

Moose Podcast #502

Moose Peterson Howdy, folks, and welcome to boost podcast number five hundred and two up in the air five hundred and two. It seems like yesterday it was number five hundred. Time flies. How are you guys doing? Trust you're having a great week here in the bitterroots. The pollen has gone crazy and so has my hay fever. Seems like all my friends as well. It's, uh, definitely spring. But of course. What? Summer is just around the corner. Yep. That famous weekend. That's is the unofficial start of summer. Birds here are going crazy. I haven't seen any, uh, uh, chicks in a nest, but I have seen some parents taking food. So it's either to feed the mate or newly hatched things. So we're out spying. How about you? Have you got, uh, some, uh, little ones that you're, uh, photographing? Got them in the viewfinder. If you do, I hope you share the pictures. I'd love to see that. That's just such great stuff. Hey, uh, hopefully the technical issue I had last week we've gotten through, I'm still using the Adobe podcast beta to, uh, record and create the transcript, which you can find there on the blog post for the podcast on the website Moose Pearson dot com, as well as at any of your favorite kind of, uh, podcast listening posts such as YouTube or iTunes, Spotify, whatever happens to work for you. Now, if you go to YouTube or Spotify, you can leave a comment or two or three or six and we will have a conversation. I would love to do that. And if you head to the website Moose dot com, go to the blog post for the podcast, you'll see other links photo that relates to the podcast. It's all there trying to help you move your photography forward and try to help me move my photography forward. Talking out loud, which I do a lot. Especially when I mow the lawn. You know, it it kind of, uh, you know, gets the old gears turning and thought process starting and hopefully the clicks, clicks, clicks moving forward. It's been kind of a quiet week, but then again, I have I've only been home for days out the last three and a half weeks, so I'm not sure all that's going on. One of the big news things I can I'm happy to share with you is that, well, don't talk about it much because I think this must be the podcast for catching up on things I don't talk about. But anyway, I've used Nick Filters in Photoshop since well before you guys knew Nick was around. I was one of the first beta testers for it back in the day. And, and I still use Nick. I use Nick color effects and sharpener Pro uh, if not daily every other day, at least majority of my images. See for example, pro contrast, uh, from Nick color effect. Well, the folks at DxO have made it possible for you folks to get a fifteen percent discount when you go and buy a Nick product, uh, DxO product and the discount code. Well, it's original, it's Moose M o o s e. Now, I don't know if it's case sensitive. I, I don't think it is, but, uh, won't be hard for you to remember. You want to get that great product that I use. And my recipes for Nick are on the website. You'll find them just search for Nick recipe and Nick's Nick's recipe. You will find, uh, you'll find it and it's there. So thank you, DxO, for making that available. Yeah, I haven't read any books and you guys haven't suggested any. What gives? Hey, uh, I'm actually, uh, in the market for a book. I have Got some time coming up here. Uh, about three weeks. And I would love to dive into a new book. So if you got a title you can recommend, hey, drop me an email. I'd be grateful. Talking about grateful. I'm grateful for my good friends at Bedford Bedford's Cameron video. My dear friends who, uh, who point blank keep me shooting. Uh, whether it's, uh, pro grade cards or batteries for the Z9 and Z eight. Uh, think about recent purchases. Oh, yeah. I can't forget that. Seven thousand two hundred two eight two, which I really love. Folks at Bedford. Take care. They've got the inventory, they got the prices. They have got the

knowledgeable staff, and they love to share their knowledge. That's why, uh, coming up, uh, what is it? July, uh, July seventeenth. Eighteenth. They're at, uh, the Wyndham Riverfront Hotel in North Little Rock, Arkansas. Photo Expo. My good friend Mike will be there. Hey. Great stuff. Tell goodbye. Tell Mike I said hello. Sent ya. He will get your inspiration all spooled up. He'll show you some of that crazy stuff. Like walking on lava and diving into ice and all that stuff that he is, uh, really good at doing and then bringing back the photos and sharing them. And that's courtesy of Bedford. So another place where you mentioned, uh, a certain person, uh, after you check out M o o s e, remember, there's a, there's a continuity here in this discount code business. Uh, you'll see some actual money back. And that's, that's because of the good friends at Bedford. So thank you, Bedford, for sponsoring the Moose podcast. Had an episode, uh, all set up for this week, had my notes, had everything all set up. And then someone asked me a really great question on Spotify, which I have to be honest with you. Uh, it was so obvious. I obviously didn't think about it. And, uh, he said, hey, why have you never done a podcast about air to air photography? And it was like, uh, yeah, why haven't you done that? Moose that, uh, that seems like a natural topic. Well, that comment came right when we were in North Dakota there, Minot, my good friends at Dakota Territory Air Museum doing our air to air photo clinic. It was great. Um, we made one change. We, we dropped it down to just four people. And, uh, it was, you know, it was spectacular. They had, uh, p forty seven Bonnie to photograph and a hurricane to photograph two really iconic aircraft from World War two with, uh, Bernie Vasquez and Warren Peach at the stick. It was. Yeah, it was marvelous. So air to air photography. I don't know of a greater adrenaline rush in all of photography. I know there will be people who would probably, you know, take me to task on that. But, you know, I've done a whole bunch of different genres. And when your butt is strapped to the floor of a plane and there's nothing between you and the what you're photographing, because there's no door on the side of the plane. Uh, and then you've got that, uh, plane just right there parked off your wingtip. Uh, it is such an adrenaline rush. Well, how do you get there? I mean, that's really the, the, the big thing and I recommend this and people think I'm nuts, but I know my editorial success comes from this. And that is starting with on the ground. Seriously, you know, not being up in the air, being on the ground statics. Uh. I take great satisfaction in the statics that, uh, photographs that, uh, I've been able to produce. You have basically three different, uh, aspects to aviation photography have statics. That's planes that are parked. They're not moving anywhere. They're not talking about planes on a stick. We're talking about planes on a ramp, maybe in a museum, in a hangar. Next you have ground to air. That's where you're standing on the ground and the planes are flying. Then you have air to air where you're in the air and the planes in the air, and you're flying beside it, and you are having a great time taking some amazing photographs. Well, why would you start on the ground? Well, there's a lot of reasons. The main one is you gotta know your subject well. You're photographing coins or people or critters or aircraft. Your knowledge of that aircraft will definitely dictate how you tell its story. Uh, you've got antiques, you have warbirds, you have general aviation. They call it GA. You've got a number of different types of aircraft you go about photographing. At least I do each one a bit differently. That's important because in the process of telling a story, understand you're not the first photographer to come along to a pilot, and you have to realize that there has probably been more than one or two photographers that have come along and have burnt the bridge with that pilot that you might have to re-establish and knowledge of their aircraft.

The smallest little trivia don't need to be encyclopedia. You don't have to be Mr. Know it all. Just know a little bit. You'd be surprised how doors can open. And when you show genuine interest in a pilot or a plane owner's aircraft. Um, and it's genuine, they see it. And if you know, besides, biologists, pilots and plane owners are probably the most, uh, genuine. Want to help you great people. Uh, when it comes to photographers that, that I know of, they, uh, they'll open up their hearts, their wallets, their passion, their, their knowledge, and it will flood. And it's absolutely just an amazing experience to be part of that, uh, that download of goodwill coming towards you. So it's important. So how do you start photographing statics? The easiest way to get a variety is going to an air show. Now folks assume I shoot a lot of air shows. I do not that's not my shtick. Uh, for a number of reasons. First, if you look at the back of your ticket for an air show, you'll see that your photographs, while they might be yours, you cannot use them in any commercial way and sometimes not even editorially. So for myself taking photographs I can't share. Yeah. Not something I'm going to do now. Yeah. You can put them out on social like Instagram or Facebook what have you. But that's one reason. The other one is I, uh, I've, you could say, put my time in to air shows to learn what I need to then to broaden my horizon. And what might that be? Well, what kind of aircraft do you want to photograph? And there's, like I mentioned, a bunch of varieties I learned right off the bat, for example, that modern military aircraft just wasn't where I wanted to put my time for a couple reasons. One, I knew they weren't going to put my big ass in the back seat of a plane and take me up and do air to air. It just wasn't going to happen for so many reasons. So an air to air is really where really where I like to be. So then I started off with warbirds and it worked out fine till I, I met, uh, a really, uh, big hearted plane pilot who turned me into the world of antiques, which is absolutely just a fascinating world of, of, of aircraft. So that's kind of where I've, I've put my hat was with antiques and warbirds and really more antiques and warbirds. And you learn what wine your propeller, uh, at airshows by looking at airplanes and, and photographing statics. Now the first thing people think about is, oh, there's other people in the pictures. There's ropes and barriers in the pictures. And, and yeah, those things are true. Guess what? You need to learn how to deal with that. And if you learn how to deal with that and a plane or a pilot sees you doing that in a professional manner, and then if it's with their aircraft and you show them that photograph of their plane, in that scenario that you have made, those people and barriers disappear. It makes an impression. And. And that's how you start getting doors open to further move their aviation photography forward. Now next comes that ground air. Why would that be part of the progression of getting to air, to air? One of the big things you have to think about when you do air to air is backgrounds and people, you don't really think about it unless you've been up there. But the perfect background, you're going to see it for a millisecond and you'll never see it again because you're always moving, you're moving forward. And no matter how precise you might fly that orbit or racetrack, coming back to that spot and seeing that same background ain't going to happen. At least it's never happened for me. In all my flights. I've got, oh, about three hundred and twenty, three hundred and thirty hours, uh, doing air to air work. So that background, it's everything People ask me, how did I kind of get so good at air to air photography? Well, I think of it as a combination of wildlife and landscape photography. Uh, the the aircraft is the critter. The rest of the photograph is the landscape. So placing that aircraft in the right landscape with the right light, you know, it's what makes as what's made me successful. So how do you start to learn that? Because you gotta understand that as soon as

the props turn and those wheels come off the ground, money is being spent. You've got everything from gasoline, the obvious. Then you have the things that are unobvious, like you have the fifty one hundred hours on the engines that they gotta spend money at, look at replace parts. You then have the annual on the airframe, all those things, they're not inexpensive. And right now gas has really gone stupid. The other thing, okay, besides the practical is the fact that photographers have been killed doing air to air photography. Uh, that includes the big boys, like for the US Air Force and stuff. There's some very famous air to air catastrophes where the pilots, the planes, the photographer, they went down. I mean, there's an old saying. There's more submarines stuck at the bottom of the ocean. Then there's planes stuck in the sky. So that's how you get into the plane. Do air to air now, is there more to it than just that? Well, what do you think? So I guess maybe you'll have to come back next week for the next episode for part two of up in the air. You folks have an absolutely marvelous week. Appreciate you stopping by. Remember to make every click your story.