

Moose Podcast #516

Moose Peterson Hi, folks, and welcome to Moose podcast number five hundred and sixteen. Monumental task. How are you folks doing? Trust. You've had a marvelous week. I am just back from an amazing experience there in Monument Valley, which, uh, it's just, um, it just creates a sense of awe no matter who you are and what you do. Some crazy influencer and costumes. Lordy knows where you came from that have to ruin it for the rest of us. Or just your basic photographer or, or tourists from the Europe. Uh, it is absolutely just an amazing location. I hope you had just as good a week. Uh, whatever you were doing, where you were doing it, we are winding down, uh, the summer thing, which got a reminder that the first day of fall is less than a month away. I'm like, no, but hey, clock keeps ticking. This episode of the Moose podcast is being recorded with Adobe Podcast. Beta makes my life simple. It creates not only the verbal recording, but also the transcript, which you can find at the blog post page on the website Moose Peterson dot com, along with a lot of other trivia. Now you can and please do listen to the podcast via the website, Spotify, Amazon, iTunes. Uh, you know the drill, right? All those places, but I would love to have a conversation. Yes. I'm lonely. I'm here in my office. Please talk to me. Seriously, if I can help you, I'm here to help. Now, in that process, remember that there is a search engine on the website. I don't have any secrets. You're welcome to all the trivia that's locked in my head, for what it's worth. Just remember, you've got to make it your own. Take those ideas I have and those that work for you. Embrace them. Everything else, delete them like you do those bad files. It's with great sadness. Deep heart. I share with you that the father of color photography, Jay Mizell, has passed away. He slipped away last Friday from us, aged ninety five. Just. Just an amazing person. I just absolutely endured his bluntness. I enjoy and just revel in his photographs. I just went through his book again. It's um. He was quite something. I had the good fortune to make his acquaintance almost twenty years ago. And, uh, we saw each other a couple times a year, talked on the phone, went and visited him at his bank building back then, And I will always, always treasure the fact that he called me weird because I was asking him business questions. Everybody else asked me about, uh, you know, f stops and composition, but no, not you, Peterson. You ask about business. He was great, I enjoyed him. He, uh, he cracked me up. Yeah. We talked photography as well, but, uh, if you don't know Jay's work, you need to. He influenced, uh, everybody, me included in his his thoughts, his photography and and how he used color to move the eye through the frame to grab the heart. So we'll miss you, Jay. Hey, I want to thank my good friends at Bedford, Bedfordshire dot com for sponsoring the Moose Podcast photo con OKC. That's Oklahoma City. For those who don't know, October twenty ninth through thirty first. Man, they've got, uh, they've got all sorts of great presentations. They have all the manufacturers. It's a great venue. I talked to many years ago, they got a photo contest. They have, uh, door prizes. They have just I mean, they have over twenty speakers. And that goes, you know, with what they've got the most amazing inventory, which will be on sale during that event. And of course, you check out and say Moi's name, you're going to see extra five percent after you check out. They're there to help you. It's, it's just a talking to literally to me, a total stranger at Monument Valley. And I thank you for coming up and talking and, and he wanted to more of the else thank for the podcast and telling him about Bedfords. Yeah, it's, it's that kind of place where people will walk up total strangers and say, thank you. So you need to

experience that whether you're actually buying at that moment or not. They're there to help. So that's Bedford's. You can go in the seven stores, you can give them a phone call. You can visit the website, you can do all the above. You can go to OKC. They're there to help. So thank you, Bedford, for being part of this community and sponsoring this podcast. What a freaking monumental task I put before me. Oh. Oh my. Sometimes I look in the mirror and I go, are you just stupid? Or you're just stupid? So. I do love to share this planet in places that I have been, that have opened themselves up to my camera and have made it possible for bring back their stories. So I take folks there and I share it with them. And it's a two edged sword trying to inspire other photographers with what I've seen in the past. But of course, then, you know, delivering in the present so they can take home those same visual stories. So then what they can spread that to others. Sharing is, is such a vital part, especially in today's world. You know, when certain people open up forty four million acres of our forests for, for, for rape, you know, once a forest is gone, we won't see it again in our lifetime. So the monumental task I put before me in a way to wade really heavy on me the week prior to going out there was was going to Monument Valley. Monument Valley, if you haven't seen movies like Stagecoach or She Wore a Yellow Ribbon or Eiger Sanction or back to the future. I mean, there's so many Wild West, so many movies that were filmed in part or in whole in Monument Valley. You it's it's it's it's monumental. Right? It's, it's a world stage that people just say, that's the West. That's the America West. That's the southwest. It's. I'm surprised. At the same time, uh, Sharon and I were driving, flying down to Monument Valley and two people asked where we're going and we said, where we're going. They go, where is that? And we're like, what? So it was, I felt this incredible, monumental task, this huge weight to not only share Monument Valley that I've come to know, and then to help others take those images to share with others. And I think I kind of failed in that second task, but looked it up before I started this podcast. I could remember it was our our tenth time to go down there, and it's not very many, but we were very fortunate. We always have been. And the first time we went down there, which was with the Kelpie, one crew for a three part one class on landscape photography, which, wow. When I look at it now, it's like, oh lordy, I got old. And boy, that information is not all quite up to par. But in those first few visits, I got to know folks who lived down in the Valley. I got to know him really well. Um, the elder made me a very prized silver belt buckle. That's that's, you know, moose on it then. So went down this time. And I gotta tell you, I wasn't really sure if I was up to the task, this monumental task. And the first task was to help others get inspired and then bring back the images. And the other task, which I thought was much more monumental and much more important and dear to me, was bringing back images to a place where, let's be frank, the rocks look the same, the rocks look exactly the same now as they did when I went. They look the same as when John Ford was there in the late forties and early 50s filming those Westerns with John Wayne. The rocks haven't changed. What has changed? As far as I'm concerned, my heart and the way I want to tell the story. That's a monumental task. Have you ever come up to that? When you go out shooting and you're like, wow, am I, for lack of better terms, worthy? AM I got the skills, the the techniques, the gear and can I put those all together to make a click that first and most importantly. Captures the feelings and the heart and the passion of that moment for myself that when I see it, those things come rushing back and then sharing with you the same thing. It, um, it's really, I think, a monumental task. This process of sharing the treasures we get to see now in the past, uh, I've always done time lapse or interval

timing shooting at the valley. So what's the difference? So the time lapse in the days and this time of digital is that you can set the duration. And no matter what Z body or F mount body you've got, the camera is going to create this beautiful time lapse movie. So when you end it, it's all done. It's a movie you can share. I shared one on Instagram just to see how it would play with the audience, and I was fascinated to find out that. Excuse me. Yeah, not so much because the first image didn't grab people's attention. Interval timing. The camera takes nothing but NEF files at whatever interval you want. In this case, interval, such as, you know, like I do with the time lapse. But you have individual images at either a, you can assemble later into a time lapse, like a K major resolution, uh, kind of time lapse movie or B, you have individual files that you can, you know, pick the one you want. I had two cameras running on, on the balcony. So I stay at the view. I'm up on the third floor over in the twenty bank. Uh, so you have the, what's called the classic view. You've got west and east mitten, and you have Merrick Butte there and the two cameras the XLR was shooting with the twenty four one twenty doing the time lapse. Then I have the Z eight. Um, usually just the mornings shooting the interval timer as the sun would come up. And then I would shoot, uh, individual shots with the Z six three with the seventy to two hundred on a two, eight. Oh, and the C8 had the twenty four to seventy two, eight two now. So in the past, to get back to my point, the the time lapse, I had a hit and miss success for a number of reasons. This time that XLR was one hundred percent nailed all the time lapse. That was cool. And then I realized, okay, monumental task. Check off that box. So that put to me more pressure than to create Outside that comfort zone, that that simple time lapse, other images. There are tools, there are techniques, and then there is point blank luck. And that's one of the things that probably made me nervous. Lose sleep was that luck factor. Because Monument Valley is it's gorgeous. It's spectacular. It is breathtaking. When you've been there for the tenth time. It's scary. It is monumental. It is just off the hook. What am I going to do right over and over again? Because if you go to Monument Valley, like I mentioned, the rocks are all the same. So the only variable is the sky. And if you have bald skies, man, you're sucking dirty pond water to the point of, you know, you are drowning. So that's kind of my first fear. And I go in August because that's when you get typically the monsoons. You get the clouds, big, beautiful puffies, and you get lightning and all that great stuff. Well, yeah, that didn't happen until the night we left. But God's good fortune, we did have some clouds. So then then you can start bringing your your feelings for the place into that photograph. But it's still a monumental task because again, the rocks haven't changed and it's your tenth time. What do you do? What do you do? Well, I did a couple things. First, I kind of go back to basics when all of a sudden the feeling, for lack of better terms, isn't coming across where it's like, I get out and I see this beauty, but I just don't see a photograph. I'm not feeling it. You have one or two options. It's the same with anything in life, as far as I'm concerned. When you have a problem, you either solve it or you get rid of it because there's nothing in between. So in this case, I want to shoot. I have people I want to help inspire who maybe haven't been there before, or maybe have been there in a couple times and kind of sit in the same monumental task wall that I am. So I tend to just to shoot and I don't really like put anything into it. I just click, click, click because like Pavlov's dog, that, that sound, that kind of going through the process for me at least a lot of times gets the juices going. The next thing I might pull out a tool that I just don't use very much, and there's quite a few. In this case it was a polarizer. I am working, as I mentioned, on a big class on filters, and I just picked up the

breakthrough magnetic couple, really nice filter. And so I started putting the polarizer on and I forced myself and I recommend everybody do it. But just because I say it doesn't mean I do it myself. The do before and afters. So that forced me to slow down, look at the scene, think about it, take the before, take the after, look at the results. And in that process, that monumental task, I started to whittle away at it. And we're at Monument Valley. It's I mean, it's the norm. People shoot color. That is the norm. And why wouldn't it be? The colors are off the chart. You've got all these shades of red and orange against a blue sky. It just. It's just off the charts. Spectacular. I also like to shoot black and white. I love shooting black and white. I love shooting black and white at Monument Valley. So my very first sunset up there, the newly erected fence, because so many people are screwing it up for everybody else. So to save ourselves from ourselves, they put up fences, which I saw people just nonstop going over because obviously a fence means please step over, I'm not going to get on that ramp, but I'm standing there and I'm, I'm watching the sunset, which are, you know, only second best to the sunrises. I love the sunrises, sunsets, they don't suck either. And I'm shooting. And I saw the clouds and saw the arrangement and I posted that shot on Instagram. When I took the shot, I felt in my bones that the way that the elements came together between the the classic view of the two mittens and Merrick, the clouds, the horizon, the light, they came together in that way. That was kind of for me. That moment was monumental. And I don't know about you folks, but there are plenty of times when I think everything's come together in that viewfinder as being monumental, but it turns out that I'm the only one who has that opinion. I don't know if you had that that that situation. It happens. It's embarrassing. And it makes me always, you know, take a second thought and look back. But this one just had the feeling and color shot was really gorgeous. But I posted the black and white on Instagram. Now understand that Instagram. I don't put a ton of value in the numbers there. I've done too many deep dives into how this all that, how they they really bias it to to whatever weirdness is going on in their advertising. But comments. Comments are comments. They. Instagram doesn't have a bias. Do you comment? It gets posted and all of a sudden I saw all these folks saying in verbal ways, kind of what I felt when I shared the picture about the picture. And that's when I kind of felt like maybe this monumental task isn't so monumental a course in my own mind. I then got put the pressure on myself because, okay, you thought you did so well, Moose the first evening. So what are you gonna do tomorrow? And tomorrow and tomorrow? And my mind goes there. And that's again, the monumental task. How do we improve our photography? How do we grab more heartstrings at the end of the week? Pushing myself so you understand that there's times I didn't take pictures point blank, didn't take pictures. Um, if just because I didn't have that shot, I didn't take that picture. I never photographed it before. I didn't take that picture. There are pictures I've taken before and these were what I was seeing. Not as good as I remember the the ones from the past. So I didn't take those. I was stingy, I was being I don't want to say selective because that would mean I'm smart and that doesn't happen, but I was I was like, I didn't, I didn't do that. And I came back with a grouping of photographs that actually make me smile. The finishing doesn't take much, which means I for myself got it right in the camera. The final, final photograph is what I saw in the viewfinder. So it turned out that in my head, this monumental task was perhaps not so monumental that with the opening up of the heart and letting some things in. Things got captured. That's what they call photography. It could be a monumental task sometimes, but don't let that wall stop you. You too can work your way

through the monumental task. You folks have a great week. Go out there and make some clicks. Share those for those stories and remember to make every click your story.