

Moose Podcast #474

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and seventy four Words of Caution. I trust you had a marvelous weekend. I am, I'm sitting here looking at Sharon gets it out once a year for me, a button and it says, this is my costume. I'm never sure how to take that when she gives it to me, because I don't really get dressed up for Halloween. But anyway, I trust you had a safe one. I want to thank the folks there at the Mid-Atlantic Photo Conference, came up and talked and had some really marvelous conversations. I do appreciate the words of kindness and support for the podcast. It means a lot. Some of you have found me, uh, on YouTube, and, uh, I love the people who say, you know, it's great to see you here. Finally, when they're making a comment to podcast number four hundred and seventy three. So it's not like I just showed up, but I appreciate it anyway. It, uh, it just makes the world go round and I'm grateful for it. So thanks ever so much. It's a delightful twenty three out this morning, and, uh, we, uh. We what? We rolled the clocks forward again in our silly ritual to follow the sun, but, uh, I trust that it all went well for you. Once again, I am recording on the Adobe podcast beta, which I see they've changed up again a little bit. So, um, Adobe Max was last week, and whenever that comes out, you'll find always like the new drop for Photoshop and other apps, as well as improvements or updates, things like Adobe Podcast. So hopefully it's working out well and sounding well. Now remember you can find the podcast on the blog post on the website. Moose Peterson dot com, along with the transcript for the podcast as well as other places like iTunes, Amazon, um, YouTube like it is mentioned as well as on Spotify where you can leave a comment. You can leave a comment there on Amazon or on on YouTube as well. I don't get to those as quickly as you're finding out, but Spotify, uh, since it's instantly on my phone, I do respond to those. So let's have our conversation. It's been kind of a quiet week. Nothing really news in the gear world other than the updates to Photoshop and of course, what I saw. And I have to be honest with you, I didn't do a deep dive into all the new stuff. It's basically all AI centric, so I didn't see anything that really was going to shake my world up at the moment, but I know that there are ideas going to come from that that will make a difference. So if you're on the plan, which I am on the Adobe plan, so I have all these access to this, these things that keep my world spinning. Uh, make sure you update your Photoshop and Adobe Camera Raw as far as that go up to eighteen. So looking for a little inspiration. Um, in some things I was working on and I, I turned to a book and I don't know if I've ever mentioned this book. It's been, uh, probably for four years, maybe five years since Greg recommended it to me. And I went and got it and read it. Read it again. It's from strength to strength, which is, uh, just a marvelous read. And it, um, it ties in with, uh, what I want to talk about this week on the podcast in so many ways, but the book has absolutely nothing to do with f stops and shutter speeds. It is, um, it is, as you might imagine, uh, uh, about improving you, uh, which I think as a photographer, the better you can do as a communicator, it, um, it's just a, you know, a a way. And as I'm trying to struggle to communicate here, it's just a way to improve your photography by understanding just how we all kind of function and how we can improve ourselves with some of the very, most simplest of things. Um, it's From Strength to Strength by Arthur C Brooks. It's just a delightful book that, um. Well, I don't think I've recommended it to you on the podcast, and I want to make sure I do. It was a great idea from Greg, and it's just a marvelous book. I want to thank my good friends at Bedford's Bedford's.

Scott heard from a couple of you folks who went to PyCon, said Dixie knocked it out of the park. Had a great time at which I have no doubt. Sorry I missed it, but hey, they said that it was their first time to photo con and they will never miss one again. And that's just the way Bedford's is. I mean, if they've got such great people to help you, just marvelous people and they're going to tell you straight up they're not. It's whether they cost them a sale or not. What you're doing is a good idea for what you want to accomplish as a photographer. They've got the gear, they can show it, they can demo it, you can rent it, you can buy it. Huge, huge used department. I mean Bedford's. Why would you want to go anywhere else? I know I don't. So check out one of their seven stores, go online. Uh, give them a call. Bedford's thanks for supporting the moose podcast. So I'm in Yellowstone having a marvelous time, and, uh, I've been shooting some pretty dramatic black and white landscape photographs. It was really quite gorgeous. Quite gorgeous. And, uh, my normal, uh, very normal mode of operation is that when I dial in anything like exposure compensation or white balance or or I change from standard camera profile to black and white, that when I get done with that session, I go back to what I call my null set. So the exposure compensation is back to zero. ISO is one hundred, white balance is A1. Eighty one. Uh, focus. Auto focus is the C2. So every time I pick the camera out of the bag, I'm right back. You could say to square one so I can approach that subject with my normal slate of two. Excuse me. Tools and settings. Well, we're having so much fun in Yellowstone. It's just a marvelous week. And talking and yakking. As I mentioned a thousand million times, I can't walk and chew gum, so I put the Z8 back in the bag after shooting that beautiful moment, and I didn't go back to my dull set and I wasn't aware of it. So there we are, cruising along, looking for in what was a gorgeous light moment, a subject. I take a turn up to a petrified tree, which, if you've never been there in Yellowstone, it really isn't much, but it's still there. It's got this beautiful wrought iron gate around it, and we drive up there, because that little drawer seems to be a natural corridor for critters. And it's a one place that I almost, I should say always. But boy, a vast majority of the time I find Black Bear to photograph. So I'm always checking it out. And we go up there and there's a dark thing down in the bottom. Oh cool. We got a black bear. We come up and get close around the bend and look, and we got three moose. It's like, whoa, that's way cool. So what do I do? I get out, photograph the moose and then and that's what's the funny part to me is I am, uh, I don't know, uh, probably five, seven minutes into photographing this pretty nice bull for, uh, Yellowstone, to be honest with you. Uh, and I hadn't photographed a bull in Yellowstone for a while, And I'm shooting. And then I don't know what thought crossed my mind, but I said, oh. And I went and jumped. And then I said, oh God, I start laughing and I'm. I'm laughing. Silly, silly and and, uh. To myself, I should say that's why it looks silly. And then I put my camera back from black and white, from the landscape back to standard and kept on shooting. So I'm reading the book Perception and Imaging Photography as a Way of Seeing by Sula and Zakia, and I'm going back through it. So I've, I've made it through one whole read and I'm going back again. And he kicked the page fifty eight. And it's the chapter on, uh, Gestalt grouping, which if you hadn't read the book, you don't know what it is. It's kind of a foundation in which the eye goes out and searches the world and finds out information and brings it back into the brain that we then decipher to how we want to react to what we're visually seeing. And on page fifty eight, there's a section, and I guess I at the moment I read it the first time, it didn't really sink in, but boy, it did this time. And the subtitle Simple Words of Caution and to quote the book, knowledge of

language by itself does not make one a great writer or poet. So to not so to knowledge of the Gestalt laws do not insure a good picture any more than knowledge of imaging processes and sophisticated equipment. One must be able to apply their knowledge skillfully, which takes dedication And practice. The Gestalt laws are not an end in themselves, but merely a means to an end, a means to improving our the effectiveness of pictures. Rather than think of them as laws, use them as guidelines for influencing how people organize their experience of images. That is such a powerful little paragraph, and it talks about a number of things. I mean, when it brings up the word knowledge, the first thing is, I think, is I go back to the book From Strength to Strength, where I got one of my favorite quotes, which is knowledge is knowing. Tomato is a fruit. Wisdom is knowing, not putting it in a fruit salad. It's kind of sums up this paragraph and it sums up, I think, for a lot of photographers who I, I have the great joy to go out and work and shoot with what? What is happening? What I see them doing. For example, when I do an adventure, I send out the gear that I think that I might be bringing to that adventure, and I sent out a packet in that packet. If you read it in conjunction with the list, it kind of explains how I'm going to use the gear that I'm bringing to bring back the story for that particular adventure, whether we're going after, you know, Kodiak brown bears or Florida birds or, um, whatever the main focus is for that week. It's a combination of knowledge and the gear. But owning that gear, having that gear or bringing more, just as his paragraph suggests, doesn't mean you're gonna come back with, as it says, a good picture. And I think that's I need to underline that, that thing that says good picture. Uh, because everybody's looking for the great photograph, and they don't come as often as we would like. And I think that's a very important part of the process, which is why we're constantly going out, as this says, you know, that we need to practice. To improve our effectiveness. It's just this paragraph really kind of sums up what I, I've been trying to to spit out in all these episodes of the podcast, the process in which we become better photographers, not perfect photographers, not the best photographer, not the winning photographer. Just improve the way in which we tell our visual story. You know, it's kind of it's kind of hard. It is very hard. In fact, when you're first started out halfway through into it for nearly fifty years, like myself, to grasp that we're still just kind of getting going. I think a lot of of, um, of pilots and they like to they use as a one of their benchmarks, hours of flight. And I kind of picked that up for myself. Strictly for my air to air is how many hours have I done air to air. And, you know, two hundred hours sounds like a lot, but it's it's it's really nothing. And I did an interview with a friend of mine for an article, and he. He flies. big commercial seven hundred forty seven, uh, cargo around the planet, and he's just barely forty. He has eighteen over eighteen thousand hours flying. Think about that. Eighteen thousand hours of flying. That's that's a lot of time for. And he's only forty. And a new pilot. You know, they need forty hours just, uh, before they start thinking about soloing forty versus eighteen thousand. There's a huge there's a huge valley there. It doesn't mean you stop. It just means you keep on going. You keep practicing and pursuing, knowing that with that time. Because time fixes so many things, it will fix your photography. So words of caution is simply to give yourself the benefit of that time to do that, practicing to understand and ingest, as the book says, law of Gestalt, you know, which is kind of an interesting way of looking at it and think of them strictly as guide lines for influencing how people organize their experience of images. You will get better. Give yourself that time. Don't beat yourself up. That's that's simply the word of caution I have for you for the week. You folks have a marvelous one. Fall color is. Well, it's definitely on its way out

here in the Bitterroot. It's definitely, uh, it's it's winter time. It's going to be a heck of a winter. I can't look, can't wait to get here. Look forward to getting out, shooting in the Hyde in my heated chair. As the critters come to the feeders, you get out and shoot and remember to make every click your story.