

Moose Podcast #476

Moose Peterson Howdy, folks, and welcome to the Moose Podcast, number four hundred and seventy six The Price of a ribbon. I trust you folks are doing well. It's a transition time. It's gotten a little quiet out there. I understand that you might be looking for subjects with all the leaves that are gone. At least they are here in the Montana Bitterroots. It's, uh, stormy wet. Had some frost, snow on the mountaintops. It's definitely got that sign of winter. I'm not talking about going to Costco either, and seeing all those Christmas decorations. No, no, no, I'm talking about just Mother Nature. Our flickers are starting to pile in, which is fun to see. Periods are busy and the little birds, dickie birds seem to be coming back in, all of them in their winter finery. I can't wait to get out in the hide. Got my last trip coming up. Uh, starting this afternoon. So, uh, pretty soon I'll have my time to be my my own. Uh, I hope you're having the same. Excellent. Good time. Had a couple questions this week about how I record the podcast and specifically mechanics. So I used the Raw The Road podcast mic. It's a little bit older technology. Uh, but it does a great job. It works with all the software, uh, you can imagine, and it does a really good job. It's on one of those, uh, spring loaded boomy army thingies. So it, uh, goes out of the way when I'm not using it. Comes right back down in front of my computer, in front of my desk, over the keyboard when I am doing it. It's a real simple kind of, uh, setup that it works well for me because I'm a simple minded kind of guy. But I appreciate those kind of questions. They make a difference. Help me kind of get a little fuel if I need any to, uh, yak for a while. So this episode of the Moose Podcast is being recorded with the Adobe Beta Podcast software. That's another question I got. Yeah, you can only you have to have Chrome. It doesn't work on any browser at the moment, just Chrome. So that was the other end of the the mic question. So yeah, I'm using Chrome. I use Chrome only for the podcast. Otherwise I'm a Firefox kind of guy. Now you can listen to the podcast there at the blog post on the website Moose Peterson. You'll find links in there to things like the books I'm talking about. anything else that might come up. You'll there's always going to be a photo that's going to be centric to the podcast. There's also going to be the transcript there. You can also go to other places such as Spotify, Amazon, iTunes. If you go to Spotify, remember you can have leave comments, questions, needs, concerns. I will answer that. I only answer that people always ask. You answer your own. I was like, yeah, there's an office of one. That's me. So I do the websites, the blog posts, I do the podcast, I answer the questions, I take, the pictures, I send out submissions. An office of one. So you reach out. You're going to get me? Of course. Remember, you can find me anywhere socially. Uh, with the old tag Moose Peterson. It's that simple. Coming to the end of the year, it is not much happening as far as quote unquote news events. It's hopefully you're out enjoying some time to yourself without having to be out to other events. Kind of enjoy it myself. So I have a book recommendation that, um, well, I picked it up again. And to read it for, according to my note inside, this would be the fifth time I've read it. Time exposure the Autobiography of William Henry Jackson. Now, I picked it up again because I was talking to someone and they had no clue who William Henry Jackson happens to be, which I. It floored me because I was talking to someone a little bit older than myself, and I was like, wow, how could you not know who William Henry Jackson is? You're taking pictures in a large part in a lot of places because of William Henry Jackson. So the back of the book, You know, there's always that cover marketing. Well, it kind of says it clearly. The life of William

Henry Jackson. He was born in eighteen forty three, passed in nineteen forty two, parallels almost exactly the first one hundred years of photography. During his career, he made approximately eighty thousand negatives and played a major role in the popularization, popularizing the images of the American West. Now, keep in mind when it says eighty thousand negatives, those are glass plates, folks. He took glass. He went to a tent. He smeared it with some good old liquid stuff that was really not very good for you. Let it dry, went out and exposed it and come back. And he had it instantly, more or less instantly process it. I mean, so eighty thousand. That was a lot of work. We're talking about one show shot at a time, Not ten. Not twenty frames per second. One shot per five minutes, maybe. So he is. He wrote extensive diaries. The first one being published back in nineteen forty, just before his passing. And his diaries are. Well, they're just amazing. For example. Okay. Jackson was the official photographer for the Hayden survey in Yellowstone eighteen seventy to eighteen seventy nine. And he and more importantly, his photographs. That's the important part were the major tool convincing Congress to declare Yellowstone a national park. Uh, and it's, uh. How can folks not know that this person and his photographs literally changed the world we cherish today? That one boggles my mind. Uh, and here's the part that I always really admired amongst everything else is the fact that Jackson was able to support and provide for his family very comfortably with photography. It's absolutely this guy is a hero on every single front you can imagine, especially when it comes to photography. Now, the copy I have, I have a number of copies. The one I just grabbed is an eighteen nineteen. Well, I can't get my ears straight. Nineteen eighty six, uh, New Mexico. Uh, reprint. Uh, I do have an original copy that I treasure, and I don't usually get it out much, uh, because it is an original, uh, but, uh, if you haven't checked it out, you need to read. And it's a bit. How many pages is it? It is. The last edition is about three hundred and forty pages. That's time exposure. The autobiography of William Henry Jackson. What a pioneer. God bless him. One thing my good friends at Bedford Bedford's dot com. As you might imagine, they've got them holiday sales going. And what's the beauty of their holiday sales? You mentioned Moose's name. After you check out and you're done, you're going to see five percent on top of I can't believe that on top of those specials. These guys, I tell you, they've got them. Oh, by the way, Nikon has some huge rebates going right now. Uh, I think it's like eight hundred dollars on the Z8, my favorite body right now. I absolutely just pound that puppy. I love it anyway. And that's really on top of the you get that and you get the Bedford Savings and you get the moose discount? I mean, why would you go anywhere else? Seriously? Seriously? Seriously, I know there's others out there, but when you've got these guys expertise, you're going to talk to a person. You're going to talk to a person. And if you don't want to, you can just use the website and place your order. Or you could go in person. There's seven stores. Give them a call. They're there to help. They've got an incredible inventory, uh, which, uh, my accountant keeps keeps telling me I need to stop sampling, but what can I tell you? It just it's in my nature, and I just love talking to them. So Bedford's great folks, great prices, great inventory. Moose discount. They've got it all. And thanks, Bedford Bedford's for sponsoring the moose podcast. If you listen to the podcast, even just one, you know that I really think and I feel it in my bones. It comes from life's experience that When it comes to photography, you truly are your best teacher, your best critic, your best student, your best everything. If you listen to yourself an improvement in photography, yeah, you can get sometimes some gear, some techniques, but you've got to start somewhere. And

that somewhere is that click you make and it's from there you decide yay or nay move forward. Re investigate. How can I improve as a photographer? For whatever reason, it seems like we don't really always trust ourselves. You know I'm not alone there. It's like okay, I like it, but something tells me I shouldn't like it. Something I read, something I heard somebody, something said. There's something that should be. I should find something wrong with that? And I started a couple of weeks back when I was talking with Estrus Suez, and he said something very, very in his presentation. That was so on the button. I mean, just it smacked that nailhead with sparks flying. It was real simple content. Upstages any little technical issues. If you've got the content, you've got it. I'm very humbled and honored. People want to hear my two cents worth when it comes to photography. I'm not sure why because I'm still, for lack of a better term, struggling like everybody else. My struggles, you don't see because I don't make them too public. But, you know, there's times when, uh, uh, like last week I was photographing, I did the first night of the amazing show left me in such awe of the solar winds, the northern lights, the Aurora borealis and I had a couple cameras going and I had a time lapse going, and I started off with it focused. And then out of habit, I hit the back button. Focus. So then. Yep. Five hours of time lapse out of focus. It happens. It happens. Okay, so I'm always I'm always quite humbled when people ask for my two cents worth. So a few weeks back, I just that sat down in a room and looked at people's images. Now, I'm not the kind of person that I think just because you show up, everybody gets a ribbon. But with that said, to me, knowing how difficult it is for people to to take a photograph and then share it, then share it publicly like that. Then ask for, you know, somebody's two cents worth. I think you're already a winner because you're already pushing yourself. No matter who you are. You're on comfort button. So I'm always I take sitting down looking at people's photographs with a, a real sense of, you know, um, not only, ah, but just amazement that there's people doing that. So I sat down with this, this very delightful lady, and her first photograph was a nice shot. It was a good shot. It's a picture of a barred owl. And I looked at it and it was, I must say, kind of in the lower right hand corner of the frame. Right off the bat, I could tell it been cropped and been cropped to the rule of thirds. God, I wish I could just blow that thing up anyway. So I asked. Well, I always start. How is it I can help you? What makes you show this photograph? And what help can I provide that you're seeking? And they said this, that and the other. And none of it was really. None of it was meant a thing. It didn't. It didn't distract at all. And I said, well, you could have do this. You could have done that. You could have maybe done this. And there's a bunch of little nits going back to estrus thing content rule. The the lighting on the barred owl was really nice. The world around it, the stage she'd set, lighting really nice, the greens luscious. So then I'm getting down to the end of looking at her photograph. And I said, you wouldn't happen to have the uncropped version, would you? Well, it happens. I do, she said. And she opened it up and I was like, Mother of God, this is great. And she kind of looked at me in utter shock and bewilderment. And I said, could you possibly remove all the edits that you did? And she goes, yeah, I can show you the nef and all the little nits. I had this, that, and the other instantly disappeared because all the NHTSA had are ones she had introduced into the photograph, and this photograph was a stunner. It would be, it would be. I would have it, uh, twenty four by thirty six center plates on my great room wall. It was just stunning. I loved it, loved it, loved it, loved it, loved it a double impression. And she's sitting there looking at me big, wide eyed and and she's like, I don't understand. Well, my first question is, I said, now I have a well-earned

reputation for not cropping. I get it right in the viewfinder, which you did. So my question is, why did you crop it? Well, the photo, the photo club judge said it should be following the rule of thirds. The dead center is the worst possible thing. And I just I just grabbed my head and I just said, seriously? I said that out loud. I probably shouldn't have. And she looked at me shocked. I said, I said, this is your story. This is your memory. This is your this is your photograph. And you completely, in my opinion, destroyed it because one judge at a photo contest, I said, who was this judge? Another member in the in the club. And I looked at him. I said, I looked at her. I said, well, if it was me, I'd go up and kick him in the leg and say, you don't know what you're talking about. And she was really shocked. And I had her looked at her photograph that she put in the viewfinder. And then I had her looked at the one on the, on the, uh, on the thing. And I said, you took this amazing photograph and you totally obliterated it. For what? For the price of a ribbon. And she kind of looked at me. And most of these, these these, uh, crits, you have a clock. And luckily, there was no one after her. Uh, the person called in sick, so we got to spend an hour. Almost an hour. I'll never forget her. Never forget her photograph. I'll never forget what she said. So then I had another person. And all these photographs that they showed were all in this really kind of weird crop. It wasn't a crop that was square or rectangular. It was kind of like almost, uh, kind of a Kind of long rectangular thing. And every single frame was overexposed. And I, I'm like, I'm seeing a pattern here. I'm seeing a pattern. Well, I want that ribbon. This one, the ribbon, this one, the ribbon. And I said, is that your photograph? Well, no. No. And I said, so you want the world to see your memory, your photograph cropped and exposed as per the judge. And it was silence. So in the third person, he was he was just delightful, another marvelous photographer. And, uh, he kind of said something about he heard that I had a problem with the judging or something, and I said, I said to him, I said, you've got such marvelous images, and you're completely going out, spending your time and your money to create these memories. And then you're doing what? Telling a story because of a judge said so. Just so you could win. I mean, what's the price of a ribbon? And that's really. You know what? I'm. I don't want to sit there and give the impression that I have something against camera clubs or judging. That's not the point. We have to find information somehow to validate what we think is right and what we think is wrong. That's being human. But too often I find that it doesn't. It doesn't go past that point. It stops the creative process, the self evaluation, the judgment of how worthy I am. Stops when that that one judge, one judge. A photographer makes those comments. The world is big and as grand. And you know that because you're out there taking pictures of it. That's why we go out and shoot, because it isn't big and grand and you don't know. And you should know what that judge has experienced in their life, what they have experienced as a photographer, to then validate or invalidate their comments. I mean, I don't that barred owl photograph because it was dead center and the judge did the stupid thing. I mean, screw that judge. This photograph is phenomenal. But we have this, this, this innate thing as creators, as photographers, this continual self-doubt. Stop it. Stop self doubting. Move forward. Stop looking at this itty bitty highlight in the bottom corner of the frame, and look at the overall content. You are still your best judge. You're still your best teacher. You're still your best student. Never lose sight of that no matter what someone has to say. Now getting somebody's two cents worth, myself included, is valid. But that's all it is. Their two cents worth. You're still the final. You're still the final word on the success and the photograph and how you can improve it if it does need any

improvement. Never lose sight of it. As far as I'm concerned, it's it's just not worth the price of a ribbon. You folks have a great week. I appreciate your support. I appreciate hearing from you. Take care, stay warm and make every click your story.