

# Moose Podcast #479

**Moose Peterson** Howdy folks, and welcome to Moose Podcast number four hundred and seventy nine. Let it snow, let it snow, let it snow. How you folks doing this very fine day? Well, here we are, our second week of December. We've got snow on the ground in Montana. It's a tad on the warm side, but white stuff is white stuff. I'm happy. I'm busy watching for birds. This morning I had my Red cross bills and Stellar Jays finally coming back while not in the viewfinder. They gotta be here first. I'm going to take that as a blessing and keep on moving forward. Hope you're having the same great photographic success and pleasures wherever you happen to be. Yeah, I know, folks, you're down there in the desert. Yeah, you probably aren't expecting snow, but I bet you got some great birds to photograph just the same. This episode of The Moose Podcast is being recorded again using the Adobe Podcast Beta program that you can only find on Chrome. It's a it's a really makes it very, quite simple for me to, uh, blather on and for it to be somewhat intelligent and understandable. They use their AI voice to get me to sound as good as possible. They also create the transcript. Now you can find all this good stuff like on the blog post for the podcast at Moose Peterson Comm, where you also will find links to the books or products that I mentioned during the podcast photograph. There also that kind of help illustrate my point. You can also find it in places like Spotify and Amazon and YouTube, where it seems right now a lot of you are heading to listen to the podcast wherever happens to be. I'm very grateful to it, to you for doing that and for the technology, making it simpler for me to do this kind of thing, uh, without, uh, a whole lot of brain power. So I'm grateful for that. So starting about in an hour? No. Gotta do my math. No. Yeah, it would be about an hour. The Kelby One Landscape conference begins, uh, today, Monday. You've got the Pre-con and stuff like that. Getting used to, uh, talking and chatting and meeting people. New friends. And then tomorrow, I will do my first class on clouds. And the next day, Wednesday on snow. Now, you might be wondering, why would I take a whole hour to talk about cloud photography or snow photography? Because isn't it just kind of like just looking up and looking out and being winter? Well, you'd be surprised. I went to pull images for the cloud presentation. I ended up pulling, uh, three thousand, just about three thousand images, which, no, I'm not going to have them all in the our presentation, but that's how much trivia or information or inspiration I could find just to talk about cloud photography. Wait till you see about snow. So that's the Kelby One Landscape conference starting a little bit here today. I hope you, I see you, uh, even if it's virtually. Remember, there is a chat, you can ask questions and you can watch the whole thing for a year after the broadcast, which is probably one of the best parts. Coming back to Caddo Lake this coming, uh, spring. Sorry. Fall, fall. And, um, I don't know, I was I was doing some projects. I was at my bookshelf and an old favorite smacked me right between the eyes. The race to save the Lord God bird by Phillip Hughes. Um, maybe it's who's I don't know who's who's who's, I don't know. Phillip Hoose. Anyway, you'll see the link in the the the, uh, blog post. But the Race to Save the Lord God book. This is going to be my third time to have read it. And every time I read this book, it, it, um, it has a different emotional effect about me. To me. What's it about? It's about the basically the ivory billed woodpecker, in a way. I mean, that's the thread that goes through the entire thing. If you read it today with what's going on in the world, you probably would. Well. You would interject other ideas that it's not just about the ivory billed woodpecker. It was written in two thousand

and four, which is when I. I first read it long, long, long ago. There's a group of us, including some scientists, that wanted to go to the north of Cuba, where there was thought to be some ivory billed woodpecker still hanging out. And the look, they still look for him. Uh, it's still officially listed as extinct. But the race to save the Lord God bird is just an amazing read. Um. Forward by Ill Wilson. It's a really great book that, uh, I highly recommend that you, uh, take some time to read and to, uh, just think about all the implications that that we now know, oh, almost a hundred years later, what came to be. And then apply the math to current and, uh, you'll see what I mean. So that's the The Race to Save the Lord God Bird by Phillip Hoose. And you will, um, find the link, of course, on my blog post. Well, Nikon holiday sales are up and going. Bedford has got the entire line there. Well, except for two things that I know about, and they are at the ready to help you. Either stuff someone else's stocking or your own stocking, or give someone some hints that they can stock it for you. They, uh, the the the Christmas cheer is seems to be there all year. Really just great people had another really nice phone call, uh, with, um, this past week. Uh, they just provide so much support and good advice. Yeah, I call them up for advice just as much as anything else. And, uh, they're really great at it. And they stock a lot of the things, uh, almost everything, in fact, that I ever put on my website. Now, you can go there in person, you can call them up. You can you can go to any store or website, anything you want. Bedford's com. They're there to help you. And of course they have the moose discount you'll see after you check out. So you're going to have great prices. Got the inventory, got the advice. And you have these really nice folks that will just make you feel good that, uh, you just, uh, departed with a huge a few dollars. That's the part of the photographic process that stings almost as bad as someone telling you your picture sucks. So head to my good friends at Bedfords Comm. Great, great presence. Even if you're not got a photographer friend right there waiting for you. So thank you Bedfords for sponsoring the Moose Podcast. Let it snow. It is that time of year again when the white stuff comes down. Especially right now when I haven't been shoveling it for months. I just love seeing it probably even more. I love going out and shooting in it now, photographing in snow, you've got a couple of things to think about. So first I want to talk about what you need personally to make it work. And this is this is the, uh, I want to say, almost the key to successful snow photography. If you're not comfortable, if you're not, you know, it's just simply if you are not, um, warm and cozy and feel like you're you're not gonna, you know, come down with pneumonia. It shows your photographs. So let's start at the very top. Now, I mentioned the links for the stuff will be on my blog post for my website starting at the top. And it's it's going to sound silly, but I'm here to tell you. Beanies. Now, they have shown that, uh, the old, uh, we grew up with the wise tale that x amount of percentage of your, uh, heat goes outside your head. Well, that's not actually true. That was kind of a mess. That has definitely been, uh, pointed out. But with that said, I don't know about you, but when it comes to keeping my ears warm, I mean, when that wind blows off that snow, it goes right through and hits my, my ears. And so I love the seal skin Z beanie. And what is it's it's slightly insulated. It is for sure waterproof. Uh, water resilient I should say. It's not waterproof, but it's wool. So it dries very quickly. Synthetic and wool. And it's just a great thing to put on your head. And that's a sealskin beanie. Next thing is, is around the torso, which is really important to keep warm. Probably more than your so than your head. And I like the Carhartt Montana jacket. Not because it's got the name Montana in it, but because it's a below zero jacket for one hundred and fifty nine dollars. And this will be my. Fourth season

with it. And I love it. It is absolutely phenomenal. You're not going to find as thick and as well made a jacket for you know for that price on the market today. Now layers are really important. I tend to wear some sort of vest or pullover. And then below that I have the Carhartt thermal t shirts. They're a long sleeve and that in itself keeps me warm and snug and working. Now I use the Carhartt, uh, um, fleece lined pants. The they're just a cargo pants with fleece. I like fleece better than, uh, many other insulations. The main reason is it gives a little bit of loft, so it's it's really quite keeps me quite warm. If I'm if it's going to be below twenty, I'll put on some, uh, long underwear, but otherwise I'll just use those Carhartt fleece pants. Now, right now on Amazon, the Carhartt Waterproof Insulated Glove, which I still can't believe this is on sale for less than thirty bucks. These are. It's a relatively new product. The price is killer. And they're really good gloves. I have no problem working the controls on my camera. If you're hitting the okay button, that's the only one that can sometimes not be easy with these gloves. But, man, and you might be thinking I'm doing a Carhartt commercial, but right now they're just the ones with the products that are working really well. Now, I do use the, uh, the hand warmers, rechargeable hand warmers that, uh, they have evolved quite a bit in the last few years. They work great. Now I will put those either in my pocket of my Carhartt jacket or, uh, this year I'm using the Maxell Hand-warmer muff, and they could go in there and I've just blogged the the muff, uh, this last week. The link will be on the blog post as well. And this is just this cool thing. If you watch football, it's kind of the idea what you see quarterbacks and other people do out there keep their hands warm. They tuck them into these little, little fanny looks like a fanny pack, but it's a muff and wow, it works really well. I am blown away just how well that works to keep my hands warm. Especially when, like when I'm shooting video and I need to, uh, um, change settings quite often and gloves just get in the way. So this way I can just keep my hand in there warm, pull it out when I need it, hit the button, put my hand back in the muff. Works really well. Lastly, are your feet. Now your feet are important. The cold pack ice zip up boots are really just phenomenal. I use a little sock in there sometimes, which is a little toe muff, but those Merrell ice pack boots, they were phenomenal to keep that. They have a special kind of tooth that extrudes from the sole as it gets colder. So you have some grip there, insulated the warm, easy to put on and you kind of wear them unlike bunny boots. They basically the size of a shoe. So that's my basic personal gear. Now camera gear. Camera gear hasn't really changed. Isn't like a snow set of z18 and lenses and stuff. This is the same gear you shoot all year round. But how do you deal with gear in the snow first? Probably the number one question is, do you shoot when it's snowing and do you cover your camera? The answer is yes and no. So it's just kind of like with rain. If it's I can deal with the snow that's falling, my camera can. But here are the caveats to that. You one. And this is probably the biggest one. You gotta watch your breath because that gear will hit the snow will hit your gear. And it kind of lays there. If you go to blow it off, your breath is just warm enough. You're going to instantly turn that snow into what? Yeah, moisture. And then you could have another set of problems. So I don't blow snow off my gear. I take I have my white towel, it'll be tucked into my jacket. And what I do is kind of snap my gear, almost like the old, uh, locker day kind of snap and let it you create the wind that blows the snow off. There's also that nitro baby, um, blower that you can use. Can't use canned air because it's it's a propellant. But you can use that. It just has a battery that's kind of sensitive to the cold. It's not really meant to be out in the cold. So that's how I deal with the snow. I kind of snap it off. And before I put the camera gear back in its bag,

I make sure it's dried off. Otherwise, you get the inside of the camera bag wet, and then you take that back to a warm room or home, and all of a sudden you start the cycle of condensation if you're going to go back out the next day. So I'm always very cautious and make sure that my gear is completely dry before I put it back in the camera bag. Now, with that said, the number two thing I want to recommend is you got to watch your breath not only when you have snow on your gear, but when you come up to the viewfinder. The viewfinder. We don't have an anti-fog eyepiece like we did in the days of EF mount. So if you breathe on that viewfinder, it's gonna fog up. And then what's going to happen then you can't see. And that is really an issue. So you kind of watch your breath on all those scenarios. Sometimes the snow will build up inside the lens hood. And when it does that I always just take it off and just give it a tap to get it out. And then I keep on going. If it gets really bad, it's not easy to dry that off before you put your gear back in the bag. So sometimes I will leave that out of the bag just so it will dry in the vehicle before I put it in the bag to get back inside, because that little fellow that's in there, it's not like the carbon fiber or metal of our lenses. So it's you can't just dry it. Now here's the key. Remember, in all these scenarios to blot your camera gear dry, don't wipe it, which will force that moisture into crevices. You don't want it to go in by it dry. Have that clean white towel. Swap it out at night so you have a dry one the next day and use it to suck up that moisture, not push it around. Very important. Last simple thing has to do with the actual photos. So winter, you gotta think about the story you want to tell, and that could be the one you're feeling, which could be a sense of awe, sense of foreboding, sense of freezing your keister off. Combination thereof. And what's the main item we can use to express those different emotions? Yeah. Exposure. So think about that. Now I'm not promoting bracketing. Not a big bracketing person. I like to, for myself, know what I want and get it when I'm out there shooting, rather than kind of hoping that when I bracket that it will catch the That the picture I want. Because with snow, the photograph is always going to be fleeting, because snow is always changing. Either it's adding or subtracting very little. Does it stay the same? Classic example. Just look at the snow as it collects on the limbs of pine trees. It's there only when you have the right kind of wet snow and at the same time the same temperatures, because as soon as the sun hits it, poof, it's gone from the trees and snow covered forest is spectacular compared to one without. So think about exposure for showing different aspects that you want to say in your photograph. Darker means foreboding. Snow storms coming. Brighter snow storm has come. It's on its way out. Maybe the sun. And then there's elements of blue. When you have blue in your photograph, that's a great way of saying brr. It's cold. So there's a very simple things you can do photographically to bring out that whole what is snow? Now, if you want a much greater, um, dissertation on snow photography, you need to come to my class Wednesday at the Club on Landscape, where I'm gonna spend a whole hour with photographs to illustrate these and a whole lot other points. But basically, this should get you up and going. Remember, there's a bunch of information there on the website. I have a class on Calb1 right now on snow photography. Being physically prepared goes into it much greater depth. But the bottom line is it's that time of year to get out. So let it snow. You folks have a tremendous week. You be safe out there, be kind to others, and remember to make every click your story.