

Howdy. Howdy, folks. And welcome to Moose podcast number 403.

Comfort Zone. What's that?

Well, what a exciting past week. You guys didn't ask anything other than what about the z63? Well, first, I have not personally seen it not shot with it. I know some folks who have. They are really loving it. The big buzz is that 240 PE video, which of course is super slo mo, which is really an enticing, enticing thing to try. Some people asked me, what's the stack partial sensor? Hey, guys. No clue. I wish I was that kind of a technician kind of person. But man, I don't know that. The main question I've been getting, will I be getting one? Adding it to the kit. Ah, in theory. Sure. I've got like, you know, it's a common question and it's really valid. But until I actually get the camera or the lens for that matter, and I shoot with it and I see the problems it does or doesn't solve. Do I actually know I'm going to add it? Now the form factor being smaller than the Nikon Z eight yet does all those incredible great things. Rather, that makes me think, yeah, I have places to put small cameras. That'd be killer. The next big thing is you guys are asking. You saw that? I've been posting a number shots worth from the Nikon Z 135 1.8 plan a lens. Yeah, I shot with it for about six weeks. Spectacular. But your question is, why haven't I put a review up yet? It's that clock. I am. I am just I am a running mad man. And I don't get to actually see the little daylight until July. So that's why you haven't seen anything posted about that really gorgeous lens. But I appreciate the comments. I appreciate the emails. You guys are the best and a number of you have been really active pushing the podcast out to others and to that I'm eternally grateful. So thank you. Want to thank my good friends of Bedford Camera, Bedford Scott, which, of course, where I have preordered the z63. Highly recommend you do it. You know, keep in mind that besides having that little ply price and even though it's a brand new camera body, you're still going to get that 5% off after you check out at beverage. We mentioned the old moose discount. That's really attractive. But you got to, of course, say those magic words they don't know. And as you said, it's not like everybody who calls is coming from me. So. They've got the z63. They've got Z nine. What trade in value doohickey thingy rebate? Sorry, I don't know the exact terms for it. They've also got have got home. I could do a whole podcast. All the things they've got going right now. It's a hot summer Bedford's. So, hey, make it easy on myself and you and yourself. Head to Bedford's dot.com, either in person or online. Ask the questions. Check out the gear. By those tools you could use to make your storytelling a little bit better and of course mention me and save some money. Thank you. Better producer VidCon for sponsoring the Moose podcast. Well, we get right into it. Comfort zone. What's that? You know, there's a. I have no doubt that you probably have heard this read this been told this some point in your photographic pursuits and. Well, why? Why does it come up? Why is it come up now? You know, the. It's a really excellent, good question. I mentioned a couple podcasts back that I finally have found the actual physiological, psychological, emotional reason why people crop, you know, that fear of of disappointment. Well, the comfort zone is not too many steps away from that. It is a fear factor. And that fear factor is is failure. Now, the the the, you know, trying to be. Gentle as I talk about this in kind and not be just usual blunt moose is a little bit of a trick, but, you know, think we have and we all have. A line in the sand that we have drawn. And it's definitely not something that's, you know, in our camera bags or on the sensor or anything that's tangible. It's it's it's in our own self mental worth kind of cubbyhole. And when we get close to that line, we start to push the comfort zone and. If you go back it I was always back in the debate team days is that you know you can never argue with somebody in conclusion but you sure can argue with the facts in which

they base their conclusion on. And I've always thought that was a wise pearl of wisdom, the facts that the conclusion is actually based on. So the comfort zone. Who came up with the title in the first place. Why do we have to be concerned with or even. Bother to have a comfort zone. The. When I go out shooting and it's been this way from the very beginning, I always had those what if moments, what if and I've always I've always followed them and I've pulled on that string. It sometimes it just comes up short and I crash and burn. Sometimes they lead me on to other what is and. Doing that for a long time, I've been able to have the marginal success I enjoy in photography and in the business world. So for myself, I have to give credit to my dad for not ever having drawn in my head a line that says This is the comfort zone and you go past it. It's, Hey, you're out of it. It could be the daredevil that was kind of backwards instilled in me by my mom. For example, she or she could not stand heights. Not for a heart. Not not at all. Not at all. Not in a photograph, not in reality. And me being me, you got to got to, you know, give mom a bad time. So I was always the one walking on the edge of the cliff, though, and I still do that. So those comfort zones are these imaginary lines that we have inside of us. Why do I say imaginary? You can't pull it out and you can't put it somewhere. But we do use it all too much as a reason why we don't try something. Because it's outside my comfort zone, outside my wheelhouse. I'm not. You know, it's. What's its. We're talking about photography here now. We're talking about nuclear weapons, right? Or some other things. Yeah. There should be a really good reason to have caution, but we're talking about a photograph. What is the worst that could happen if you step outside that comfort zone? Do you go past that line? What's the worst that happened? You don't have the photograph. But I'm here to say that what you might consider as being the worst very possibly could be the best thing that could happen is that you don't have that photograph. Why do I say that? Well, right off the bat, first thing is, you're going to determine for yourself that that comfort zone really wasn't something to worry about. Because if you embrace the failure that comes from stepping out of that, you know, comfort zone your wheelhouse and you look at. Well, what happened? You're in Italy now. Ahead of the game. You're now back to, as I was say, asking that what if question and you start examining that. Also, you can find that that line that you have drawn in your imaginary sandbox, you're going to push it out further from you, not closer, but further. And you will ask. It's bigger. And that comfort zone. It expands. But the only way that we can do that. Is just, by all honesty, saying it's just a photograph. Now, if you're in the business of, you know, communicating and making your living with photographs, you can't be so nonchalant to say, well, it's just a photograph, right Because it's an income. But you don't necessarily, quote unquote, step outside your comfort zone when you have a client there and you being paid to be the professional they hired. But does it mean that prior to having a client looking over your head that you're not out there pushing past that comfort zone? So and this is really important. This is really essential if you're in the business photography and you have that client out there and you're you're you're delivering what they've asked for, which, of course, is the the first step. It's not the last, but it's the first step. You deliver what they want, but then you had to push them past their the say comfort zone. And in doing that, you had to get past your comfort zone. And they might say, what if we try this? Or you could say, What if we try that? And there is that again. And that's where that comfort zone has to be big enough to embrace that possibility. And you go in and take that shot. Now, if you if you're working for the client, you've got first what that shot that they want, you know, they want it right? So you've got that that safety foundation. Then you move forward, put this in kind of simple, practical terms, doing

an air photo mission. As I teach students, when we go out, the first thing you do after you launch, the very first thing you do is you use a faster shutter speed than normal. Because if you are worried about getting things sharp but you want problems, it means you have to go to a lower shutter speed in Wrath of Bad. That puts people, a lot of people out of their comfort zone. Okay. So to stay in a comfort zone, the first thing you do, you launch is you use a faster shutter speed and you nail at least one tack sharp image. That way. The person in that plane, either the pilot or the plane owner, you can guarantee that you have one photograph that you can print and put in their hands and say thank you. Because that's really essential, is that you give them that print and you say thank you. You don't walk away and do nothing from you. You've got to deliver that one image. And once you have that one image securely banked. Then you start going, okay, what if I do this and you move your shutter speed? You you move your your focus point, you move your focal length, you start moving outside your comfort range and you. What you are. You move that sand, that line in the sand, and you move forward. And you. It's amazing how awesome that comfort zone gets. Big, really big. And also. And then you go, oh. I'm comfortable. All this. All this. That's that's the process. Okay. And you've got to understand that it's one that's it's in your head. It's not one that's been put out in a video or blog post or anything else. It is what you have instilled in yourself. So you have to you have to move the ball forward. And that's and that's how you do it now. In this process. Another thing I want to add, and this is really important, is that you don't use the comfort zone as a stopping point. A lot of folks, a lot of photographers, I should say, I it's going to be our folks, too, will use that. I'm out of my comfort zone as a reason not to try something that is really not the idea or purpose or a really beneficial way of growing your photography by using comfort zone as an excuse. You need to think about these things as a motivation, not a hesitation. A purpose, not an anchor or ball and chain. And having a comfort zone that you can. And this is the part that's really hard, a comfort zone where you know that if you are the stock about the business world, you have a client who calls up and says, I need X, Y and Z. And you know that in your comfort zone, you you have in the cabin X, Y, Z. Then what's needed for that client? Taking that job is so much easier with that knowledge. Yet that air of confidence, knowing that what you're taking is in your comfort zone is really you can't put a dollar to it, but it makes a big difference. But if you don't push a little bit, especially when you're with that client, you don't express yourself by moving a little bit past that comfort zone. You're going to find after a short period of time that your client base is limited. It's not growing it and maybe even be shrinking. And that's that's that's the whole thing with. Comfort zones is that if you don't keep pushing past and making that zone bigger, that wheelhouse will much, much larger in which to steer from your photography. You will start to stagnate. It won't move forward. And then and I've seen this way too often. You put the camera down. And it's all what? It's a line in the sand that you've drawn in your head. It's not even something that's tangible. So when you get out there to shoot. You've got nothing to lose. It is only a photograph. Keep that in your mind. It's only a photograph. And hey, if it doesn't turn out like I like to say tomorrow, the sun will always rise. You folks have a marvelous, marvelous week. And remember to make every click. Your story.