

Moose Podcast #514

Moose Peterson Howdy, folks, and welcome to Moose podcast number five hundred and fourteen. Complex flavors. Hey, I want to say you've got, you've, you're in my prayers. All you folks in wildfire country, Spokane, Oregon, Montana. Hey, it's, uh, boy, this thing is the new norm. I hate that phrase, but, uh, man, crispy critters out there burning up, scary stuff. So stay safe. Please stay safe. And if you are tuning in, I'm grateful for a little bit of your time with all that you have going on in your world right this moment. This episode of the Moose Podcast is being recorded with Adobe Podcast. I still continuously been doing it for quite a while. I didn't even look at the it gives you a number of minutes recorded every time you log in. It's coming up to three thousand minutes, which that's a lot. Hopefully it's making me sound a little bit better, but it does produce a transcript, which you will find there on the blog post for the podcast on website, as well as links for what I'm talking about and photo from reference from the podcast. But of course, you can listen to the podcast anywhere, uh, iTunes, Amazon, YouTube, Spotify. And I invite you to leave comments wherever you can when you need to. I'm here to have a conversation, try to help you move your photography forward. I know it's, uh, what do they call it? The dog days of summer, where last couple of weeks or week before school starts. So you're spending time with the family, which is really better than listening to a podcast. I'll be honest with you, but I do appreciate you having the time to listen. And if you have questions, I'm here to help any way that I can. I want to thank my good friends at Bedford Bedfords dot com. Those guys, they rock. Now there's a bunch of manufacturers doing these big trade up trade in things right now, and Bedford is right in the middle of it. They've got a ton of great stuff you're trading up. And remember, had a friend just do it. Uh, and at the end they, uh, mentioned the old moose and they can't believe they actually got five percent back after they checked out above everything else they had done. It's, you know, if the economics work just amazingly well, but, you know, it's Bedford is so much more. They've got those great folks, great prices, killer inventory. And the thing is, they're there to, to help you any way you can. They can uh, that's we need all the help we can get. Bedford's is really a marvelous place place for that. So I want to thank my good friend Bedford for taking care of our photographic community, sponsoring the Moose Podcast, and whether you give them a phone call, click on the web, go in person. Just remember to mention me after you buy that certain product and you will see money back. Thank you, Bedford, for sponsoring the Moose podcast. So as, uh, had a marvelous, marvelous, marvelous time, uh, on our Montana Western adventure, uh, really nice folks, some really great shooting. And there are some really good food. Yeah, I know, surprising, huh? Food's important. Yeah. Good food's really important. And we want to, uh, this place that was a pop up restaurant. And being me, I had no clue what that was all about. One of the folks with us. Uh, really a nice guy. Chuck, who is really smart, has a giant heart and is from New York, was kind enough to explain to me this pop up restaurant concept, and I was trying to figure out the backside. You know, food prep dishes when you're only in business for two days a week. Anyway, food came out really good food, really good food. And Chuck said, oh, it's good. It's got complex flavors. And it was just a piece of fish with some shaved potatoes on top. And I'm like, in my own mind going, wait, it's just a white fish with shaved potatoes. How can that have complex flavors? So we gave them a bad time, of course, because he the way he presented the word complex flavors for piece of white fish. But I tell

you, it got me to thinking, especially as I was finishing some of the photographs from the week, and once again I did the usual, you could say, stuck my foot in my mouth, or I put on public display my ignorance by giving him and making reference to that comment complex flavors. But it got the mind to spinning. And when it comes to photography, I find getting the mind spinning often engages the heart and the outcome is a better photograph. So complex flavors. When we go and put that camera to our eye, there's a lot of a lot going on. I mean, if you are really serious about it and wise, you've done some things you've you've, for example, you have put in Adobe color rather than RGB color. So you're getting every little juicy pixel pixel out of that sensor. You're taking time to set the white balance and knowing how that affects not only the quality of the image, but the story you want to tell. What's coming from your heart, which of course also has to include the f stop. So you're telling the eye where you want it to look before it makes the journey through your photograph as well as the exposure. If you think about all that and then you've got a lens, you got where you're going to place your feet, you're putting a whole lot of seasoning into that final dish, right? You're putting all those techniques into that photograph. You are what you are doing complex flavors. But here's the thing. When someone looks at that photograph, they're not going to know any of that. They're not going to know that any of those settings and those settings really are irrelevant. Settings are so irrelevant, completely irrelevant. Unless you're teaching a class on photography, you're visually storytelling. So the numbers just get in the way. People won't know all that you put into that. They're just going to look at that photograph and say, yeah, there you go. Complex flavors. Yeah, I took a while to think about it. And, and the whole thing about complex flavors is that you have taken a whole lot of flavors and you have expertly meld them together to come up with one taste, which when you think about it, that's hard shit to do. I mean, that's really you think about it because you could put a little bit too much of that seasoning or a little bit this too much of this cook. And you could there's a lot of things you could do and all of a sudden you've got burnt mush, right? Photographically, you could have a crappy photo. And has that ever happened? It has to me. And when I go back to look, I'm gonna say probably nine times out of ten, it's because I, the photographer, have not put those seasonings together correctly. The settings, the emotions, the, the elements in the frame to come up with a photograph that just smacks the viewer between the eyes. So case in point, it was our last morning and we are at Fort Shaw, just outside Fort Shaw, Montana. And it, uh, we've had, we had smoke, we had smoke, we had smoke, we had hot temperatures and we had none of the thunderclouds, the lightning that is so typical for the, the Great Falls region of Montana in August. I mean, a year ago, Great Falls, the city had was flooded because of so much torrential downpour. I haven't had a drop for weeks. So we're out there sunrise. And it's a beautiful topography out there. It's very simplistic, very simplistic. And it's it's it's the West. It's the, the land that Lewis and Clark explored. And there is very little sign of humanity out there. So we go up this road and cattle kind of talking to one of the Participants and other birds are starting to wake up. There's a slight chill because it is early morning, sun's way off in the horizon and looking to the west, I see there's one single, pretty flat, real flat cloud. And is that that moment of the morning where the sun just kind of glances off this and that molecule overhead and, and you look in the opposite direction, you get that beautiful, um, purple, magenta, ruby kind of glow. And in that is one little white dot boink the moon, which is almost full. Somebody looked it up. I think it was like ninety eight percent. And I looked at that and I go, wow. What a just a simple celebration of

the West in the morning. But the Z eight with the twenty four to seventy. I think it was twenty four seventy. Nope. I take it back. Yes, it was twenty four seventy F two eight two wide open. As soon as I turn the camera on it's focused at infinity so I know the moon's going to be sharp. Dial in minus a stop, go click click click and go back on to shooting other other things. And I kept looking at it, kept looking at it, and I shot it a couple different ways. Without the moon, the moon got lower. I kept waiting for the moon to get lower, but then I started losing that beautiful magenta, purple, rosy ruby kind of glow to it. And, uh. It wasn't the same. And that's when the thought in my mind clicked. Now, one of the things that I have a I have a mantra. I've had it for many years. I share it with people and I've shared it on the podcast and shoot for the subject, finish for the light. You know, it's such a simple thing to say, but in practice, at least for myself, I find that when I'm shooting for that subject, I'm thinking about how I'm going to finish that light, which helps me arrange the elements in the viewfinder to helps me finish at the computer. So they they're very much wed together. They're not separate entities. That's why I think, um, photo mechanic is so important because it shows me a preview of the raw file plus the instruction set, and makes a thumbnail on the fly as it uploads and creates the light table. So I can see right then what I was thinking and feeling when I took the shot. There's no ifs and buts about it. It's it's as accurate, as accurate a representation as I put into the settings in the camera. Bring me back to complex favors. So in this case, with this particular photograph to bring out that beautiful purple magenta ruby glow, you know, that's in that morning that lasts just for a heartbeat. You know, if you're in the top of the Sierras, they call it alpenglow. It's just the way the light bounces for a brief time. First thing, the white balance and the white balance in this case have been set to ten thousand. Because I was shooting right at the sun to the east. But when I turn around one hundred and eighty shoot west, that wasn't applicable. I had to instantly go back down. I shot at eight thousand Kelvin. I manually dialed in that number. How do I know that number? I've been doing it for a while. I've made tons of mistakes and I've learned from those mistakes. So I put in eight thousand manually. And then I'm looking at that and I go, okay, I know the range of light is going to be at least seven, eight stops, right? And the camera can only hold five. So what's going to go away? Detail the moon. I don't want that. So I dial in one minus one. That gives me an even juicier colors because underexposure really just saturate color right in the camera. I don't do it in post. It's a cleaner file. That way. I've got more of that moon information. I know I have enough now that when I go back into Adobe Camera Raw, I can click mask object, go up to the moon, select just the moon, nothing else. So I don't have that dark ring around it and I can pull down the man on the moon, the rabbit, whatever you want to call it. And then at the same time, I know that when I click denoise, I'm going to have even more detail in that file. So that little itty bitty sliver of cloud is now going to have more of an impact visually. And lastly, I know that when I bring it into Photoshop and I just go into Nik, yes, I still use and love Nik. And by the way, you do get a discount if you use my name. Okay. When you go buy it anyway, click on Pro tone pro contrast. Neither formula hit. My website is there for free and the boom, the photograph is done and I do all that when I take the picture. Complex flavors. And after you put all that together from the correct color space and white balance and aperture and lens and where you're standing and exposure and finishing and Nick. All those complex flavors, what do they meld into? One very simple photograph. So yeah, the cooking analogy, another one that kind of works really well for photography. So keep in mind that there's a lot to master, a lot of things to learn to come up

with that simple bite, that simple photograph. It's a lot of complex flavors. You folks have an absolutely marvelous week. I will be in Denver the end of the beginning of September. Less than a month away. I'll be talking about my light adventures. I hope you come by. In the meantime, get out there and shoot. And remember to make every click your story.