

Moose Podcast #486

Moose Peterson Howdy, folks, and welcome to Moose Podcast number four hundred and eighty six maxing your vision. Well, top of the week to you. Here we are Monday again. Somebody asked me why did I pick Monday for posting my podcast? Because Mondays are kind of like always Mondays. But that was actually why I started when I first began almost a decade ago. Yikes. I was, uh, it was, uh, thought that I would break up the Monday doldrums with a podcast. That was the actual original idea for why we put it on Monday. So there you go for your Moose podcast trivia game contestants. That's why we have the podcast on Mondays. This episode of the podcast is being recorded using Adobe Podcast Studio Beta with its AI voice. Now you can listen to the podcast, find links and photos there on the blog post for the podcast at Moose Pearson. Com as well as the archive, it's there for you. Ready to go. You also watch it and listen to it. I should say Spotify, iTunes, YouTube. We're also going to be a transcript. All that's there. I appreciate you guys support. It's amazing after all these years, how the numbers just steadily keep going up, never at any great set of leaps and bounds, just steadily going up. And I'm I'm grateful for you folks telling others and for spending time with me. Time is precious. In case you missed it, um, the last week in the week before I posted two videos on my YouTube channel, camera to print and about Nikon picture control and the instruction set and how to make the most of it when you're in Adobe Camera Raw. Doesn't matter what brand or what camera you've got, information might be worth your time just to listen to. If nothing else, perhaps even incorporate your workflow. It's there. It'll always be there, so you're welcome to check that out. Hope you do. I'm not sure if you listen to the podcast Hidden Brain, it's a new one, comes out every Sunday. It's majority of them are really kind of good. They're they're about basic human thoughts, psychology, problem solving. Last couple of weeks I had two really good ones, one on patience and another on stop spiraling. You might give them a listen. They are worth it. They are almost an hour long, but there's some great info in there that, um, would definitely help your photography, so check that out. Podcast Hidden brain. Started an interesting book. Well, almost done with it. It's not really new. I learned about it when we were in New Zealand last year at the aerodrome. It's called Savage Skies Emerald Hell by Jay Stout. It's about World War two in the Pacific, Australia, New Zealand, Americans, the Japanese and um, as the title suggests, Savage Skies, Emerald hell. It's about the pluses and minuses of being a war in the Pacific. I found it for, for many reasons, really kind of a redeeming kind of read the other, of course, because it's war, like anything. Parts that, you know, you just rather not have to delve into. But it's a, it's a, it's just a really it's as far as I'm concerned, it's a page burner. So you might want to check it out. That's Savage Skies, Emerald Hill by Jay Stout. Uh, it's just yeah, it's it's a really good book. Hey, I want to thank my good friends at Bedford, Bedfordshire for sponsoring the moose podcast. Now, they have got all sorts going on. I mean, of course, they've got all my favorite Nikon gear, the XR, Z6 three and eight and z9 Z5 two, all that great gear. They also have quite a bit of used gear. I've picked up a couple things not yet this year, but in the last year. It's just a it's a treasure trove of really great products, great prices and most importantly, great people. You know, it's those people that make things happen. You'll find, for example, for yourself if you walk in the store or give them a call. Of course, you're not going to really find out much if you if you just go to the website. But they've got photo Conchae coming up here in March, March nineteen

through twenty first. They're in Kansas City, where you're going to have, you know, people in demonstrations and and manufacturers. It's one incredible weekend. And that's just it's just a great example of what Bedfords is all about. I mean, you'll save real money. They've got everything in stock. Um, the shipping is instantaneous. I love those guys. Give them a shout. Make sure you tell em who sent you. That's Bedford Bedford's com. Thanks for sponsoring the moose podcast. Talked about it. I used to talk about it quite a bit. And I haven't for quite a while. And it's it's a basic philosophy I've had from almost the start. And I came up with philosophy just to save my own soul and my butt in so many different venues of photography. And that is just to get to know everything so well, I can forget it. Which in itself sounds like an oxymoron, but in maxing your vision, you got to cut through everything so your heart is driving the train. It's really important. I've talked about it so many times before, but it's just getting to know your gear to the point where you can forget it makes all the difference in the world, and it's really at the heart and core of maxing your vision. Now, how do you remove everything from your brain? All the the technical stuff, all the things that you know, you have to do from the equation so you can learn all this stuff and had so to the point where it becomes second nature and you can forget it. Well, I've got a whole bunch of ideas for you and I. I went back to my notes, which took a little digging because back then I didn't have a computer. I had to use a pen and paper, but I found those things dug them out. So back in the days, used to go to big giant camera swap meets where you could find used gear. Well, those have been kind of replaced by, for example, Bedford's photo con, because what's going to take place there. You have all these manufacturers so it doesn't make a difference what brand of camera you've got or what model you have of a particular brand. You head to your favorite manufacturer's table. Of course, I'm a camp at the Nikon table, and I did last November when I was in Virginia, and a couple things happened. The first thing that happened was I started looking at some lenses that did nothing about that really had me curious. For example, the twenty eight to one thirty five PZ power zoom. What's a power zoom? How's it work? Does it solve problems? Can I actually apply that technology to my photography to the point where it takes over? I don't have to even think about it. So I'm maxing my vision. I mean, that's one quick, simple way to start yourself to to maximizing your vision is to understand your tools better. And I found my process. I actually sold two things after that November event that, um, I didn't need anymore. And why have them sitting here? They weren't. They were just getting in my way. I learned that by spending time at a manufacturer's table. It just. Just amazed me. None of the things you might check out. I see him come through my email quite often. And that's coupon from rental houses. Ever want to rent a lens but just don't want to pay all that money? But you're curious what that could do. Have you gone out shooting and said, I wonder if I have that lens or this body if I would be doing better? Well, remove those ifs by grabbing those coupons from rental houses and rent the gear that comes to mind. Now, if you're like me, remembering that moment later on to take advantage of it, kind of a, you know, challenge. I have, uh, uh, set up on my cameras, the voice memo. And then in photo mechanic, there's a little icon that says, hey, you have a voice memo here. And I'll just when those thoughts come up, no matter what the photograph is, I'll hit the button or two buttons depending on the body. And these leave a voice memo and then I come back, put that on a sticky note, and then that thought is going to be removed from my, my psyche and my, you know, thinking about how I take a picture. And then when that comes up, I rent that piece of gear. I did that with a mic for video. I rented a

shotgun mic. And you know, it only works until about six feet. And I don't know about you, but I tend not to get that close to birds. They tend to be more like twelve and fourteen feet, and at six feet doesn't pick up a thing. So I realized that particular mic wasn't going to work off my mind. Another way to deal with and think about, or not think about things is what about exposure? It's going to come around again. I can see the handwriting on the wall. We're talking about things on the right and the left. Up, down. Sit down. Fight, fight, fight and all that. I never have done that process. I always think of exposure equals emotion. But how do you understand what number to put in for that emotion? That's why I invented and posted the teddy bear exercise you can find on my website. The link is there on the podcast blog post. Or you just search teddy bear exercise using the search engine on the website. And it's a very simple thing you can do. Takes really seconds. I do, I do it every time I get a new camera. I do it every time I get a new firmware to see what has changed. So I've kind of set up my own, which is the next thing experiment zone. So I can consistently experiment with things, try things out in a consistent place with consistent items. So then I can learn and then put that in the back of my mind and then just pay attention to the subject, knowing that information is back there. To draw on the teddy bear exercise is a very simple way of going through your camera, your lenses, your preferences, and dialing them in for your photography so you can match your vision. It's it's got to keep it simple. Or else if it's complicated, we just we won't do it. And that's one of the problems, right? We're human now this one here I actually when I found this in my my notes, I kind of giggled because I remember the first time the thought crossed my mind. I went acted on it. I felt really silly, but I've done it ever since, and I until I found my old notes. I didn't remember the genesis for the idea and that is real simple. Go the opposite direction, you know, maxing your vision. We tend to get stuck in a rut. And what's a rut? It's a grave with the ends knocked out. So I came up with this idea for myself. Go the opposite direction. What does that mean? Well, for example, um, back in the day, I was really hooked on closing that lens down. This is the day of film. And Asa. And, man, you close that lens down, all of a sudden your shutter speed was really in the in the dumpster. Of course, that's what started my whole thing of a proper hand holding and all that kind of stuff. So go the opposite direction for me was instead of always closing down, open up and. uh, as I've mentioned, I shoot almost everything now wide open. So if I were to take my own advice and go the opposite direction to maximize my vision. So when I do something, okay, it is second nature, I would then go back to closing down another way of going the opposite direction. If you always use a tripod, stop using a tripod and handhold. If you always are hand-holding, use a tripod. Do the opposite. And why? It just jogs the mind. And in that process you're going to find those little nuggets. And that's what it's all about. Kind of like gold. Gold panners here trying to find those little nuggets to bottom the pan that we can latch on to and, and turn into real money. We're trying to clear our minds. So when we are out there shooting, we are simply watching that subject. Everything else is being done. Second nature. We're we're moving with our feet. We are moving up and down. We are changing perhaps aperture exposure, maybe focal length. We have a zoom, all with the simple intent of telling a story in our viewfinder to share with others. It's it's the process. Another one that, um, I always get giggles with, especially when I do this in, uh, in Telus in public. And that's rolling the finger, rolling the finger on the shutter release. Such an important thing that, uh, I know my peers do, and we talk about it but doesn't really get mentioned out loud very often. Most folks, I still see it, and I've gotten the habit where I don't

say anything anymore because I sound like a broken record. But stop stabbing your shutter release to take a picture. You need to practice to have your finger resting on the shutter release, and you just roll it a tad, adding just a little bit of pressure to first activate the camera and then a little bit more pressure to fire the camera. So if anybody's looking at you, they can't actually tell you're taking a picture because your finger is not going up, down, up, down, up, down. And you practice this, you put the camera in your lap and you're watching the football game. You start to practice. Oh, wait, the football season, uh, watching, uh, what's coming up next in a basketball basketball, baseball is coming up watching anything that you're you're binging. Just practice rolling your finger. And how do you know you're getting somewhere? Have the camera set, for example, on the on any of the nikons to continuous high twenty frames per second. Put the camera on manual at a shutter speed above one five hundredth, so it's going to be shooting twenty frames a second. And you know you're getting the touch down right when at twenty frames a second you can just take one picture at a time. Even though the camera is set to twenty frames per second, that means your touch is really just fine tuned, perfect for that camera. And these are all ways that you can. Go out and smell the roses and enjoy everything you're seeing in the viewfinder with complete confidence that what you're seeing and what you're feeling is being brought back with you. At the end of the day, that is truly maxing your vision. You folks have a marvelous week. I'll see you next month. In the meantime, get out there and shoot and make every click your story.