

Moose Podcast #461

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and sixty two. Better the second time. Trust. You guys are doing well. Here we are second week of August. It's kind of been interesting here around the ranch, the wave of hatchling hummingbirds. We had about a total maybe two dozen more. Well, they seem to have moved on and got quiet for a couple of days for our one calliope, which, as I posted, he just sticks with us. He's just the cutest little thing. And then a couple of days ago, it looks and appears to be the next wave of of young Hummers have shown up. So we got about ten, which is fun. But now we've got some of our returning spring birds coming through as they head towards the south. It's, uh, it's that kind of year. Sharon and I kind of look at some of the things are going around with the plants and birds in our one tree of tamarack. Um, it's already starting to get a little bit of fall color. Here it is the middle of August. So if you're in Montana, you know, we've had, uh, we we were in long pants and sweatshirts on Thursday. Friday, it, uh, got down in the forties and didn't get above sixty one here. So, boy, fall. Technically it's still a month off, but hey, get out there and do it while you can. This episode of The Moose Podcast is being recorded with the Adobe Podcast beta, which produces not only the sound, so I'm using their enhanced voice to clean up the audio. They also produce the transcript like you might see there on the blog post for the podcast, and you can go to many different places to find the podcast, uh, you know, Amazon or iTunes or Spotify. Spotify has the transcripts from Castos and of course has the ability you can reach out, say hello, ask questions. There's a couple of you who keep doing that. I wanted to say thank you. I appreciate the conversation. Uh, it's it's, uh, it's how we move the the ball forward and keep the photography fresh. So thanks ever so much for doing that. Still reading the the memoirs of a kamikaze pilot. It's just a fascinating read. Um, a seventeen year old pilot went on nine suicide sorties, and yet he's around to write his memoir. Uh, uh, it just, uh, I, I shake my head and I wonder, you know, kind of puts a few things in perspective. So haven't, uh, got I got a couple books on route to me, but still, that's what I'm reading. If you've got a book that you're enjoying, I hope you reach out, email, go to Spotify. Leave a comment. Always looking for good titles, whether it be photography or history or the mind. I like those all, so I'd love to hear what you're reading. Want to thank my good friends at Bedford Bedfordshire Comm. You know, over the weekend and extended to yesterday, they had a huge sale on their used gear. A big, big prices. Some great deals. Now I bring this up because, uh, I think it was Friday. I posted a thing about the Coolpix a, uh, it's it's, you know, twenty thirteen, Twenty twelve or early twenty thirteen. I got mine, and it's just a killer camera, and the only way you're going to find it is someplace used if you want to buy some used gear. Place to get it, as at Bedford, especially this past weekend. You know, call them up, talk to them, look at their website. And if you need new gear, of course they've got the new gear. No matter the brand. And they've got, uh, Benro products. People ask me about Ben Rose. They stock a lot of it. If they don't have it in stock, it's because some of it, like the mammoth tripod and wildlife head, for example. Uh, it's actually not, uh, sometimes stackable because it is a hot commodity. But if anyone was going to get it for you, it'll be the guys at Bedford, you'll get the Bedford price, you get the service. And of course when you check out, you get the moose discount. You can head to latest was on YouTube. Person faithful for that. You know that money back after a nice purchase. So Bedford's go to their seven stores, give

them a call, head to the web. Just remember to tell them that moose sent you, get that discount and thank him for for all they do to move photography forward for all of us. And of course, for sponsoring the Moose podcast. Now talking about that Coolpix A for a second. Had a couple emails, people going, it looks kind of brand new. You've had it since twenty thirteen. How can it look brand new? Yeah, that's one of the things I'm kind of notorious about. I keep I keep my gear in. I just don't beat it up for a lot of reasons. The main reason is, is like, right at the moment I'm kind of been on call for a client, and once something happens, I have to be able to jump and go. And my gear is is I just don't take care of it or it's in the shop, then how can I take care of that client, move it a little bit forward if I don't take care of my gear and I see the fawns frolicking in the back, I've got my little friend Mr. Clippy that's perched somewhere and gears not working, so I take great care of it. You head to the YouTube channel, you can see how I deal with the sensor. Head to the website, look at gear cleaning to search on it. You'll see that the basics that I do to take care of my gear. Then even with the mirrorless, it goes in once a year to get serviced. So when the Z9 went in, whatever it was, April, March, April this year, I think it's when it went in. I took advantage of the they replaced some of the leatherette if you're an NPS member for free. So I got that taken care of because a little knobby thing on the back where your thumb rests. I had worn that to Slicky slick. So that's why the my gear looks the way it does. I just take care of it? Simple things. Uh, it just keeps me working on the same, uh, kind of note. Um, somebody asked about how often I have to send gear in for repair. Yeah. Um. I'm not. I don't have that issue. The last thing that went in was my Z twenty four to seventy two point eight, and it had taken a hard knock and I knew it. Um, and interestingly, it functioned as find it was sharp as could be. But when I zoomed it out, it just I didn't like the feel of it. There was nothing mechanically wrong. I just didn't like the feel of it. I couldn't figure it out. And Nikon, well, they did, and, uh, otherwise I just don't have gear that, um, doesn't work. It it all works. And that's that's how you stay in business. So just a little, you know, couple questions about, you know, gear condition. That's how I do it. So working here around the ranch on, on on projects. And if you weren't aware, we kind of bought a fixer upper. Um, that's been kind of nice. We we really love the land and the house. It can be fixed up, but the land. Yeah. The land. It is what it is. And it is spectacular. So we spent time working on the house, and there's these four doors that were painted white. Sharon liked the doors, but didn't like the white paint. I didn't like the white paint either. So she wanted to strip off the paint, put them back to how we like it, which is kind of a dark, uh, pine kind of look. No problem. Right. But of course, anybody knows on a house project, right? It's just because you said so. So the four doors. So I always when I start a project, something especially like this, I picked the one that well is going to see the least amount of people so I can make all the mistakes on that first one, kind of learn the process and so I can as I go to the next, I get better. Uh, and of course the second was better than the third even better. And the fourth. Perfect. It's quite a while ago that I learned that better. The second time is can be is can be great is and can be, um, heartbreaking. It can be frustrating, especially in photography. Now, when it was, when it smacked me in the face was many, many years ago, a couple of decades ago, go. I was teaching up at Sundance, um, Robert Redford's place there in Colorado, and and I was working on the next day's lessons plan, and it involved actions. And I have back in the day, if you remember the website, it had this kind of elaborate, looked like a poster when I posted a photograph, a photograph and drop shadows and matte and blah, blah, blah. And it was a real

elaborate action to, you know, once I got the photograph, I just clicked the action in Photoshop and it would make the poster, and it saved a hell of a lot of time. Well, I was working on this and working on the action that I was going to help the students with the next day in class. And I to this day, I have no idea what I did, but I deleted them all. As in poof, gone. And um, and like I said, this is probably two thousand one two thousand and two. And there I am up in Sundance. And you gotta remember back then, Photoshop came in a whole lot of CDs you would load, and there was no downloads for things and very little internet. And so I called a good friend, Peter and, uh, who godson knows his stuff. And I said to Peter, I said, is there any way these are somewhere I could find them and blah, blah, blah. And he said, nope. He said, the only words of encouragement I can give you is that it'll be better the second time. He said it's always better the second time. Now what does that mean for us? It means that the first time we do something is the first time, and we'll be quite enthralled with it. We want to post it on Instagram. We want to put all this information which is useless, like camera, body and f stop and shutter speed, as if somebody were to go in that spot with those numbers and they'd get the picture. It doesn't work that way. I mean, less is more. It just means that. When we take that photograph, we should know that that is not going to be the end all. If we had the exact scenario again, which so many times I wish I could, you know, have that you're going to do better. You want a perfect example. Give your. Just go into any of your photographs that you you really love that you've finished. Go to the raw file. Don't go to the actual finish file. Go to the actual raw file and process it all again. So that means you go in to your folder. You get rid of all the sidecars. So when that raw file pops up finish it. I guarantee you you'll do it differently. A lot of times, majority of the times speaking for myself, I'm going to finish it better with fewer moves And a smaller file to boot. That is something that is just human nature, that we are have this capability of, of of locking in on the first one, thinking that's the end all. When we proved ourselves over and over again that the second time or maybe third or fifth or me, in some case, the fiftieth time is better than the first. Another great example you could work with is think about explore is flash. Flash photography. Think about your first flash photographs. You probably were just happy to get light on the subject. And that was, uh, that was a monumental step there. And the fact you had light boom. Okay. Success. But if you kept working on flash, you slowly realize that just having light on the subject isn't enough. Know the play of light and the way. I mean, you start doing that more and more. You look at somebody like McNally, and you realize what a master he is. Or Audrey, another fellow ambassador. Her use of light on subjects at midday. Midtown. Looks like Manhattan. I'm not sure. The lights gorgeous. So then you look at your first. Your first flash or my first flash? You go, oh, I'm not worthy. You know, it's because it's the second time it's going to be better. So what does that knowledge do for us in our photography? It means we have to keep moving and working on what we have done, and not be satisfied with the first time. We need to learn from that first and move to the second. Even if it's a repeat, just because we like it doesn't mean it's done successful. It's just the first stepping stone On where we move forward. The interesting thing is I get a lot of folks who I mean a lot who email and ask, where do I get these topics that I have for articles and and for podcasts and blog posts? One guy said, do you ever shut up? I'm like, yeah, no, I don't. Um, no. And, uh, and where do I get that stuff? It's because I'm out doing it. I constantly I'm just in the process of creating now, like I've mentioned a million times, everything I create, you don't see. It's kind of like those four doors. The first one I started on, you won't see it because it

won't look so good. But the fourth one, right. The ah, that one you're going to see. It looks really nice. It's it's the same principle or concept knowing that we will improve if we let ourselves improve. We will improve if we look for our strengths, and then build those up by understanding the weaknesses that need to be polished, not be brutal to ourselves, not put ourselves down. Not say you're not worthy because that's not the point. If you're out there clicking, you are worthy. It's just that some of us have clicked a little bit more than others, so we're perhaps further down that, you know, road path, pixel, whatever it is in our photography, you just have to understand one really important thing about this process. You're going to be better the second time. You folks have a marvelous week. You take care. Get out there and shoot. We're just going to scream through this this month. I got the feeling that's okay. Photography is all about memory. So go out and make some memories. Make every click your story.