

Moose Podcast #523

Moose Peterson Howdy, folks, and welcome to Moose podcast number five hundred and twenty three. Here comes the white stuff. Well, top of the week to you all. I trust you're doing well, at least here in the Bitterroot. Um, the storm has come through and the fall has gone. Lots of bare trees. It was like snap gone, which, uh, that's how it goes. But I hope in your neck of the woods, you're still getting to enjoy as much fall color as possible. Those in the, uh, storm coastal areas, both in the Gulf and Southern California. My friends, I, I trust you're staying. Well, I appreciate hearing from some of you that you, you and yours are doing okay. Um, it's just spooky. It's just spooky stuff. So take care out there. This episode of the Moose podcast is being recorded with Adobe Podcast Beta. I'm still using that new mic stand system, but it is doing its magic to make things happy and work. And I am grateful that create records and creates the transcript, both very important. And you can listen to this podcast wherever you are at this very moment, as well as things like Spotify, Amazon, uh, YouTube, Spotify, and those others, including the blog post there at Moose Peterson dot com, have the transcript. It also has links to things that I talk about in this episode. There's going to be quite a few, actually. So I appreciate you supporting the Moose podcast and listening to at your favorite channel. And of course, when you can, hey, reach out, say hi. Let's have a conversation. Well, a lot of things have happened this past week. Um, you might have seen the notification going out for the Kelby one Wildlife conference coming up here in December. I'll be doing three classes. I am I've been busy pulling images, three new classes, three new thoughts. Let's just say even though okay, critters a critter. It's amazing how when I leave for myself, stop and think about it. The process, which is probably just as exciting or fulfilling as the actual final click, slowly changes. And the actual image, the story I want to tell it changes. Evolving is important. So drop by the Kelby one conference. I just really would love to spend some time with you. Share some of my stories because that's what it's all about, at least for me, is getting those images and sharing those stories. Now, this one might be shocking to you. Hopefully you're sitting down, but I went and picked up the Nikon Z five two. Yep, the Nikon Z five two. And I'm sure the first question is why the Z five two might have heard that Nikon Ambassadors America had their summit a few weeks ago. And I got to look at the Z five two and the Z five two C, which was just, uh, brought out. And I heard some stuff, especially our good friend Paul, what incredible low light capabilities of Z five two has inside its little body. And it is physically smaller. And I was like tempted and I looked at the features and well, while I love the Coolpix A, I do like the ability to have a viewfinder. It could be age, could be that I've been doing it for a while. So anyway, I picked one up and I've been having a ball with it so far. Yeah, it goes on to every thing that Nikon has for Z and it it produces really gorgeous images. And I started off shooting JPEGs Y just to see how it worked on the inside. It makes a great makes a really beautiful Jpeg. So you'll see more for me as time goes on about the Z five two. The other thing I picked up, and this might be just as a little bit, uh, I don't know, you might be wondering about this as well. I picked up the think tank backlight long lens case. Yep. The think tank backlight, long lens case. Why did I pick that up? I don't know if you checked it out. It is, uh, it was updated here not too long ago, and there are times where I just want to pick up quickly the Z six with Z Z6, the six hundred F4 with the Z9 attached and the two Teleconverters and just head off somewhere and I want minimum bags. I just want that. It's kind of small. It doesn't look like

anything. And someone's looking in the car. One zip. Get everything all out. I'm impressed by that bag. That is just a really cool thing. So that's another new thing that's kind of come along this past week. The think tank backlight, long lens case. Very cool. So our son Jake came over. I needed some extra muscle for a couple projects around the ranch. He needed to get, uh, for, uh, really beautiful large format prints done, uh, for clients. So he came over, uh, to spend the long weekend with us, and he brought a book with him. Finding your third place by Richard Kite. Jake had heard him speak at a conference in Seattle last this last month. Picked up the book. Thought I might be interested in it. And yeah, it's it's really, really amazing. And, um, finding your third place. Might be wondering what it is all about. Well, reading the back of the book probably sums it up quickly. Your first place is home, your second place is work, and your third place is where you go to socialize. Mhm. Now you can see why I was interested in it. It's more of our lives are spent online and in digital spaces. These often overlook third places, play a crucial role in keeping our communities vibrant in a timely and thoughtful examination. Richard Kyle, PhD, explores the places that nurture our souls and make up the bedrock of our communities. I mean, hey, talk about a book for photographers, especially in this day and age. Uh, it's a, I, uh, have not gotten through the whole book. I am telling you, I'm enjoying what I've read so far. It is, um, well, it's, I think a perfect thing for this time of year, especially this, you know, for everything that's going on in the world as well as what's going on with the seasons. Highly recommend finding your third finding your third place by Richard Kite. You'll find it there on my due date list, which is located at the very bottom of my landing page. You can pick up a copy. Great read. I want to thank my good friends at Bedford, Bedfordshire dot com. They've got photo con coming up, baby. Yeah. Uh, what is it? The, uh, end of the month, twenty ninth through thirty first. That's right. It's going to be a spooky event. Ha ha ha. Hey, it's going to be a great there in OKC. Very cool. They also are featuring the trade up to the Nikon Z five two. MM. Interesting. I wonder why I have a Z five two. Yeah. There you go Bedford. You guys rock. They got the great prices the product. They've got the support. They got everything. They got seven stores. They got online. They got a phone. They have the conferences. These guys, they are all about us and our photography. They do a great job. And remember, they are the home of the Moose discount. So need help. Need to buy. Need products instantly. Call my good friends at beverage. Mention my name. Tell em. Thanks for sponsoring the Moose podcast. Well over the weekend. Well, yeah. Happy, uh, uh, Native American Day. That's today. Anyway, over the weekend, it, uh, they were calling for, uh, all sorts of weather. We did see snowflakes on Sunday for about an hour. So, hey, here comes the white stuff. Now, back in the old days, just after snow or steam driven cameras this time of day a year, we would send cameras in and get the grease in our cameras redone to deal with the cold temps. I'm glad we don't have to do that anymore. Self-lubricating plastics and stuff really do make a difference in cold temps. But there's other things we should probably cover. So when we get out there shooting in the snow, because as I like to say, some of the best photographers and some of the worst weather. You need to be prepared. I need to be prepared. Probably have to go find some things in the closet. Dust them off. Think about some processes. So hey, let's get to it. So snow, what is it? It's basically frozen water. And as we all know, electronics and water don't really mix. We need to be very careful. We need to deal with that moisture that that builds up on our gear so we can keep functioning and the gear doesn't go down. One of the first things you need to think about are your hands. So this is kind of a, you could say a two edged sword.

We want to keep our hands warm. At least I do, especially with the arthritis starting to come in the cold makes things just, uh, hurt. The other side of it is those gloves. They can collect moisture as you are pushing the shutter release button, pushing other buttons in the camera, got your hand a lens barrel, doing proper long lens or handholding techniques. That moisture in our gloves can be shoved into crevices that it simply should not have, or be receiving any moisture. This is one of the tricky things to deal with. So last year, you might have remembered that I started working with the warm up, the hand warmer muff. You'll find that in the doodad list. So that warming muff, you wear it, you know, you watch football, you'll see quarterbacks putting their hands in them. Quite often. They are right underneath your belly button. Well, the one I'm using is really nice. And with that it permits me to use gloves like just Windjammer gloves. Also, you'll find they're in the doodad list, which are, you could say thinner. And in that muff they stay drier. So your hands stay warm. They stay drier. That keeps moisture from getting pushed into places on your camera where it shouldn't. So that's the first thing that need to kind of, you know, deal with and think about when it comes to dealing with shooting and snow, keeping that moisture out. A lot of the kids have their hands next. Common question I usually get starting in January is, do I have a cover that goes over my gear when I'm shooting in snow? As you can see in the photo on the blog post for this podcast, the answer is no. A couple reasons why. One um, if I were to be shooting in one spot out in the snow for hours and hours, then I would. But I tend to shoot in one spot for maybe an hour, maybe a little bit longer, and then I break down and move to another spot. And because I break down that cover, I will have to come off in order to get the the gear from point A to point B, and that's when a lot of the times that moisture gets transferred to places like inside the camera bag, which you just got to avoid because then you start a cycle of condensation that's really hard to, to, to break. So that's one reason. Two, you know, it's probably just me. So keep that in mind. But I hate that thing that those covers always boinking me in the forehead when I put my eye to the eye cup. Uh, it's, and it, it tends to whenever I need to use those covers, I think about it. It's times when the camera is set up at a lower altitude than just eye level. I have to bend over. So then I have to bend over and boink in my head. And then it moves things and then it. Yeah. So that's another reason why I don't use the covers. But lastly, I have just learned after all these years that the gear can take the snow as long as it's snow. As soon as it turns to moisture. Okay, then you could possibly have issues. Now knock on wood, I've never had issues, you know, never. Um, it just really fortunate. But this is what I do to prevent that. First and foremost is when the snow building up on my gear. I don't use my lips and blow it off, I don't. Snow off my gear because the breath coming out of our mouths is warmer than that snow. As soon as it hits that snow, what's going to happen? Yeah, it's going to turn to moisture and you're blowing. So it's going to happen. You're going to melt that snow and then force it into crevices and in places it shouldn't be. I don't do that. So what I do, well, I have that trusty white towel, and I have lots of witnesses who know that I have that tucked into my jacket. It's, uh, you know, your jacket has a zipper. It's my zipper is down a little bit. I just have it tucked in over my heart, over my left breast. I pull it out and I use it to kind of, you could say, whip the snow off my gear. I don't pat it dry like if it was raining. I use that towel for it to create the, uh, wind and the, uh, draft to blow off the snow. And then if I need to, I can use it to blot off any moisture. It's still there. That's that's that's pretty simplistic. That's what I do. And that's what works really, really well. One thing you have to be careful of and worry about is snow building up in the LA shade, so I make

sure they get knocked off. Now the Z six hundred and forty and the Z one eighty two six hundred. Those both have the. Cover from um. Oh it's on the do dab list. Um bird scapes I think his name of it. Anyway, they have the neoprene covers and I have found that their neoprene is, it's not technically one hundred percent waterproof, but for what I do and my rain and snow photography, the snow doesn't get through it. And I don't have to worry about peeling it back when I get back to my room. And that neoprene, you can, um, do whatever you want. It's for myself. The white towel I just then if it snows on that neoprene, I just wipe it off. You don't have to worry about it because neoprene has no electronics Now, the thing that's really important is the area around the viewfinder. The shutter speed knob, the on off switch, your exposure comp, those, those portions of the camera where there's an actual hole or an entryway into the camera body through that, those covers, the top covers, side covers, motor grip covers, those are the ones that are really probably the ones you have to be the, you know, take the greatest care with. So that's why, you know, I mentioned don't want to have wet gloves. There are a number of things you can do out in the field. If you go to the doodad list, you will see a set of paint brushes and you might be going, uh, was that supposed to be on this list? So is that for the painting list? Well, those brushes, uh, they come in a nine pack. I've talked about them, you get them and you cut them. So you have about an inch and a quarter of bristle. So you cut them off. Those brushes are the exact same things that the Nikon field techs will use. When you do. Like you go to a camera store or to a big event and they have a camera tech there working on cleaning gear. That's the same brush they use to do, you could say a deep clean. Well, in this case, if the snow starts to build up, okay, you can use that brush to just quickly move that snow away. Now if it's water, don't do it right, because then the brush will just shove that water in spot. This is strictly be for snow. Now, if you go with this approach, you need to have a couple of these brushes. First thing you want to make sure is you. They come in a plastic sleeve. You don't want you want to keep them in that sleeve if they're in your jacket and stuff. Um, no, we're not going for, uh, sterilized, uh, room, uh, assembly kind of cleanliness. Just some basic common sense. So you keep them in those brushes, and then when you get done and you used them in the field, make sure you take them back with you and you get them thoroughly dry. Uh, in doors once you go and you're done for the day, for example. So they're ready for the next day. And why do you have a couple of them? Because if they do get wet and you're in the field, that's that you can't use them until they get dry again. They as, as you notice, they're not like real expensive brushes. They are natural fiber, but they're not really expensive. So you can only expect so much. But if you are out there shooting, right, and you have that snow built up, well, here you go. You've got a quick remedy. So you can keep on shooting because you have a choice of either closing shop and missing the photograph or pulling out the brush and continue. So working out in the snow, the thing that you have to think about is it is just common sense and understand the, you know, moisture can be an enemy for electronics and then work accordingly. Last thing to think about is that eyepiece, that eyepiece, it fogs up easily. And if you've ever missed what you thought was the shot of a lifetime, which we all should know is that does. Yes, we lose it. We we miss shots, but they're not the shot of a lifetime. Okay. Um, that's a whole nother discussion because your eye piece is fogged up. And often if it's that kind of conditions you don't have, you know, contrast or strong vertical light, the autofocus isn't working as you want it to. It's always Murphy's Law. It gets frustrating for that reason. I always have in my jacket pocket or my vest pocket, or my

shirt pocket, or all three, depending on conditions. A small little zip lock of three or four Q-tips. Cotton swabs that can pull out really quick clean off the the viewfinder so I can see into it. And then once they're spent, I broke them in half and put them in my back pocket. So I go in the trash can, don't, don't drop on the ground. That's what I found after all these years really is probably the easiest, simplest way just to keep on shooting. Uh, I have a whole bunch of them with me when I travel so I can keep refilling it. But, uh, that is the simplistic system I use to keep on shooting. Uh, when that white stuff is falling. You folks have a great week. Get out there and shoot. Please share, share, share your images, look for it, and have a conversation with you. Seeing out there, shooting, enjoying your images. Remember to make every click your story.