Howdy! How are you folks? And welcome to Moos podcast number 357. I have that shot. How are you folks doing this week? Trust you guys are doing great. The weather is kind of broken a little bit. And as I mentioned in a recent blog post, these here in the north west say it's a lot of people saying fall is is working through the critters here at the ranch. Our evening gross pics does show back up a couple of days ago as they are heading south and the colors are faded but the kids are with them. Another sign that we're starting to make that turn. Be interesting to see what happens the rest of August. But I trust you're out shooting, having a grand time, and I really appreciate taking a little bit of it. Stop on by here at the Moose podcast. My good friends at Bedford Camara, Bedford XCOM are really quite active. They're doing a lot for people doing vacations. I kind of found it exciting. The smaller lenses like the Nikon Z 24 200, which Bedford has a whole bunch of AR is going out like hot stuff and that's, that's really cool, keeping things light and simple. Hey, you need more ideas about that? Head to Bedford's home are great service, great prices the moose discount you see after you check out and so much more so thank Bedford's for sponsoring the Moose podcast. This podcast is being recorded again on the Adobe Beta Podcast. Yeah. No news on that transcript. Getting any better with A.I., but it will be posted on the podcast blog page for those who want to see the the written text. Transcript for this. Aaron. We saw the announcement this past week. Photoshop world will be next month, september, and i will be one of the i believe it's 25 total instructors on this online mammoth three day mega education extravaganza. Share the link shortly on social stuff for on my website as well. You can sign up. I would love to see you there. I've got two classes coming up, one on aviation photography, another one on lighting with masking. So I really would really love to see you there in class. It's going to be live. It's going to be great as Photoshop World 2023. Well, I mean, just kind of dove into this week's podcast. I have that shot. And. First of all, understand that for myself after doing this for as long as I have. And a person who's got way too many photographs sometimes, like I go into the file for like Rocky Mountain Bighorn sheep. I see 40,000 images. I go into bears if I add up all my grizzly bears and Kodiak brown bears photographs, you know, it's it's in the 80,000 now I am looking at what I have in the slide cabinets, in the filing cabinets. You know, you gotta first of all, say, you know, listening to a podcast, somebody says, you know, I have that shot. You might wonder, is he really being honest in a be honest, I've never. I don't think I've ever can remember saying I had that shot. I have at times looked at something and say, Why am I taking more? What? I have so many in the files, some subjects that point blank just don't sell. Why am I populating my my hard drives with more images that I couldn't find markets for the first ones but. To actually just not even get out of the van. And say because you say I have that shot because what you're seeing is something you already photographed. Yeah, I'm talking about that. I'm talking about not even, you know, getting up to the plate to actually even take a swing at the possibilities. But there is a challenge and I think we all face it. I know I faced it on Saturday where you've gone to some place for some critter or for some event. You've done it a number of times and you first walk up and it's like. You hit a wall. And it's kind of like you say, I had that shot. Now, I'm not saying you say I had that shot and then go back to the car and go home. I'm talking about I have that shot. How do I get beyond that shot? That's really the key. The main focus for this podcast is. That photograph that you know you have taken before God presents itself again? What? How do I go about? Taking it again, but making it new or, you know, physically or mentally getting up to having fun with this. That's kind of a challenge. I went to the Three Forks fly in. This past Saturday now set the stage. We decide to share and I say

we're just going to go for the day. In the past, we've gone stayed over there a couple of nights on other things. We had more things than then we could have, you know, just not do back at the ranch. So we decided we'd do just a day trip, which means getting it back to him and driving the 3 hours. So I was in place for sunrise. I spent a whole day in the drive back, you know, leaving after there. I have such a great prime rib dinner that, you know, you get back late. Now, first part of this process, you know, I have I have shot the Three Forks fly a few times. So I have that shot even though I don't know all the aircraft that will show up because they're not always the same. There's some regulars, but there's always something new. How do you. How am I? How do you get up for that? First of all, literally giving up, you know, to to go. Now added to this was the. Weather forecast, which was so dire that they thought the event might not even really unfold anything because weather is really important when it comes to bunch of planes flying to some place for the day. For the same reason. I'm going to take pictures. They're coming. Yes. For the fellowship and also that prime rib dinner. But they have to fly and, you know, flying through thunderstorms. They're going to happen. Well, there's an old adage in my ABH photography, one that I share with you folks that really has to do with I have that shot is the just show up when it comes to open ABH photography just show up because when you show up, things happen. So if you got something you want to go do and you having a hard time just even getting out of bed all alone, getting the car packed, leaving the garage, driving. Just remember that old adage which works for landscape and critters just show up. Now, just showing up does not guarantee you'll even get the camera out. But like this last Saturday, I mentioned the weather. It's was pretty nasty as I'm driving over east. Ran into a bunch of rain and one was just a downpour. We're seeing that the freeway in front of the car, was it was it happening? How to get really, you know, just down to 20 miles an hour there for about five or 7 minutes while the deluge just was pounding away, cars clean. But travel was really slowed down. The you know, that I'm like, I'm driving and I'm thinking about this much. Wow. But then get over Homestake pass. And all sudden the clouds lifted. And I could see for quite a ways, the rain stopped. And I looked off to the east and there was this really fascinating, haunting little red stripes. And I kept blinking, I guess, like, am I tired of I had too much caffeine and I'm looking. And also it gets a little bit bigger. And it's, you know, good time before sunrise. Well, I come down the pass, I fill the gas tank and I head over to the airport where I find myself. Other than Sharon and Maggie all alone on the tarmac, there were a dozen or more planes, and there was at least three, maybe four guys. People who had flown in and camped underneath their wing, which is really kind of the cool thing to do some of these fires. And I'm out there, I have the Z8, I have the 24 to 72.8. I've got my favorite little tripod now. The Monroe tabletop that you'll hear about more is in the near future. I really love that little tripod. Anyway, we're out there, tarmac is wet, there's big puddles and and I'm just kind of moseying around that little faint lines I saw on the East got bigger and bigger. And the first thing I said is, I don't have that shot. The first thing I said out of my mouth and then I'm looking around what to put with it. And I said, Oh, it didn't take much. And all of a sudden I've got some shots. I really kind of like for the fly it. And there's shots I don't have. So right off the bat, when you say, you know, I had that shot. Do you have that shot in the light that's now present? And definitely there's times where the light right just now, it don't work. But. I had that shot in that light. Coors Light is everything light can change. All content in a photograph. All you do is take your favorite person and take their portrait by a lamp, go outside the door, go deep inside a garage, and instantly that person's portrait is going to

change because of the different lighting you've used. So, you know, I have that shot, hey, in that light. Now, let's say, for example, though. You have. We're going to go with the worst possible lighting. Okay. High noon, bald skies. I'm going to pick an inanimate object. Make this example a simpler map. Pick an aircraft. And you have photographed that Cessna 195 upside down, left and right. And there it is, though. And you love that plane, but the light is hard, hard, hard, hard. Okay. I had that shot. What can you say mentally to change that scenario, to go out and actually make a photograph happen that you might not have? How about your angle of attack? Now. Lot of times we've got there's a number of positions. If you look at a clock face and you put the aircraft 12 to 6, you can shoot it, you know, at 4:00, you could shoot at 8:00 position and all the way, you know, 3:00, not so much a lot of times. But then you could do some two, but definitely some 12:00 hour shots. And those are all your typical angles, like when you're shooting it, when you've got really nice kind of light and background. But how about that angle of attack when that light's hard? Well, you've probably had haven't done that. Probably because you said I had that shot with great light. What if we just kind of turn the table a bit? What if we were to close that aperture down all the way 20 to 32? What if we were to get closer and put the camera literally on the ground, shoot up at a steep angle, and then put that starburst we created by close the lens down all the way and have a just off like the leading edge of the wing or maybe coming through a canopy. There's a whole lot of possibilities that, you know, for these scenarios. And this one, of course, I'm picking the worst possible. Right. The hard light. You could change your angle. Make a shot. You can apply this to a number of possibilities. If you're photographing critters, what happens? You were to lay it down on the ground and shoot up on them or get up high and shoot down on an email. You can't just breaking that mental block. Okay, I have the shot. Those are possibilities. What if you're going to an event and it's like going here for the 20th time? I've got a bunch of shots. How can I get beyond the. I have this shot. What? Have you changed your gear. What if you were to force yourself self and take your your z9 and take it off continuous high 20 frames per second and you put it on a single frame and you force yourself to take one shot. One click each time. What if you were to rather than taking a 400 millimeters lens? Well, we took a fisheye. You'd be surprised that by challenging yourself, okay? By first realizing that you know you're going to say something to shoot a photograph that you have probably taken more than once before. How can you. Get past the I have a shot and then make the shot you really like. Wow. Because you'll be surprised when you go to those events and you've changed up a little thing in your gear, a setting about anything and you get that one shot, you go, Oh, wow. And then your brain goes, cho and you start fast forward and you go, Oh, I've done this now. I could do that. I could do this. And also had the idea of, I have that shot. Go is gone. And that really brings up probably the last most important piece of advice I'd have to break through the I have a shot syndrome. Melancholy. Melancholy. Procrastination is is you you are you are driving that camera. You are the one creating that story. Content mentally making that I have a shot and erasing that and saying this is brand new. I have not done this before and approaching it as you have never seen it before. Because, you know, when you've done it before, the first thing is a lot of times we fall into a rut. I'm guilty of it. And we well, you know, our rut is right. It's a grave with the ends knocked out. You fall into that rut and you instead go back to the same lens, the same f stop, the same where you stand. I mean, it's it's boom. Say it's new. Just don't even think of what you've shot before. Now sometimes for business and you're going to add coverage. When you go to an event and you say, I haven't gotten that

shot before, that is a way of saying it's new. If you do, I highly recommend. I have many times and go through all your images at night to see what images you miss. Both because they're either focused on the exposure or you simply didn't take the picture that you think you need to tell a story. That's another way of going back to the event like an air show. Sarah Senate going back the second day that Sunday to get those shots to say it is new and this is nothing to do with light or angle. A gear has to do with the way you mentally. Up yourself. Prepare yourself. Shake yourself. Go about getting that photograph. And all of this, of course, is really about you, right? You are the one that has to take that that camera out and make those things happen. So I guess I'm suggesting after all this time, just don't even say I have that shot. You folks have a most wonderful week. Get out there. Make some visual stories. Share them. And just end the process. Remember to make every click. Your story.