

Moose Podcast #506

Moose Peterson Howdy and welcome to the Moose podcast, number five hundred and six. You gotta ask yourself, how are you folks doing this mighty fine week. I trust you're all doing well here at the ranch. We've got, uh, we have baby birds. The robins seem to really had a huge. I mean, we had more robins than normal on our our little slice of heaven here. But they're everywhere right now. We've got. And we've got tons of siskins and goldfinches and the woodpeckers are coming back, the Downies and the Harrys and and at one point we had, uh, three, not one or two, but three pileated woodpeckers here at one time, two males and a female. So it's been it's been great in the I'm having a great time. Just I shouldn't say this, but sitting on my butt, shooting out the window at this one, uh, tree that's got this gorgeous green on it, and the birds are just teeing up on it. It's just, uh, it's been delightful. So I hope you're having just as great a past week and one coming up and where you're at, you've got lots of great things to photograph as well. This episode of the Moose podcast is being recorded using Adobe Podcast Beta. Still doing its thing, cleaning up the voice, creating the transcript that you can find there at the blog post for the podcast at Moose Peterson dot com. Well, links and photo, you can go to your favorite spot, Spotify, YouTube, iTunes, wherever. I appreciate you guys telling the world our numbers are still. It's amazing how they keep creeping up. There's just not like big numbers. Um, but, uh, it's, uh, it's, I, I hear from people all over this planet and it just boggles my mind that, uh, we can have a conversation even though we are not next door neighbors. That's just so cool. So thanks ever so much. Kind of a quiet week in the world of, uh, photography. Uh, not much has gone on as far as anything really new, which is kind of cool. Uh, gives us a chance to, uh, perhaps, uh, catch up on what we've got going. Part of that for myself is, uh, I've been busy reading. I've got, uh, had two books going. I did finish, I finished the, the few which I talked about last week. If you read that book, you're going to read and learn about author Art Donoghue. Now, Arthur, um, was one of the, the few one of the pilots and he wrote a book that was published in nineteen forty two and, uh, he was shot down and killed in action in nineteen forty two. So it, um, I'll let you think about that for a second. Uh, one of the few Americans who went over and violated the Neutrality Act fought in the Battle of Britain. He actually he wrote a book. He was killed in action in nineteen forty two. And the book was published in nineteen forty two. So the title of the book is Tally-ho Yankee in a Spitfire by Arthur Donoghue. It's, uh, it's a really good read. I want to thank my good friends at Bedford Bedfords dot com for having such a great news department. I'm not going to tell you what I got because I don't sound like I'm bragging because, boy, I just got a really cool piece of oh, wow. And it's, it's, it's, it's their, I mean, their inventory is mind boggling. Their knowledge base of what they've got and what it can do for your photography is staggering. And, uh, they're just sitting there waiting to help you. And that's not really sitting much. They're always busy, which is a sign that, uh, they're kind of the guys. They got seven stories. You can go in person, you can give them a phone call, they are going to pick up that phone and they're going to help you out. You can go to the website however you go. Uh, a couple of things you can do for me. One, you can thank them for sponsoring the podcast and two, you can say my name. That will thank you when you check out with that five percent discount. Yeah, that's pretty sweet. Uh, I appreciate the love notes. You folks are very kind to send me love notes either via like Facebook, for example, or direct emails and saying, thanks for turning you on to Bedford's how

much you love them. And hey, it's, uh, thank you because it's, uh, and thank Bedford's, uh, I'm just, I'm just passing along the, the good word. So Bedford's dot com. there. The place. Thanks. I'm very fortunate to have some really some amazing conversations. And I say conversations not like I'm in person or on the phone. Most of the time it's emails and people reach out and I'm glad they do because you don't need to reinvent the wheel. I've already made all the mistakes. I've mentioned a gazillion times. I've I have fallen in every pothole Pithole giant well, multiple times. So there's no reason for you to do the same thing in this conversation. Well, it's, it's not, it's not un, it's not untypical. It's summertime out photographing birds and this photographer, uh, having a hell of a time getting a sharp picture, ask for help. Now he shoots the Sony. I've known him for quite a while. Nice guy. And, uh, not that I know the Sony system by any stretch of the imagination, but he started asking about settings for autofocus because he says he knows other people with the same Sony setup. They're always getting sharp pictures, but I'm not. What was wrong with the camera? You just got to ask yourself. You just got to ask yourself, is it really the camera gear or is it? I've done podcasts about how we are our own best teacher, but in the situation where we need to learn, we often learn by asking questions. When the questions are generated from things we don't know or things we want to understand better. So then we ask questions. Perhaps we go to Google. Perhaps we go to our friend. Perhaps we go to a book. Perhaps we go to school all in the. In the. The grand hopes of being educated so we can what do better? So you got to ask a lot of questions and you need to ask of yourself now, first and foremost in this. I'm not suggesting, nor am I even recommending or do I even really like doing it. I'm not talking about second guessing our decisions. To me, that's not really productive. No. When when you gotta ask, you gotta ask. Let's take a very simple scenario. You're going to an air show and you have a couple of options. You have, let's say you have a four hundred millimeter fixed focal length. You have a zoom, let's say one hundred or four hundred. You've got another zoom, let's say one eighty to six hundred. So you've got three possible lenses you could take to that air show. We gotta ask yourself which one? You can't take all three. I mean, yes, you can, but by the end of the day, you're going to be so pounded down and you're going to be, you know, switching lenses and double, uh, guessing yourself that what will you get the photograph? So you gotta ask yourself which one. And in that process, there's the learning process. Now this learning process, let's continue with the same idea. Um. Which of those three lenses, just to finish that thought would I take to an air show? These days it's going to be a Z one eight thousand six hundred. I have found that, uh, that focal length in its physical weight, its incredible sharpness, um, is just a killer lens for air shows And. The other ones, the straight four hundred will do a great job and I've used it before at air shows before the one thousand six hundred got in my kit. And with that, what did I do? I put a one point four on it. And there's times when that one point four was, you know, five hundred and sixty was perfect and there was times it was too much, then I have to take it off. And in that process, take it off. I missed a picture that happened more than once. Uh, what about the one hundred or four hundred? I was very fortunate. I had a friend loaned that to me for about a year because I wanted to see if that was going to really work, especially, you know, perhaps multitasking air shows air to air. Great lens. I loved it, but it's push pull and that just wasn't working for me. I just, I just, I'm sorry. It wasn't push pull. It was too, it just, it, it just too long to zoom it. is not an eternal zoom is what I'm trying to spit out here. It expands contracts when you zoom it. And that doesn't work, especially

for air to air. So you got to ask yourself, and when you ask yourself who you actually talking to, you're talking to the inner you. You're talking to the photographer, the creative person, the CEO, the chief financial officer, you're talking to all those entities at once. So the conversation can get convoluted, you know, very, uh, confused at times. It can get very, um, fluid. It can get very, uh, uh, testy. But in that process, you got to ask yourself, who is it all for? Let's say, for example, there's something you want to photograph. You want to go and photograph a particular car. It's going to be at the car meet this weekend. And it's not for anything. It's not for any purpose other than the fact that it's your own enjoyment and you get there and your car is there, but the light sucks and there's people sitting in chairs next to it, but there's your beautiful car. So you first got to ask yourself, okay, is there a possible photograph here? If there is, what do you have to do to get it? Do you need to talk to the folks and ask them to move? Do you find out who the owner is and perhaps set up your own private shoot outside of the car show? But you got to ask yourself. What does that photograph mean to me? What do I want to put into getting that photograph? And then what am I gonna do with the end result? Because it's, it's, it's truly. You're driving this car. It's all about you. So that's why you got to ask. You got to ask. I think continually, uh, I got you could say a bad habit. I walk around the everywhere and I kind of mumbled myself because I gotta ask myself so many questions. Everything from, can I afford that particular item? Do I need that particular item? Um, do, uh, you know, and well, my accountant asked the same questions or will I have an answer? Yeah, I got to ask yourself that too sometimes. But more importantly, it's kind of going what I was talking about the last couple podcasts, I asked myself, do I need more of those photographs? Do I need the classic example is going to be the Great Blue Heron because like every other wildlife photographer. I've got thousands and thousands of them. Yet I find a scenario. It's really cool. The last one was. It was I had a great blue heron eating a baby turtle. And I was like, wow, that's kind of cool. And the light was really great. And it was in breeding plumage. And I didn't have those pictures in my files. So, you know, I shot it even though I said, I gotta ask, do I need more great blue heron pictures? And there are some times where I, I literally say. Do I need more pictures? And will they generate revenue? Or is there something I want to put on my wall? And of late, a couple of times I've not taken a picture. I've just enjoyed the moment. Smell the roses. But it all comes from you gotta ask. You gotta ask yourself these questions. And there's, uh, you know, one of the things that I was having this conversation with this guy about his sharpness, flight pictures and stuff that came to mind is because I kept saying, you know, you gotta ask yourself, you gotta ask yourself, you gotta ask yourself. And it kind of reminded me of when you get a spam email and I don't know about where you are, but they're really bad in our little corner of Montana here, to the point where the saw on television warning, especially seniors, I guess that'd be me, uh, about these different really bad scam emails. And so they say very simple things like, and the email comes, you gotta ask, did you solicit this information? You gotta ask, is it is it real? You take your mouse and you hover over the links, and the links take you to, you know, squatty body, body, boom, boom dot com rather than back to Whoever you know this email is supposed to be from. Then that's another sign that it's a scam. But if you don't ask yourself and you just click all sorts of bad things that possibly can happen. And that's that's true of photography. You gotta, you gotta ask, you just gotta ask. It's kind of like that. Um, uh, one of those things that people do, you know, when they see a fence and it says no trespassing and they just go anyway. And it's like, uh, no, that's one of those

times where you gotta ask permission because it says, uh, don't go. So asking for forgiveness, especially where I am, uh, doesn't work out so well. You gotta ask, you gotta ask when you go in into the digital darkroom and you're finishing a photograph is this represents the story I want to tell. Is this over? Finished? Under finished. Just. Just what you got to ask. Do I need all that depth of focus? Can I shoot wide open and will that change the story I'm going to tell? I got you got to ask, do I need exposure compensation? You got to ask, do I need to move left? Do right, up or down? If you do this now, if you're going to get like me and have these conversations with yourself and it's, I think, okay. Because when it's all said and done, right, it's, it's your photograph, it's your story that you're presenting. And, uh, you just simply, you know, got to be satisfied with it. You got to ask. You folks have an absolutely splendid week. I appreciate you spending time with me. If you ever need anything, remember you can email me. I'm here to help. Ask questions on Spotify. But most importantly, remember to go out and make every click your story.