains, gorgeous clouds. And I was like, wow, why am I doing this with a telephoto lens? It's kind of like it's just a boom of fireworks. So I swapped out, put the 14 to 24 lens on, set it to 24 millimeter, and now I got a whole lot of fireworks. And I got the Bitterroot Mountains and great skies. So it just goes to show that though I've been doing it the same way for years and years and years and years, actually thinking about the story and the place and telling that it changed everything. So I hope you had some great revelations yourself this weekend. Got some great images, got to enjoy the passions that photography do bring us. This podcast is again being recorded with Adobe Podcast Beta. The AI voice has changed a little bit. You now have to do it doesn't do it automatically. You have to put it through an engine and creates the the cleanup does all the audio work for you, so hopefully no one said anything. That's, uh, doesn't sound weird. It has a scale. I'm only doing it at 50% for those people out there trying to do this. And hopefully you're using it as a means of sharing your information. Uh, it works really simple, very cleanly, and makes it, uh, a lot of fun to do. Remember, you can find the podcast, the usual spots, iTunes, YouTube, what have you, as well as on Spotify conversations. Picking up a little bit there on Spotify where you can leave comments. We can have conversations either about the podcast or or anything that's going on, so please don't hesitate to reach out and talk. And speaking about communicating, yeah, I'm on Facebook and it's working better and better for me. Uh, I guess I'm probably the only person on the planet that really have issues with that, that platform. But if you want to talk, remember, you go there, send me emails, whatever. I'm there to help. Well, you probably heard that, um, many of the manufacturers have had to raise their prices with the tariffs that are now being imposed. Yeah, it's not the best thing, but that's, that's that's kind of what's happening in the news right now. Remember the gear you've got Probably does a really great job. And if you want to buy new gear and I'm guilty of it, I'm I'm always looking at tools that will solve problems, that tools I have now won't. I can't emphasize enough. Renting or borrowing from NPS, not professional service before you buy. Case in point the 35 the Z 35 1.2. What a spectacular lens. Absolutely spectacular. Um it is, I just I can't get over how gorgeous that lens is. Had it, uh, for quite a while. Shot with it. Just pounded that poor lens and I returned it. Not going to buy it. Uh, the reason it just doesn't fit my style of photography. I, I tried it in every, every possible genre that I might want to apply it for, especially the one I originally thought it would be great. It's kind of like the 85 millimeter focal length. The 85 millimeter. Me, I just I

can't make it work in this case, the 35 millimeter at 1.2, because why spend the money for a fast lens? You're not going to shoot wide open all the time. I just could not make it work for the way I want to tell a story. It's a killer lens. I really wanted I really wanted to love it. Uh, I do love it, but just not for telling my story. So you think about, you know, things going on out there. Try before you buy. With the very late hours in which the sun goes down and the way it gets so mellow, especially here in Montana after 7:00. I haven't been doing any reading to give you guys a book recommendation. Uh, the sea of grass is still sitting there by the on the old nightstand to be read. I've gotten halfway through it. I, I just I'm spending time out shooting. So if you have a great book to recommend, uh, please don't hesitate to let me know. I want to thank my good friends at Bedford, Bedfordshire Dot, for sponsoring the Moose Podcast. Now they are the home for your neon summer savings. They've got some really great deals going on until the 3rd of August that, uh, you know, like the some of my favorite lenses, like the 24 to 72.8, uh, the seer, the 135 plena lens I just love. I've just not pulled the trigger on. That's the z420 at TC. What a great lens shot two years ago with it. Kodiak Brown bear. What a lens. Or the Z50 1.2. Another spectacular lens I absolutely love. And a whole lot more. This is the Z 7202. I mean, this goes on and on. Bedford's got this gear in stock. They've got the prices and. And the best part, even with these sale prices, after you check out, you're going to see that 5% back from the moose discount. That's if you remember to tell them I'm surprised how many people go there because I recommend it. And I hear this. Thank you for sending us there. They love the service. They have the stock. Great people. And I said, and you got your moose discount, right. They go ah. And I go call them up because they take care of you. That's Bedford's so take care of me. Take care of you. They are just phenomenal. Bedford's. Bedford's calm. Thanks for sponsoring the moose podcast. When you get the call, as you might guess, this particular episode is because. it just happened to me and I got the call, and the call is to show up. I have, uh, I had six days notice the book, my commercial air flights, get somewhere, get a little plane, fly and shoot for a couple days and come home. Can you do that now? I consider it and always have a real luxury when I can just put a bunch of stuff in the truck and go off and shoot. When I have that that luxury, I can take all sorts of tools with me that what if kind of things it might help. But when you get the call and you're gonna have to get somewhere, and I've done this in small sets on 180 fives or beavers, on floats, on airboats and helicopters, many different places where all of a sudden The amount of gear I can take and have with me is incredibly limited. Not so much by the size, but also the physical weight. Aircraft, be it helicopter or fixed wing, you know, you got to deal with, you know, center of gravity. You know, you got to deal with weights and and balance. So you just can't take everything with you. So what happens if all of a sudden you're limited? And to complicate it in this case, unlimited, not only because physical weight but physical space to put it and I have to have camping gear. So that limits things even more. Can you do it? Could you pare down your camera, bag and support mechanism so you can make that kind of requirement? Now what kind of numbers we put it on. Well, the camera gear and computer gear, camping gear, everything £40 total. If you've gone to Africa, sometimes your personal gear that you can carry on a plane there is strictly measured and weighed to just maybe £20. Can you do that? This is a case where less is more is not only a great strategy here, it's actually a necessity. So in this particular case coming up I'm going to have three lenses. That's all. And I'm going to put them in my MP 1-3 version two. Or I'm going to take my five. So I'm taking my smallest one MP five

version two. And in there I'm going to have the Z9, the Z1 80 to 600 the Z Z7 228 and the 24 to 72 eight and batteries. And that's it. Now, in this process, a lot of things got a give and take. The first thing you have to be true to, and this is essential in this process is yourself. If you're going somewhere and you're going to go through all these hoops to get there, you want to come back with the images that tell the story. That's just that's the bottom line, right? So why go through all this pain if you're not going to come back with that story? So paring down camera gear and this is a good, good exercise to do whether or not you might not ever get that call. I'm sure there's some folks saying that's just not where I'm at. I understand that. But in that paring down your camera gear for that moment. It forces you to think about what tools you have, the jobs they are performing for you, and if the final construction of all these things make the image that you want to share, because that's really what this is all about. So for myself, having just a couple lenses and bodies is kind of like the norm. Another example I'll be going off and doing Kodiak bears. The way the world's going to be like tomorrow, but it's a few months off still, so I have to go from a commercial overhead bin to the back cargo area of a beaver. And beavers are kind of like a station wagon, so they take a little bit more gear and weight than a Cessna, and then I have to pare it down even more to a flat bottom boat. So when I go up the river, I have basically nothing with me. And this year, at least at this point in time, pairing all my gear down and I don't have tons of gear. I have enough to do the job. But this year I'm going to take just the z650, the Z1 8624, 120 and two bodies. So I'm again pairing down that gear that if I could just drive there. Of course, if I could just drive there, it wouldn't be the same. It wouldn't be the same place. I mean, just look at Yellowstone. People can just drive there. What happens? You know what I'm talking about. But getting from the home in Montana to the flats in Kodiak Island, there's a lot of pairing that has to go down. Because even with that minimal gear, when I get out of that boat to go work. The bears and spend time with them. I don't have a pack on my bag on my back. I don't, I don't. I just I've never done that. I don't do that. I for every reason possible for I don't want to hassle a lot of gear. I want the freedom of movement. I don't want to get after being in the field for, for 18 hours, you know, weighed down and sore from it, whether I'm working on my car or out of my house, or I have a boat in Kodiak, I'm going to have, excuse me, just the bare minimum, which means in this case with the bears, I have a tripod, the Benro Mammoth tripod with the wildlife head, the g604 on it with the Z9, and that's all I'm going to go walking out to photograph the bears majority of the time. So paring down that gear where less is more. I've gone out with many photographers over the years and I pick up their bag often the same bag I'm using and it's like, wow, it's heavy. And anymore. I ask, uh, because some bags are so heavy, you know, and all of a sudden you think it's going to be light and you yank on it, you injure yourself. And when you get older, injuries don't heal like they used to. Uh, it's a fact I really hate. So what's in those camera bags? And when I feel a heavy bag like that, I ask what's in there? When I see someone taking a lot of time to get their camera gear out, I ask, what's in there? So in this process, when you get the call and knowing you have to pare things down, think about it. So a lot of folks in their actual camera bag that they're pulling their camera lens out to go shooting, they have all their chargers. Why? I mean, is there a place in a tree you can plug that charger in? Are your batteries in such bad condition? They don't hold a charge for for hours. I mean, why would you have all of that, for example, in your camera bag? So when you get that call and you have that limited space and time, think about it. What do you really need? Simple food for thought. I have

my basic shoulder bag that has my digital darkroom in it, and associated what I need to get by for being gone for a week or ten days from the home. You know, like charging cables, iPad for entertainment while I'm flying. Headphones when I'm flying. The notebook, the charger, the card reader. Then all the other kind of, uh, stuff that we have that all has to be when you get the call pared down to just the basics, which is the notebook, charger, card reader, the rest of the stuff, all that backup stuff. You only for 3 or 4 days. It just gets left at home. I figure I could, you know, deal with it. Camping gear, some of the things that you take, I mean, the list goes on and on and on. And going through this exercise, whether you're you think you'll never get the call or you will, it's just a great way of looking at and take status of what you have collected, for lack of better terms, in the realm of camera gear. Talking to a person about this a couple weeks ago and they have a hat, I should say, had one heck of a lot of gear and we kind of walked through the list and I'm mentioning some of the duplicates and this, that and the other. And they just dawned on them. They just love camera gear. So they've kind of like collected it their term over the years. So now they've actually sold some pieces. Now the funny thing to me is they sold those pieces. And what did they do with the money they got from the pieces they sold? Yeah, they bought more camera gear, but they still they don't have as many. Okay. And they paid for one. But that's just the idea, you know, have in your bag of confidence the tools you need to bring back the story. And you'll have the right gear, especially when you get the call. You folks have a marvelous week. Take great care of yourselves. You guys got any questions? Any help? You know the avenues in which to find me. Share your photographs and remember to make every click your story.