

# Moose Podcast #433

**Moose Peterson** How are you? And work on the Moves podcast number 433. Winter Shooting 2025. How are you folks doing? Heart still goes out to all you folks in Southern Cal who are dealing with all that came with those tragic fires. At this point HERBERT number of photographers who who lost their homes and my heart really goes out to you. And to all your memories that and travels and pursuits. Glad you still have your life. And you have your passion. You will carry on. It's been a busy week. I actually this past week was in Minnesota at the exact same bog. The moose shooting report will be out this week but we had. We had our best week ever. There had been going there for years now and it was cut down to -31. So kind of typical didn't stop. We're out shooting gray grizzlies at -2621 and it was just absolutely marvelous. Couple of you were out there stops and hello had a great conversation so thanks appreciate that ever so much. I surely appreciate your kind words and support. So it's being recorded as it has for a while now. The podcast on Adobe podcast beta. The speech filter is set down to 70. Last week I set it to 80. No one said anything. It's. Seems to be doing a little bit better. Whatever he could do with my voice. Now it's also creating the transcript, which you can find there on the. Blog posts for the podcast, which also has any links for things I talk about photograph from, which comes from the conversation, and you can also find the transcripts at Spotify, Amazon, all those other places where you might be listening to your your podcast. And remember on Spotify, you can make comments. Don't email me. You can go right there, make comments. It goes up and down in the numbers. I would love to see a whole lot more, but please feel free to drop by. Ask questions. Appreciate your support. Love talking with you. Well, I got back from Zach's in bog. And something I've wanted. For a long time to replace something I had. Oh, man. I haven't had it since 98, 99. And that's a Nikon spotting scope. Yep. Got the monarch angled body the toe with a 20 by 60 eyepiece. 82 millimeter relief. Oh, my gosh. Oh, man, it's a gorgeous. Now, why do I want a spotting scope? Well, we want one. We've one or one here at the ranch. It makes it especially I'm wondering, like right now, what is it? It is. It's minus one. So it's a little cool. Don't necessarily want to go out to the bird at the moment. So I let my eyes do the walking. And that's why I've got that spotting scope. It is absolutely gorgeous. The last Nikon spotting scope I had. I probably got it in about 1990, 91. It's come to technology and the the views through it is just absolutely spectacular. So that's really exciting. Also this week on the on the you'll be a blog post about the scope. Another blog post coming up will be about a new I cup that I found courtesy of Craig for the Z8 and Z9, which is a really nice improvement. So. It's that time of year. Manufacturers are slowly coming out. And I've got I got some other goodies, too. So make sure you you head to the website, look for those blog posts. The year. I haven't started a new book yet this year. I've been busy dealing with a couple other things, and which includes perhaps a copyright infringement of one of my own books. So I haven't been reading, but I'll get it to you. Want to thank my good friends at Bedford's Camera Bedford's dot com. Those folks, you know, they know it's winter time, and we have fewer hours to be out shooting. So that's they make it up for. They've got a whole slew of classes that you can take that. Some are indoors. Some are on the weekends. You can do them in the daylight hours. But these classes, they help you move your photography forward. Some of them are gear oriented. Some are subject oriented. They're all photographic and fun with the experts there at Bedford, as they usually have some factory rep

there, some other shooter there. So you have direction, you have purpose. You've got someone to feed your passion and and Bedford's, you know, they've got the gear, they've got the killer prices, they've got the moose discount. So just head there. Bedford's Bedford scum. They will help you move your photography forward. And 2025. Well being January 20th, I thought it was the perfect time to start getting ready for the cold. So let's get into winter shooting 2025. I've been doing it quite a bit and already have some tried and true things to pass along and some new things. What might be new? Well, hand warmer technology has come a long ways. It's really important when you're out shooting that your hands stay warm and you've got to realize that when the temperature hits below zero. That's when you have the real possibility of frostbite. The other thing you have to worry about is that if you're got bear skin and it goes against your cold cameras because they get cold, you do have the potential of the old pull stick like we saw in the movie Christmas Story. Now, I've never seen that actually happen. A couple of times I've gotten I've had that slight tug on my skin. I'm like, Oh, no. But it didn't stick myself. But it's something we need to think about. So one of the newer technologies is the hand warmers have really evolved the last couple of years, the new ones. And you go to Amazon. They don't have a name, but you just type in hand warmers and you'll see the that. Right? The first top is the new set that we've acquired. There are 14,000 amp hours. That's 14,000 amp hours. So they got a bunch of power. They're smaller and a tad lighter than the old models. But what's really cool about them, they come in their own case, and their case is what you see a lot this year with a lot of electronics. You put the your item in in the case will actually charge the unit up. In this case the charge of the case for these hand warmers will recharge them three times. And that's going to give you about 15 hours of running time. So they're really nice. Now, the hand warmers, personally, I don't. I put them in my jacket pocket. Excuse me. Now I do have an I haven't put sorry have apologized for not putting up my my glove post for the year, but my ice climbing gloves do have a zippered pocket on the back. So be the hand warmer would be on the back of your hand and these new ones just barely fit in there. But the zipper doesn't completely close the close enough. They won't fall out. But you can put those in your gloves that keeps those digits really toasty. So that's the one new technology. One piece of advice is, well, at least here in Montana, the Costcos have a complete aisles section, both sides up and down devoted to cold weather clothing. And it's got my favorite socks there. And there are those socks or battery electric socks. They actually are Bluetooth. So you can control them with your phone. I have some materials, people on my snow coach who like to go over to other people's socks because the sun secure Bluetooth thing and crank them up or turn them off so you can't have some mischievous fun with them. But Costco has those at 40% less than what they're on Amazon. They have my latest level one gloves as we like to talk them. They have them at Costco. I found them. They're just like they're jogging, ice gloves or jogging and ice gloves. Anyway, they were just \$7 for a pair they've got. All right. So that's kind of new is that Costco has an entire section of really excellent, if not outstanding cold weather clothing. So here's the trick. And it is a trick. But comes to winter shooting. Is that for you to get those great shots? You have to be comfortable. That's really the first thing. If so, if, for example, if your hips or your knees start vibrating, they start shivering. That's the first sign your body is trying to get warm. Blood moved around because it's starting to feel cold. You don't want to get to that point. You want to avoid that point. So if you are shivering, you cannot hold that camera still. You're not going to get the sharp picture. So that's the most dramatic link between you, the

photographer, being comfortable and getting better shots at the same time as being comfortable. You have to be able to function. So this whole thing about winter shooting, you have to kind of they have to go hand in hand. You can't just do one or the other. So let's start with your basic self. Shoes are important. They're very important. Now, you can get like the military bunny boots you can get across. There's a lot of incredibly. Heavy duty, warm shoes. The one issue is that if you are getting in and out of a car, those boots make things difficult. And if you try to walk around naked, make it difficult. If you're going to be in the snow for hours and hours, hours and hours, maybe ice fishing, maybe going on a four or five mile walk, then these kind of shoes make some sense. But if you're getting in and out of a vehicle or snow coach or just not going to be living in the snow, they don't make as much sense. So I got this personally, the Merrell ice packs. They do a great job. They zip up. You can put in two layers of socks you want them or the electric powered socks from Costco. They do a great job. They have a technology in their sole, which I don't understand. But basically as they get colder, these little points come out. So they're not like steel cleats, which we do use and do for ice. And they can be really, you know, a lifesaver sometimes for shave you. You're not real sure on your feet. But these Merrell ice packs have little nubs that come out that do make a difference. So there you go, shoes and socks. Now, depending on who you are and how comfortable you want to be. You either need to get some long underwear, thermal underwear, and they come in many different flavors these days, which is kind of cool I got share ones that are kind of fleece lined that are just they add just a tad more density and they'll give you a don't way anything and don't have any natural fat. Well, these things keep you warm. The flip side, if you're like me, you've got some natural insulation, which we won't talk about. Then those would be a little bit overkill. So I just used the the Duluth and Duluth has had a huge sale going on 50% on everything. In case you didn't get what you need for Christmas, because I use the Duluth long thermal underwear, I use the Duluth fleece line pants versus the felt line. I use fleece because they're just a little thicker, a little warmer. Keeping those lower extremities warm is really important when you're out there working in the snow, especially if wind comes up. And like I mention, if you don't have a lot of body fat, then you might want to put on a third layer and that would be wind pants. And layers are really kind of the way you get through and work winter. The trick is and it's a real trick is you don't layer to the point where you physically can't move. Again, looking at the Christmas Story movie, right, Ralph, his little brother, you know, his mom wraps him so many clothes, he can't touch his nose because his arms got so much clothing on it. Yeah, that's not a good scenario for photography. So you kind of want to make sure you don't get all bound up in the modern clothing, especially some of the fabrics that came out this year. Wow. They make a huge difference. So now comes up to your trunk, your trunk layers. Okay, we all we got to have different comfort layers. Now, Duluth makes some marvelous jackets that I can't recommend enough. If you have a Duluth store walk, you go to the website, but you want to have at least three layers, your basic thermal shirt, something over that, and then your jacket that's that's kind of essential. So there you have your gloves, your jacket, pants, shoes. Last thing is beanie. Now, you might have grown up like I did with being told that you should have. Something on your head because you lose so much of your body heat through your head. Well, that statement was actually based on some very old faulty stuff from World War Two. It turns out not to be quite so true. So you have your head. Covered because heat loss isn't as critical as we were led when we were kids. But you've got to watch your ears.

There's not a lot of blood circulating through them. Frostbite on the tip of your nose and your ears are two real possibilities. So beanies, they come in many different shapes and forms and flavors these days. My favorite one is insulated and waterproof, so I actually, you know, love that puppy. So that's clothing. There is your basics. Okay. Camera gear. Well, camera gear. A couple of things need to happen. Think about. One is that you've got to be able to operate and manipulate the controls in the camera with whatever gloves you have. So when I go out shooting, for example, and is extreme cold, I'm using my trapper mittens. Those are beaver. And you can see them there on the website. I can manipulate some of the controls on the camera, but not every single one. The two? The Give me a challenge are exposure camp and ISO. So I have on my very thin windbreaker liner gloves underneath those. So if I need to manipulate some control on the body, I can pull that out my mitten real quick, manipulate those controls and put them back in the mittens and keep warm. Keep shooting. Might look funny, might sound weird, but walking into your favorite like RTI with your camera body and trying on gloves and seeing if you can manipulate your camera is a real smart thing to do. Because you've got to be able to work that camera. Going along with that is your jacket. And I've run into a couple of people who have had this issue. If your jacket is overstuffed, you know, and more insulation logically keeps you warmer. Right. But also prevents you from bringing your arms in tightly. For proper hand-holding. That can be a really real issue. So not so much that you need to go in and take a camera in the long lens or practice hand with jackets you might try on. But conversely, get the jacket that works for you. And then when you go home, practice hand-holding, wearing that jacket. Okay. Because once you do that, then you've got a working solution between manipulating controls with the gloves and the jacket, keeping you warm, and still being able to handle your gold. All right. So you set your tripod down in the snow or on the ice, just like working in mud or sand. That front leg of the tripod. Push it in. Push it down so it will hold. That's important. It will hold and not sleep slippery or start to sink on you. It's a real thing you have to worry about is that it can literally start sinking in the snow. And in that case, gravity could take over and put over a ghost. Saw it happened just last week. Got to be real careful with that. You might get the really right stuff, ice claws, which I really love, and they're kind of standard equipment whenever I work on anything that might be ice. I'll be in Yellowstone next week and I guarantee you those ice cores will be on the tripod. Now. It's not so much with mirrorless, and it was even less with DSLR. It was a real issue with film cameras, and that's the cold and battery life. Now, batteries don't really like cold, but things have kind of moved forward a little bit in battery technology. Not a lot, but I don't have cameras. I didn't have any cameras go down like this last week. At -26 there in in at Zac's in bog, the battery life was basically normal for shooting stills and video. Absolutely no issues. But with that said, having that spare body somewhere in in your jacket pocket or somewhere was staying warm. It's not a bad idea. You just you just never know. You have to be careful. Is that when you exchange those batteries, you don't have any moisture like even a fleck, a snow in there that you put in that chamber, kazoos, it goes in a battery chamber. It's going to do what it's getting. So they melt and then you got water in there. Water and electricity don't mix. Another thing to don't mix is glass and moisture. That's when things fog up and or freeze your eyepiece. The eyepiece on that camera. You've got to control your breath. You've got to not make take a deep breath when you go up to your camera. You can't breathe on that eyepiece because it's going to fog up. And if it's negative, anything below freezing, you're on the real chance of that eyepiece

freezing up to the point where you can't see through it. So it doesn't take a lot to prevent this. Just not breathing on your eyepiece is the first part I have an eye cup can make a difference because you kind of form a pocket of air that's warmer. It will. If it does start to fog up at all, it will clear off. And if it's not fogged up, it won't get fogged up. That pocket of air will kind of like. Buffer the cold off that glass. So something you have to really think about. And if you can't make it happen, you better have yourself some Kleenex. Just keep in mind that Kleenex, when you wipe that eyepiece, it can stick and make the things even worse. So best thing is not to let start happening, which kind of brings us to the last point, which is condensation on your gear. Now. This is not new. I've done this technique for ever. Because back in the days of film. It was really serious that you didn't let this happen. And that's condensation forming on your gear. Now, conversation typically is when something is called and it comes into contact with warm air, because warm air typically has moisture, some sort even on a winter time. You know, your humidity levels go way down, which if you don't know, make sure you have hand lotion with you all the time because otherwise your skin will start cracking. That's because that dry, dry, dry winter air will suck the moisture out of your skin. But when it comes to condensation, okay, if you never let the cycle begin, then you never have to deal with it. And that's really the essential part is once it begins, there are a gazillion cures and all of them take time and often will cause least one photograph to be missed. So don't let it cycle begin. How do you prevent that? So when I'm out shooting the when I'm all done, end of the day, heading off to a hot dinner. I'm always going to make sure that all my camera gear is put back in the camera bag. The camera bag is usually in the very back of the truck with no heater vent on it. It's it's not freezing outside cold temperature. It's not warm in the vehicle. Temperatures somewhere in between. And I put it in that bag and that's where it stays. Then I go back to my room. The first thing I do is I take off my shoes right at the door because they've got all that snow and ice on it. And if it Susy hits the warm room, it's going to just melt off and make a puddle. So take them off right by the door. That's just a mountain habit. Then I'll take my camera bag. And before anything else, I'm going to make sure I have a clean, white bath towel, which doesn't have to be white, but a clean bath towel. A big towel. And I'm going to have already pulled my battery and cards from my camera before. I took it and put it in the bag in the vehicle and got back. So I had the batteries in the cards separated. I'll come back and either one or two things. If the temperature is, you know. 32 to 0. Somewhere in there. I'll take the gear out of the bag, put it on a pillow or some tie or a bed or some type of, you know, couch. And I'll put the white towel over that and I'll let the camera gear come to room temperature underneath that towel. That way, any moisture in the air will collect on the towel, not my gear. And the camera bag will be closed up so any moisture can't suck up into their. Now, if it's minus if it's zero two, like minus whatever. What I typically do is I will go back to the room and I will have everything in on the camera. I won't take anything out looking at the temperature, put the bag down. I put the Wite-Out on top of the bag. So the camera bag, camera stuff is all there in one unit and alerts it that way for an hour or two to slowly the outside the bag gets to, you know, close to kind of room temperature still in that White House. Wake up any moisture that might be collecting. Then I'm going to open up that bag, grab the camera gear out, put the camera gear on the bed, put the white towel over it, grab the batteries and cards and let the camera gear slowly get to room temperature again under the towel. The towel being the mean of wicking up any moisture in that air that would otherwise collect on that gear. Then I'll go about doing things like charging

batteries, wiping cards, uploading the cards, taking care of all that stuff. And once the gear is all. Warmed up, which is normally by the time I go to bed, I'll clean anything that needs to be cleaned. I'll take care of the sensor, then I'll take all that camera gear. I put it back in its camera bag, zip it all up, and I put it in the coldest part of the room. Cold as part of the room. So it's it's not her medically sealed, but it's kept as sealed as possible. So I don't start the cycle of any moisture. So I get I'm out there shooting the field. I'm really, really, really cautious that not one bit of snow gets inside the camera bag because it gets inside what's going to happen, it's going to melt. And then you start the cycle. I make sure I don't put a camera gear away that has any snow on it. How do you do that? Well, if it's snowing, I always have my white towel with me carrying that white towel. What does that do? I use it. And I just like even old jokes about being in the locker room and snapping somebody with a towel. I will use a towel and I will snap it on my camera gear to get snow and ice off and I'll make sure it is as clean as possible. The one thing I don't do is I don't blow it with my breath because your breath is warm and moist and it hits that cold snow and that cold gear. Instantly it melts and starts going places. I don't want it to go. You could actually have the old nitro blower, any kind of blower, and use that to blow off snow if you're really concerned about it. But I don't use my breath. So it all goes back into the camera bag as dry as I possibly can. That way there's nothing in nothing in moisture in any surface inside a wrap lens cap. Anything goes in there and knock on wood. I've not had condensation problems for eons. Lasting and I'll leave you with is keep in mind that with all that very, very dry air static electricity. Can be an issue. I get you to take your beanie off your head and you see your hair go up and you know that it's there's a lot of static in the air. Our cameras are ungrounded computers, and it's important that you understand that there are times where a static charge can form and the camera will just shut down and it doesn't like turn off. It just like freezes, not like frozen, like, you know, a popsicle, but it just no button will make anything work. And all it is is a static charge. And because the computer in the camera is not grounded and it says Charge just locked it up. Real simple. Take seconds to take care of Don't freak out, take a deep breath Always a good thing of photography Take a deep breath and then remove the battery from the camera. Turn the camera on depressurize button for five 6 seconds wipe the ends of the battery off. Just wipe the end off on your clothing. That's all it takes. And put it back in your camera. Turn on and where you go. It's just that simple to break that static charge camera, keep on going. And when it's really bad doing this two or three times in a shoot, I've done that. And it's just the static just builds up heating. You walk around, you rub your arms and you're on your torso. As you bring them up to fire, the camera transmits right to the camera. Boom. It just locks up, but it's easily dealt with. So there you have it. There's your winter shooting for 2025. You folks have a great week. Stay warm with this arctic blast that's coming down. And remember to make every click. Your story.