

# Moose Podcast #478

**Moose Peterson** Howdy, folks, and welcome to Moose Podcast number four hundred and seventy eight. If you're finding nits trust, you are all well, you can actually move from not eating too much at Thanksgiving. Boy, I can tell you, I we had a great one here at the Petersons. Oh my gosh, so much laughter, conversation, playing games, watching movies. Family was it was marvelous. I hope you had the same experience in your home because it's it's holiday season. It's it's December first. Where did this year go? I know, man, the things I did and did not get done. Well, I appreciate you being with me, spending a little bit of time, see if I can't help move your photography forward just a little bit. This episode of the podcast is once again being recorded with Adobe. Podcast using their AI voice technology. It's what makes me sound pretty decent. It creates this transcript that you can find in many places from, like the blog post page on the website, Spotify, iTunes, Amazon, YouTube, all those locations. If you want to have a conversation, you can have a conversation with me on Spotify or YouTube. And remember that there's links on the podcast pod blog post on the website, links to things like, uh, what I mentioned. You can see the photograph that I that's, uh, sums up the podcast. All of those things are there, and I'm here to help any way I can. You should, uh, keep in mind and it's kind of the directive I have is being a Nikon ambassador here in the USA is to help you as much as I can mentor and inspire. So please take advantage of it. I'm here to help any way I can. Hey, we're just a couple weeks out. She's already from the Kelby One Landscape conference. I'll be there. I'm going to be talking about clouds. Yeah, whole class on clouds and another one on the warmth and snow. Pretty good timing. You asked me. We actually have a little bit of white stuff here on the ground. Finally. So if you have the opportunity, head to Kelby one. Sign up. One of the cool things about their their online conferences is that you have a whole year to look at the replays, and I highly recommend that you simply watch the class. And if it's a teaching class like one of mine and there's a little bit of Photoshop, Just watch it and listen and then come back and look at it. When you have the ability to pause it, when you're, you know you're doing a move and you can follow along, then play, then pause it. But just come to the class originally and just listen to the whole thing and find the concepts that work for your photography. Then to use that replay feature to actually incorporate it into your workflow and your storytelling. So that's the landscape conference coming up here in two weeks. Well, I haven't started a new book. The holidays came up and, uh, I just I took a break. So if you have any books that you'd like to recommend to me, please do not hesitate. And the books I do recommend will be linked on the blog post for the podcast on the website last week was the book are for example, so you can check them out there. Gotta thank Bedfords for all they do. It's holiday time. They have their monster Black Friday deals. They have Nikon's Black Friday deals. I know it's whatever day it is, Cyber Monday or the twentieth day of Black Friday, but you know, the sales are keep going on and and it just permits you to get some gear and save some money so you can get out and shoot with that gear, which is just as important, as important as owning that gear. And Bideford's is great at it. They've got the gear, they have the people, they have the they have the knowledge, huge knowledge base there to help you. Make the right decision. And that could be to buy or not to buy. But beverage is really good at saying, hey, that's not what you should be buying. They're very honest in that way, which is what gravitated me to them in the first place. So I want to thank them for sponsoring the podcast, all

I do for photographers and also being the home for the moose discount, that's Bedford, Bedfordshire. We go about our photography, looking at the world through the viewfinder, and at times that world can be expanded and sometimes get confusing once we contain it within that viewfinder. In that process of arranging elements, telling the story for the subject. Photographers love to get nitpicky and I've. I hear it all, I hear the nitpicks and I just call them nits, but it's getting nitpicky. Is it really beneficial to your photography to be nitpicky? For example, simple one dust now Dust being dealing with dust is really easy anymore. Adobe Camera Raw. You go over there and click on the button dust, and it cleans about ninety percent of the dust spots for you. You don't have to do it manually anymore. Don't worry about memory leaks and all the rest of the issues. It's it's gotten to be quite, quite simplistic, quite easy to do. And I've had especially the past people go, oh, you got dust spot, you got dust spot. That's innit. That's being nitpicky. And here's the, the, the whole thing with being nitpicky. My question to you is is it beneficial. Is it going to help you and your photography move forward. And my first response is no, I don't think it is. Does it help you learn? No, I don't think it does. Does it help you feel better about criticizing your photograph? Oh, man, does it. If you could be nitpicky, then you can be mad or upset with your picture. And there you go. You're not worthy. That's a great thing for nits. But as far as moving photography forward, not much. Why? Well. To start with, if you are being nitpicky. The little niche you're seeing, what are the odds that you're going to have those same little nits in the next photograph? When how? Where? I mean, it just doesn't work that way. Right. So picking on them. Okay. What are you going to learn when it comes to doing your next photograph? I don't think much. So there's the first thing. And that's, I think kind of minor really in the whole being nitpicky. But if we move the ball forward and we're thinking about it, most photographers love to go and look at somebody else's photograph as well as her own and go, oh, you should have removed that stick. You should have, you should have, you should have. Come on. That doesn't do anything for you. It doesn't help. But the biggest thing is, and the underlying part of this that's so bloody important that it gets overlooked by almost all basic photographers is if people are picking on nits. What's that say about your content? What's that say about your storytelling? What does that say about the photograph in the grandest sense of it all? It says it's it's there's something lacking and it's lacking to the point where they're looking at dust spots and twigs and all that other stuff. Which, seriously, who gives a shit? Okay. If your subject smacks the viewer between the eyes. Isn't that really what matters? Or is anybody really thinking that they're going to have the perfect photograph where there is no nits to be had? As in zero? Come on, let's be real. That's not how it works. It's just not how it works. Okay, so it's it's it's looking for those little nitpicky things. You've got much, much, much bigger problems with that photograph than those little things that you are finding here and there. And when I talk to photographers and I asked him a question about their photograph, ninety nine point nine percent of the time they start pointing out all these little nits and nobody, not one, not in all my decades of doing this has come to the conclusion without someone pointing it out that the nits weren't the issue. It is the content, the story, the subject. There's something lacking. Okay, so, you know, if you're finding issues with those little things, that's the second, as far as I'm concerned. Real problem with nits because content rules. Content rules. But here's I think the bigger issue that the photographers do even more religiously, that really, really, really hurts your photography is you use all these little nits you're finding to justify the grandness of your photograph. When someone shows me a

photograph the Nine times out of ten I'm going to say, what's the subject? Usually there's crickets just like that. And then there's this. You know, they'll start saying, well, it's this and this and this. And I'll say, how many nouns can we have in a sentence? How many subjects do you have in a sentence? Uh, one. Okay. So how many can you have in your photograph if you want to, you know, communicate effectively with a photograph. Smack the viewer between the eyes with the subject. How many? So if you're saying, well, I like the way the flower here and the the way the rock there and the little cloud here, you're looking at all these little nits trying to justify why the photograph works. And that is even more dangerous than finding these little nits to say why it doesn't work because you're trying to convince yourself that the photograph is worthy, for lack of better terms. And what happens when you do that? You kind of give yourself a little pat in the back, kind of feel good, and you move forward. But you're missing the the biggest point that can help you move your photography forward. And that is the entire goal. Content rules. When the viewer does, when the subject does smack the viewer between the eyes, that's when the content rules. That's when when you have arranged the elements in the very least, a pleasing way. When the light talks about the subject and tells the story you want, when the subject smacks the viewer between the eyes, when those things come together, the content rules and all those nits, they're still going to be there, but you don't think about them, That is, you know, if nothing else, the takeaway from this podcast, if you're looking at your photograph and the nits aren't screaming at you either in a negative way, saying why the photograph is not worthy or at a pause was trying to tell you why the photograph is is worthy and justifying it. If those things don't happen, what can you say about that photograph? Is it perfect? No, you can't say that. Can you say it's successful? Oh, man. All day long. Can you put it up there and be proud of it? Ah, man, may the bugles blast at that moment. Because the content rules and those nits are just not worthy of your time. Is there some cases where that's not the case? Well, of course, everything I'm talking about in some ways These generalities, but I'm not when it comes to content rules. You can take that to the bank. Carve it in stone. Tattoo it on the back of your hand if you can't remember it. Content rules. And if you have to say verbally this, that, and the other to either justify the greatness you photograph or to get involved with, you know, saying, uh, I'm going to be, uh, um, put mine down, then that is not going to get you anywhere. And I want you to get somewhere. I want you to get to the point where you don't even have this discussion. Really. That's when the joy of photography comes on a regular basis. You know, I talked about all last week and had a couple interesting conversations. One person outright asked ask me. Well, when you look at your photographs moves, do you feel that or. And yes, I do. And that is because I understand that content rules and the nits fade to non existent to non importance. That's when you know you've hit that or that's when you know the content rules. So I want you to see if you can't help yourself. And if you're finding those nits. You folks have a great first week of December. What is the saying? Oh yeah. There's twenty four days left till Christmas. Every day is a blessing, folks. Every day you take care and remember to make every click your story.