

Shutterbugs of Volo Bog

October 2019



President

Michael Schmitt

Secretary

Joe Norton

Prints

Jenifer kalter

DPI/NL Editor

Michael Schmitt

Membership

Ellen Dallas

VP Programs

Judge Procurer

Gary Edwards

Treasurer

Webmaster

Wayne McGhie



Wispy Sunset - Wayne McGhie

The Shutterbugs Camera Club meetings are held at 7 p.m. in the Visitor Center of the Volo Bog State Nature Area the 3rd Wednesday of every month, except in December. Everyone is invited to attend. Membership is \$25 per year⁴/single, \$30 per year/ couple. 28478 W Brandenburg Road

815-344-1294

dnr.state.il.us/Lands/landmgt/parks/R2/VOLOBOG.HTM<http://shutterbugsofvolobog.com>

Vic Berardi will be our speaker at the October meeting. See his Bio in this newsletter.

Wayne McGhie is bringing snacks for the October meeting.

Minutes from September 2019 meeting from Secretary

Joe Norton:

SBOVB Meeting of 18 September 2019

Minutes

Secretary: Joe Norton (joenorton@joenorton.com 630-715-1094)

Open 7:05pm at Volo Bog

Michael Schmitt opened the meeting.

15 people present (includes three competition judges)

Happy birthday

Volo Bog Photo Contest – Volo bog State Natural Area 33rd Annual Photography Contest Entry forms available. Please submit thru 3pm 20 October 2019 at Volo Bog

- Bog Boardwalk closed. Volo Bog applying to DNR for funds to repair/replace with floating board walk.

Membership update: Ellen Dallas

News Letter: Eileen Klehr

Web Site: Wayne. New web site up. Feedback requested. Photos for gallery areas requested.

Photography Competition: Judges from Lake County Camera Club

- Jim Ross
- Egon Schein
- Tony Roma

A brief look at some ideas for photographing clouds.



From Jim Curry – the Cliffs of Moher

The following information on cloud photography is from

Expertphotography.com ---Chad Verzosa

What Settings Should You Use for Cloud Photography?

You don't need to be technically skilled when it comes to taking photos of clouds. In fact, you can even get away with using auto settings on your camera in most cases.

But these settings will help you make the most out of those dramatic clouds.

First, set your [ISO](#) between 100 to 800. If it's bright outside, then use 100. As it gets dark, you can use higher values until you reach 800. If you go any higher than that, you might end up with photos that look noisy and grainy.

Next, set your [aperture](#) between f/11 to f/18. The deep focus produced by these f-numbers ensures that everything in your frame is sharp.

When it comes to [shutter speed](#), you get to choose from a few options depending on what you want to achieve. In most cases, you can set your camera to Aperture Priority. And then let your device decide the shutter speed for you.

.

How Long Exposures

[Long exposure photography](#) is useful for capturing clouds at [night](#).

Using normal shutter speeds would result in underexposed images.

It works by opening the aperture for a long time so the sensor could gather more light to create a proper exposure.

As a consequence, anything in the frame that moves while the aperture is open will end up blurry. That sounds like bad news in most cases. But it creates surreal effects when shooting clouds.

In fact, the longer you keep your shutter open, the fuzzier the clouds are going to look.

As mentioned in the previous item, you'll need to switch your camera to **manual** to create a long exposure. Once you're on that mode, set your **aperture** somewhere between f/11 to f/18 depending on the lighting condition.

If it's dark enough, f/11 will suffice, but if it's still too bright out, then try f/18. Although most lenses have a minimum aperture size of f/22, we don't recommend you using it due to diffraction.

When the aperture is too small, light struggles to go through and that results in blurry photos.

Once you set your aperture, you can now adjust your [shutter speed](#) up to 30 seconds. Take a test shot. If it's over or underexposed, bump it up until you get the proper exposure.

Clouds –
Gary
Edwards



If you want to create an exposure longer than 30 seconds, you can use **Bulb** (usually comes after 30 seconds), instead. This function allows you to keep the shutter open as long as you have your finger on the shutter. This process involves a lot of trial and error. But generally, all you have to do is shorten the [exposure](#) if it's overexposed. Lengthen it if it's underexposed.

Keep taking test shots until you end up with a properly exposed photo.

How to Stabilize Your Camera

It's okay to handhold your camera while taking pictures of clouds. But there are situations when you'll need a tripod.

The [tripod](#) is especially useful when you're doing long exposure photography. It helps keep the camera stable while the shutter stays open and is vulnerable to [motion blur](#).

When shooting clouds at night, you should consider using a remote shutter. This will ensure stability. Touching your camera, even when it's on a tripod, can introduce [movement](#). This will make your photo look fuzzy.

Wirelessly triggering your device fixes this.

Take Photos During the Golden Hour

If you want to add dimension and Colour to your photos, shoot during the [golden hour](#). It's the time after [sunrise](#) and before [sunset](#) when the sun casts a bright orange glow onto the clouds. The sun is low on the horizon. This means that the golden hour produces shadows that highlight the shape of the clouds. They end up looking fuller and more realistic.

Include Landscapes

Try photographing clouds over an impressive landscape. It will give your images some context and make them more relatable to people.

You can incorporate anything from [trees](#) to [mountains](#). Even buildings work!

Zooming in Will Lead to More Creative Cloud Photos

You'd be surprised how you can create different cloud images when you zoom in and out of the sky. If you're doing [nature photography](#), snap on a zoom lens. Use its wide range of [focal ranges](#) to your advantage.

By shooting tight shots and wide shots of the same cloud, you have two to six photos at your disposal.

And if you move your frame a little bit and [recompose](#) your shot, you can achieve even more unique pictures.

Conclusion

Cloud photography is accessible. Both the beginner and the pro photographer can get amazing results.

You don't even need a weather forecast to do it. Look up, and you'll find something you can take photos of.

Keep your camera in hand because clouds move fast. If you encounter a beautiful cluster in the sky, better snap some cloud pictures before they're gone.

But even if you miss the clouds you like, the good thing is that you can wait for other ones to form. You'll never run out of subjects to shoot.

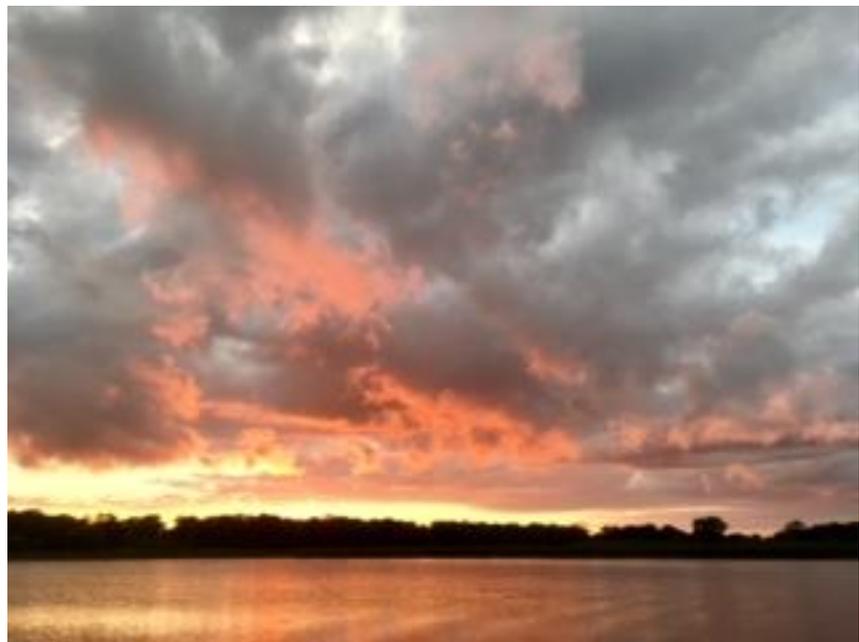
You don't have to be a master photographer to shoot cloud photos. What's important is how you use clouds to create different moods in your pictures.

Next time your [landscape](#) or [cityscape](#) image needs more impact try adding clouds



Some clouds seen in
McHenry, Illinois

Eileen Klehr



Pictures from our members!



Bobcat kittens – Joe Norton



Coyote Howl - Joe Norton



Wayne McGhie asks, can you find the bear?

Club President Michael Schmitt shares a walk in the Rollins Savanna on a recent September day.



Wildflowers





Compass plant – Michael Schmitt



Fearful Curiosity – Gary Edwards



The Cold Shoulder – Gary Edwards



From Michael Schmitt

Our Speaker for the October meeting.

Vic Berardi

6032 Golfview Drive
Gurnee, IL 60031
Email: VBirdman@aol.com

Home: 847-680-5281
Cell: 847-445-0894



Vic Berardi is the founder of the all-volunteer Illinois Beach State Park Hawk Watch which has conducted nineteen complete seasons of full time hawk migration monitoring since the year 2000. In 2013, he and a few others conducted several spot counts at a new hawkwatch site at the Fort Sheridan Forest Preserve on the shore of Lake Michigan in Highland Park, IL. The Fort Sheridan Hawkwatch has now completed five seasons of hawk watching and rapidly becoming a respected hawkwatch and is contributing valuable data to the study and flow of raptors migrating along the western shore of Lake Michigan.

Vic has recently been elected to serve on the Board of Directors for the Hawk Migration Association of North America (HMANA), a position he previously held several years ago. He also served for several years as the Central Continental Flyway Editor for Hawk Migration Studies which is HMANA's biannual publication. In 2014 he was the recipient of HMANA's Appreciation Award for his outstanding service to further hawk migration studies and conservation. In 2009 he was awarded the Service to Chicago Area Birders by the Chicago Audubon Society. And in 2007 he was awarded the Grassroots Conservation Leadership Award for his leadership in raptor education and research.

In addition to Vic's dedication to the hawk watches in northeastern Illinois and HMANA, he also finds time to write articles on hawk watching, give hawk identification seminars and raptor conservation related talks. Vic is also an accomplished photographer and many of his photos are published in several magazines, including several cover photos for Hawk Migration Studies and BirdWatching Magazine and Outdoor Illinois. His book contributions include, "Stokes Field Guide to the Birds of North America" by Donald & Lillian Stokes, "Hawks At A Distance" by Jerry Liguori, "Birds of Prey: Hawks, Eagles, Falcons, and Vultures of North America" by Pete Dunne with Kevin Carlson and the "Pembina Valley Raptor Field Guide." Most recently he has contributed many photos for the new HawkWatch International, HWI Raptor ID app co-authored by Jerry Liguori and Brian Sullivan and has made contributions to the latest raptor book by Brian Wheeler, "Birds of Prey of the East: A Field Guide." He also regularly donates his photos for use in raptor conservation efforts.

Vic is also a member of the Raptor Research Foundation, HawkWatch International and several other birding organizations including the Illinois Ornithological Society in which he served as a Board member for 4 years and Field Trip Chair for 3 years.