

Moose Podcast #462

Moose Peterson Howdy folks, and welcome to Moose Podcast number four hundred and ninety two, untitled. How are you folks doing? Not sure about where you live, but it is official. Spring has sprung here at the ranch in Montana. I mean, like I keep mentioning, we haven't had snow on the ground for months, it seems like. But our good neighbor Larry reports and has a pair of flickers in a cavity that's like early now. We had Robin show up this week, which and we keep a schedule, a calendar of all this spreadsheet. Spit it out, moose. Uh, so we know arrival dates and departures. We've always kept track of that trivia, so that stuff is normal, but actually, I have somebody in a cavity now. We don't know if it's got eggs or not, but the pair is there and they act like it. That's early. We've got our great horned owl single and screech owl single calling at night. So they haven't paired up yet, which is a tad late. But our our back nine meadow area is full of voles, so I'm really hoping between no snow cover, all those voles in the boxes are going to have some fun this spring. Hope you are too! Don't know if you noticed this past week some studies got published. It's really cool stuff and it all has to do about birders and and, uh, what they call a bird expert. They didn't really define that, other than the fact that you can more or less identify a whole lot of birds by sight and by sound, but they have proven for all us old folks. All those old folks in the room. Raise your hand. Yes, my hand is up. That, uh. That's really good for the mind. In fact, it helps beat back, uh, prevent, uh, lessen the possibilities of dementia. Alzheimer's. So that's just another great reason to get out there with those bins right now. Look for birds, bird nest activity and the activity you want to look for is birds on the ground grabbing nesting material. And then you follow that to the nest and bangarang you've got it. Yeah, it's that time of year. Could be real busy. This episode of the Moose Podcast is being recorded using Adobe Podcast Beta, which they keep, uh, adding on to. Nobody said anything about got not one response about seeing my mug during the podcast, which thank you very much. I appreciate that. Uh, just one last thing I really want to do, But that's all part of the Adobe podcast beta as well as doing enhanced voice music overtakes kind of thing. And I always worry about my voice putting you to sleep anyway, so I don't need some music in the background, but they keep advancing it and it's pretty darn cool stuff. Now they're the ones that make the recording the, the, the vocal, as well as the transcript, which you can find there at the podcast blog site, blog post on the website, as well as your favorite spots, be it Spotify, YouTube, iTunes, and of course on Spotify. You can leave a comment. We can have a conversation. So I'm here to do is help. Any way I can remember that stuff is out there. Hey, I have a couple openings for some of our adventures like Sax-zim Bog, and you can find that there on the bottom of the landing page of the website, you can click Check out what's available as well as, um, just the Office of call had a couple people this past week. We're, um. So our adventures are not set up for people who are trying to learn what an aperture is or shutter speed, okay. And who are stuck in manual mode, but rather those who have gotten some knowledge of their equipment. They want to combine that technical knowledge with some biological knowledge to take their photography forward. So that's kind of who we we take and we cater to. And if that sounds like something you'd like to do, of course, the one thing that we do that's, uh, it's, it comes with the price is we like to laugh a lot. So hope check it out. Hopefully you can join us. I want to thank my good friends at Bedford, Bedfordshire for sponsoring the Moose Podcast. Hey insider news, you won't find the website

quite yet, but I've got it on the hot track that Bedfords is going to be a direct seller of pro grade products. Yeah, pro grade cards, readers, all that stuff that I talk about and use all the time. You're going to be able to find that at. Yep, Bedfords as well as the other great stuff, you know, like the new Z seventy two hundred two point eight, I can't wait. I won, I won, I won, I won it. They have other I have every brand. I mean they're not just a Nikon store. They have every brand. They have incredible people who know all about those things. I mean, how good are they? You can find out for yourself at Casey coming up here. What a week. Uh, let me do my math. Um, yeah. Two weeks there. Uh, the Sheraton Overland Park at at the convention center. Great place. You're going to have hands on courses, demos. It's just a great weekend, great people. I mean, that's just that's just Bedford's. They they have the prices, have inventory, have the great personnel. It's the home of the moose discount after you check out. Yeah. Even after you save on Nikon rebates or anything else, you're going to save some more. So stop by, give them a call, go to the website. They're great folks. Bedford's. Bedford's com. One of my last instructors when I was in college. Photographic instructors. Bob. He was kind of like the radical of the staff. He was the the free thinker. He was the one who. Learned all the the basics and all the rules. And then he just followed his heart. It's kind of interesting. He was my last instructor Because, um, well, I think he imparted in large part some of what he was thinking. And this would be nineteen eighty, eighty. Yeah. Yeah, eighty. A lot into, into some of my psyche, which I'll be honest with you, it didn't, like, really stick. Okay. Uh, first it it didn't just like. Oh, that's the way I want to do it. Nothing like that. But this past week, I was looking at this. At this. Sorry. Don't say it. Really kind of just ordinary. I was here, don't know what to do, photograph. But it had underneath it the camera that was used. It was some old film camera. It had made it. They made a big point of some roll of film they found in in the basement of a building that's been sitting in the vault for a hundred years. They put it in there, and they used some old lens and some old processing, and they had this really fancy title to it. I looked at this and I'm like, shooting it with that. That camera doesn't make the photograph really, honestly worthy. My time to look at. Now Bob in his class, uh, he didn't like titles on photographs either. And the summarize his seven weeks of of input into my photographic education. He basically kind of said, you know, if you have to and I happen to agree with this. He goes, if you happen to have to put a title, a title under your photograph, you've got to ask yourself, is the photograph successful in the first place? Now he prefaces this as I'm going to. I'll use his words because they were so good. He goes now some people like thirty five millimetres, some people like two and a quarter, some people like four by five, some people like eight by ten. Yeah, I'm dating myself. So I'm like black and white. Some like colour, some like dye transfer, he said. And some people must title their photographs and some I'm going to encourage not. And that kind of stuck in my mind first, that one a title. Got to ask yourself how successful the photograph. And two, remember we're all different. That's the the grandeur and beauty of photography. But I've seen this trend I started looking. Actually, I didn't see, I started looking. And of these photographs, which are at best mediocre high school, second year kind of looking, shots taken with gear that really nice gear and it's all listed, all nice and pretty. As if that's going to make that photograph now viable. So as I ponder this stuff and it comes flashing back after about forty forty five years, I started looking at my own images. Now in that process of that time was working, as I still do, mostly in the editorial world magazines and and for so long it's it's really not the same anymore. But captions. Captions were everything. And I

remember. Oh, gosh. It took. It was just. It was back in the day of film. Painful. You had the image, the slide there. You had to put the slide number, and then you had to put the subject, and then you had to write a caption. Now caption is not the title. The caption basically was to bring out some small detail that otherwise might not be seen. In a seven seconds. Somebody would flip the page to make them stay longer on the page, with the goal that the advertiser would get more eye time. So I remember doing captions since and to this day still do captions, but that's not the same as a title. Had the good fortune to talk to many a camera club. And so I've asked the people when they come in and we do those personal crits and they will have this title and. Without I mean summarizing basically all their answers. That title really is an inner their own inner reflection for that moment. Not as much as a title for the photograph. So there's there's, at least to me, always a little bit of a disconnect between the title that's there. And the title is usually pretty big and bold to what the actual photograph is. And for me, it often, it often takes my mind in a different direction than the actual photograph would or does if I didn't see that title. What's my point in all this? Well. You know, the world is pretty amazing. And one of the great things about photography is that you can tap people's imagination. And for me personally, when you want to talk about a really strong or really, really great image, one of the main components is tapping the viewer's imagination. Now, when you tap their imagination, you do risk the fact that they might not see exactly what you saw, exactly what you wanted to see. But you still grab the brass ring because you you grab their imagination, because the imagination is the door to their heart. And for them to fall in love with your work. And it's it's well proven that text in a photograph will grab a viewer's eye. Faster than almost light and bright and focus. It's just our nature to read things. So when you put a title on your photograph, you are just from the psychological. Let's look at the photograph. Light and bright sharpness going through all those things to see the way the elements arranged. You're already putting a wrench in that path by putting a title there. Now, I'm not saying that. No, I'm not saying that titles are are should be, you know, just not at all. I'm just saying that, like, anything less could be more. That if you feel inclined that you have to put your camera or your lens, your eye is all a time of day which you had for breakfast. All that stuff under your photograph. You might want to just stop for a moment and take a look at that photograph and and ask yourself, does the photograph speak for itself? Does it need to have any verbiage? And I think just that simple, very simple thought process can and will improve your photography. And that's what this podcast is all about improving your photography just with a little thinking, a little bit of heart. So when it comes to this podcast, it's untitled. You folks have absolutely a marvelous week. Keep the questions coming in. I really appreciate the time you spend with me. Hope I can help. And remember to make every click your story.