

Moose Podcast #475

Moose Peterson Howdy, folks, and welcome to the Moose Podcast, number four hundred and seventy five, Better Editor. Trust. You guys are. Well, I am still just, uh, head spun from all the folks I met at the Mid-Atlantic Photo Vision conference last weekend. Still hearing from you folks. I really am grateful for the opportunity to come and talk and then the friendships we made. Really just over the top. Special shout out to my dear old friend Don. Hey, I, I love those pictures of the old furry buddies out there playing in the sprinklers. Miss you. Don't miss them. Hope you're doing well. Lots going on. Weather's changed. Foggy, foggy morning. It's been spitting snow. It's not stuck here at the ranch, which is fine. Don't miss having a ton of snow, but it is everywhere around us and just, uh, about five hundred feet in elevation. Above us is the snow line. Winter is common. This episode of the Moose Podcast is being once again recorded on Adobe Podcast Beta, using its AI function to clean up the old voice box. Now remember, you can see and listen to the podcast in many places. Most of them have a transcript, which is how you can see and read the these, uh dribbly words that are coming out. And you can go to everywhere from Spotify, iTunes, Amazon, YouTube to listen to it. Have a number of people who have recently asked, am I going to be doing a video podcast? No, you're not going to see what I look like when I do these things, because it's not a pretty picture. So it's going to be voice only. I'm going to buck the trends. Stay that way. But it's podcast number four hundred seventy five. Maybe I am the trend. But all those places have that information. And remember, you can always go to the blog post on the website, which will have links to things like the books I talk about. So if you just want to get the book, go to the blog post, click on the link and boom! There you go. You can get it or at least check it out. So it's been quite a quiet week in the old, uh, news industry kind of side of things. I get a kick out of, uh, some of these people who who, uh, use clickbait by talking about their forecasts and predictions of stuff to come. A lot of people are deflated that the Nikon Z9 two isn't coming out, and it's like, hey folks, it's November. Nikon never announces anything or releases things in November. If it's not done by October, it's not going to happen that year. One thing that did come out that I finally got my hands on was the Nikon Z. Um, I have to tell you, I was, I was I am duly impressed. That is it's a little bit bigger than I thought it would be. It's definitely a powerhouse for that camera. And I kept if you've listened to the podcast, you know, I've said that I have video inside my Z8 and Z63 and I haven't really tapped that. Yeah, that XLR, it's got my head thinking, man. It was, uh, it it does some amazing things. If I got it, I'd have to dedicate to it. But if you haven't checked it out, people are. It's being shipped. It's it's an amazing little camera. Wow, wow. So I had the great good fortune while I was at the Mid-Atlantic Atlantic Photo Vision conference to meet you, for lack of better terms. A hero of mine. I think we both think our paths crossed long, long ago because he was in the Nikon Legends program back in the nineties like I was. That's a long time ago. Estrus. Suarez is just an absolutely, uh, an amazing photographer and person. Human being. Two time Pulitzer photographer, winner for news. Uh, just, uh, an amazing, charismatic, incredible shooter. Well, his book is out my Lens lessons a photojournalist journey from chaos to clarity. It's a. I've, uh, I'm gonna say halfway through. I'm actually. I'm reading three books at one time right now. Changed up my life schedule just so I could read some more. And My Lens Lessons by Idris is just an incredible read. Just incredible. Read it. Um, if you're a podcast listener and by the way,

we've just hit the continual four thousand listeners a week mark that's constant for the last three days. You know that I like to work on you as much as f stops and shutter speeds, and S is the same way. And, uh, you'll, you'll, you'll read a bunch of similarities. Probably because he's not as old as me. That's a good thing. But he's been around quite a while, and, uh, it's just a my lens from lens lessons. My lens lessons is just an excellent read. I highly, highly recommend it. I want to thank my good friends at Bedford's Camera. Bedford's dot com photo.com is up and over and done. I hear it was a smash. The Halloween contest costume contest was a big hoot, I heard. Uh. That's cool. So now what is, uh, Bedford's got going? Well, it's called the holidays, right? It's it's that time. Get that Christmas list to your spouse and say, hey, here's my list. Go to Bedford's. That's it. You know, they've got seven stores. They've got a great online. They have an amazing. You just give them a phone call. Any way you do it, you can order it. And of course after you check out what happens. Yeah. You get that moose discount only if you say my name. Yeah. I talked to another person who went to the photo con, got caught up and everything. And what did he do? He forgot to mention my name, so he missed out on that five percent. They've got incredible inventory. I haven't bought anything for a week. I almost feel guilty. Um, but, uh, I'm sure that will change. There's got to be something I have to have for Christmas. I have to make sure Sharon gets my list because she's going to go to Bedford's there. The place Bedford's dot com. Folks. Thanks for sponsoring the moose podcast. Better editor. If you're thinking you're going to hear about Photoshop, you're not better editor. If you think I'm talking about somebody at a magazine who, uh, runs the editorial department, you're not. I'm actually going to talk about you. Yeah, you you being a better editor. So I had many, many conversations with estrous, and then I went to both his presentations, which I thought were phenomenal. Um, I know I could tell because I sat in the back watching people that he had their head spinning, and he brought up the point at one time that he. I forgot what he was shooting, but he shot fourteen thousand images that day, which he says he normally doesn't do. And I hear all these gasps and all this other stuff. I'm like, wow, come on folks. I mean, I do that quite a bit too. I mean, an air to air. I've talked about that stuff before and instantly the hands went up. How do you get through all those images? How do you find the good one where and you know, these very, for lack of better terms, I'm gonna say close minded. Approach to that number. And Esther said simply, I'm a better editor. And everybody goes, huh? I thought you didn't use Photoshop. People wonder, and I can see where this could happen because they're afraid of trying it for themselves. How one would get through. Fourteen thousand images and narrow it down to one that I mean, I've seen people do classes, hour long classes. How you get down to one. I've never really thought much of those classes. But when you are out shooting and Esther's did, it's going to do it did a much better job of this than I'm going to. You're out there and you have the moment. The moment is coming up, whatever that moment might be the highlight on a ice crystal and a blade of grass. The the bison strolling across the open, clearing the bird, launching or flying or about to land. The child about to take a lick out of an ice cream cone. Whatever those moment you want to think of in your head, in that moment, there is one very Minuscule millisecond where everything comes together to tell the story. Esther went on to talk about how when he was doing his one on ones, which is what they called a portfolio reviews, people were worried about this, that and the other, which really had nothing to do with the visual storytelling. They have been programmed, for lack of better terms, to worry about the stuff rather than that

decisive moment, and then when to how to see it. Be ready for it, take the picture and then find it when you're going through your images. So a lot of people use the word culling nowadays, which, you know, if you're into wildlife management, culling is not a good thing, folks. Culling is like thinning the herd just like estrus. I keep them all unless it's not sharp, for, like Esther said, beautifully. Basically monetary reasons. You never know when you might need that picture, but you're going through those images and let's just use because we could all, all visually see this. What happens when you clap, right. You clap your hands. Think about that motion. Right. Depending on who you are and how you do it, your hands will be wherever they are in your lap, the side, and you tend to what? Spread them out a little ways, and then maybe you. You bend your wrists a tad and you all in, you know, anticipation of bringing your hands together to make that audible sound. That's an entire set of motions. If you just do that in front of you right now. Think about it. If you want to communicate in a still image that somebody is clapping, not just one clap Clapping. Where in this process of the hand's coming back, the wrist bending the hands come together until they make that contact. Where in all that path is going to be the photograph to express the clap. And then you add on to it the facial expressions, the body gestures. Can you, I should say, can I, can I look at that scenario and knowing there's a photograph in there, wait. And at that millisecond tell my index finger to push the shutter release and the camera's going to fire to catch it. No, at least I can't do that. So you blast. Now it's not pray and spray because we're not praying. We know that in that what? We've arranged the elements in that viewfinder to tell a story about that clap. We know that's what we're doing. We're not praying that's going to happen. We know it's going to happen. What we're going to do is use that twenty frames per second from the Z8 or the Z9, and we're going to go through and take those shots. And then this is when being a better editor is everything. And it's hard to explain if you don't do this a lot, if you don't shoot a lot of pictures, if you don't look for these very small moments, you won't train yourself to see them. Because when you get back into and like myself, editors use photo mechanic and you're ripping through those pictures and, and you're watching this clap and you see those hands come together and all of a sudden the hands will be at a point. It's never the same place. It's never the same way, same gesture, because we're all different motions and and settings and events are different. But you'll see when those hands will have just the right gesture, the right distance from each other, and you'll see in the face and the shoulders The rest. It communicates that that is just a, you know, it's just a joyous clap. And it's just that one frame, that one frame. And when you become a better editor, you see that one frame, and that's the one frame that you put out there. If you're a photojournalist, that's the one you send your editor back there at the news desk. If you're an editorial photographer like myself, it's one of the photographs you send to illustrate your article. It is a process where you have to define yourself and your photography, and not by looking at things that you're told you need to worry about, that I'm here to tell you you don't need to worry about and you will get the shot. I had a number of one on ones there at Mid-Atlantic, for example, Apple and some really just fine images. Just fine images, in my humble opinion, were destroyed. By what? The person believed. The person who was going to look at him wanted to see. And I'm like, wait, this is your memory. This is your photograph. This is your story. If they don't like it, the sun still comes up. It doesn't matter when you're a better editor. Guess what happens the next time you go out? Yeah, you'll get better photographs and then you'll see better photographs. They're going across in photo mechanic. And you'll be a better editor,

because you'll now start seeing quickly that one photograph that tells a story that grabs the heartstring that brings it all back for the viewer. If you think it's going to happen quickly, it's not. If you get the idea that will happen, if you just take a few photographs, it won't know. You don't have to shoot fourteen thousand. Okay, that's not the point. It's not about more is better. Less is better because one is about as less as you can get. But one is all it takes to grab a Heartstring be a better editor. You folks have a tremendous week. Stay warm as winter slowly slides in. Get out there and shoot and remember to make every click your story.