

VIEWfinders

Photography Club of Brussels

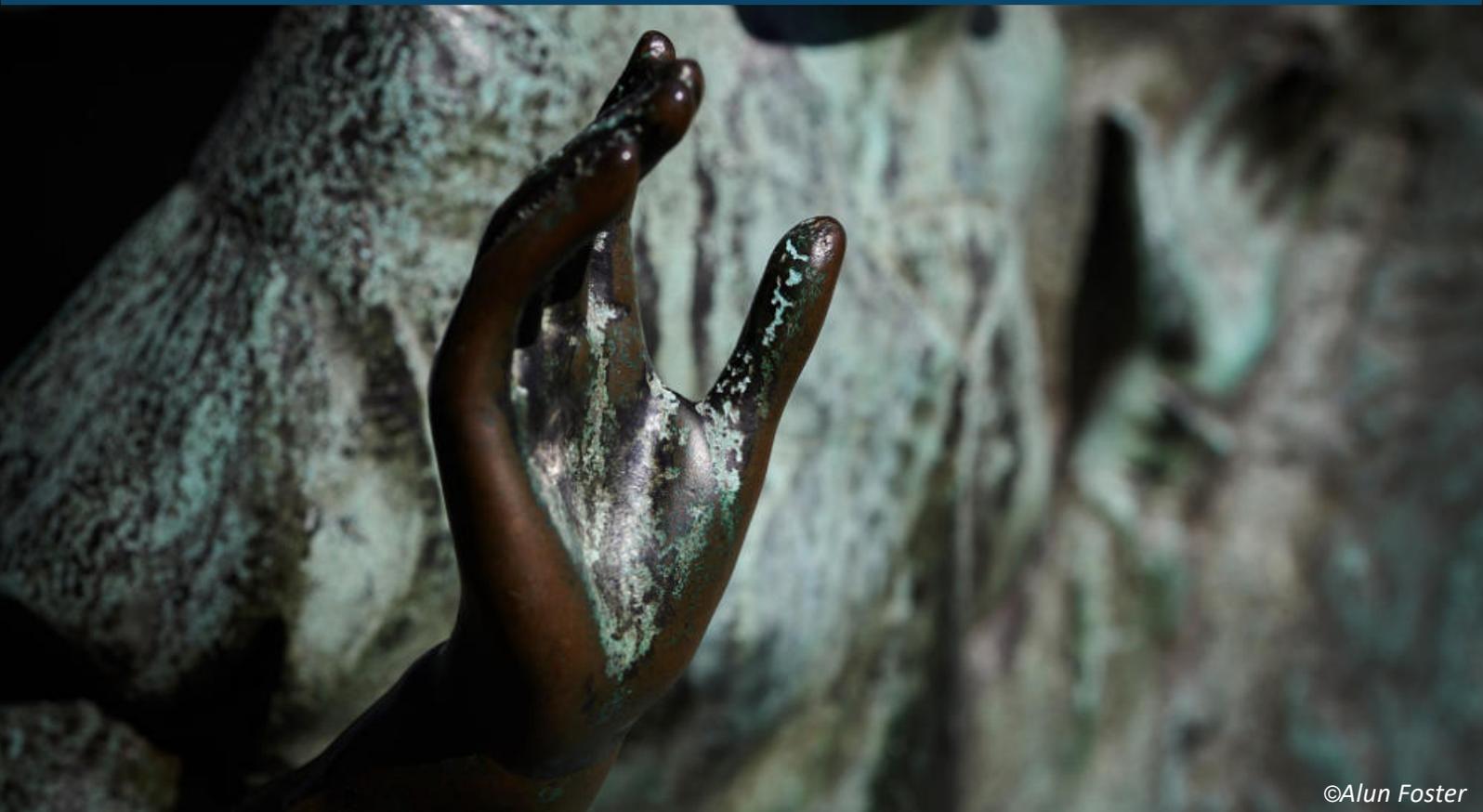
Since 1994

Newsletter 276, March 2021

Next meeting: 17 March - online



©Miguel Angel Vilar



©Alun Foster

Time marches on... It's March already. Spring is upon us, and with it come many more opportunities than we have had of late, to wander out into the wilds of [insert town/city of residence here] to capture another new phase of the world around us.

The weather has certainly been very spring-like lately, adding to the joy. But it's all too easy, I find, to lose track of what we want to achieve with photography when randomly shooting while out and about.

A project to focus on is a useful tool, but it's not always easy to come up with something concrete. Our Viewfinders projects can provide inspiration, and – I discovered – so can acquiring a new piece of kit.

Buying new kit is something I rarely do, and I realised this when I recently purchased a second-hand lens. A macro lens – the first one I have owned (would you believe?), which is a step way beyond the makeshift (i.e. not very portable) solutions of self-made extension tubes or reversing rings I'd used in the past.

And getting in close to a subject can reveal a veritable playground of possibilities. Highly recommended! (As are our Viewfinders projects, by the way...).

Preview of the March meeting

Come and join us at our next Viewfinders club meeting on the evening of Wednesday, 17 March, starting at 20:00. The login information for our online Zoom meeting will be sent to all members by e-mail several days prior to the meeting.

Alun will open the meeting with his announcements. This will be followed by our "Image to Edit" post processing project where members will be able to show their interpretation of images provided by the club.

The main event of the evening is our external speaker, Simon Pugh. A former Viewfinders club president, Simon lives in Maastricht, The Netherlands, with offices in both Maastricht and Brussels.

Simon is a freelance photographer with 20 years professional experience, specializing in Commercial, Editorial, Portrait, and Event photography. Simon was the judge at our December 2020 "Inside" Challenge where he provided excellent comments on the submitted photos.

The title of Simon's presentation is "Street Life" during which he will show a series of his street and city photography.

More information about Simon can be found at his [website](#), [Flickr](#) and on [Facebook](#).

Looking forward to seeing you at the meeting,
Richard Sylvester

VIEWFINDERS MEETING February 10

By Richard Sylvester

In his announcements at the start of the meeting, Alun mentioned the activities that are planned in the near future which include the post processing “Image to Edit” project in March, the Texture Challenge in April, and the Negative Space project in May.

The online VF Café held on 17 January was deemed to be a great success, with the next one being scheduled to take place on 28 February. Members were polled to get their opinions about the recent projects that have been held and their interest to share a personal photo project with the club, either at a club meeting or at a VF Café.

Robert Paridaens then presented a very comprehensive overview of the life and works of the photographer and film maker/director, Stanley Kubrick, going from his beginnings in photography in the 1940s to his most known films in the 1990s, just prior to his death in 1999. Although Kubrick is best known for his film making, he was also a chess master and an accomplished photographer, with his works being presented at the Beaux Arts Museum in Brussels in 2012 and at the Museum of the City of New York in 2018, which featured his photos from Look magazine.

The next part of the meeting was devoted to our Food Photography project. Neil Causey presented several stunning photos of whisky bottles and glasses, Hector Epelbaum showed his cute vegetarian salad “smiley” photo with lettuce, lentils, tomatoes and hard-boiled eggs, and Bob Taylor explained how he used focus stacking to create his cheeseburger, sushi and fruit pie photos, along with his use of food to represent planets in the solar system.

Last but not least, Nathan Wajsman in Alicante, Spain, presented his collection of food dishes that he and his wife have been preparing during the lockdown which started last year. With a truly international flavor to their cooking, you can see his cooking in confinement [photos](#) and [recipes](#) [here](#).



©Neil Causey



©Nathan Wajsman

LOW LIGHT PHOTOGRAPHY (Part II)

By Sebastian Boatca



16mm, F11, ISO 200, 20sec

All images ©Sebastian Boatca

In our previous newsletter, you have learned about the first six tips to improve your results in low light photography; let us look at the remaining six techniques:

Seven: Use lenses with Optical Image Stabilization. They can give you an advantage of up to approximately 5-stops. This means that instead of a safe shutter speed of 1/250 sec, you could get the same shot at 1/8 sec and still have a sharp image!

If the camera has IBIS (In Body Image Stabilization), you have the advantage of stabilized images with simple lenses.

Eight: Get comfortable with holding your camera. When dealing with longer exposures during the evening/night and traveling without a tripod or if you simply want to catch the moment and there is no time to think about it, you need to master your way of holding your camera as steady as possible.

Brace your arms, put your elbows against your abdomen, stand with your legs apart, lean on fences, walls, trees, to get you camera as steady as you can, when shooting hand-held.

You could also rest your elbows on a hard surface, whatever you find appropriate in your location. Imagine you could build up a tripod, a solid structure, with your body.

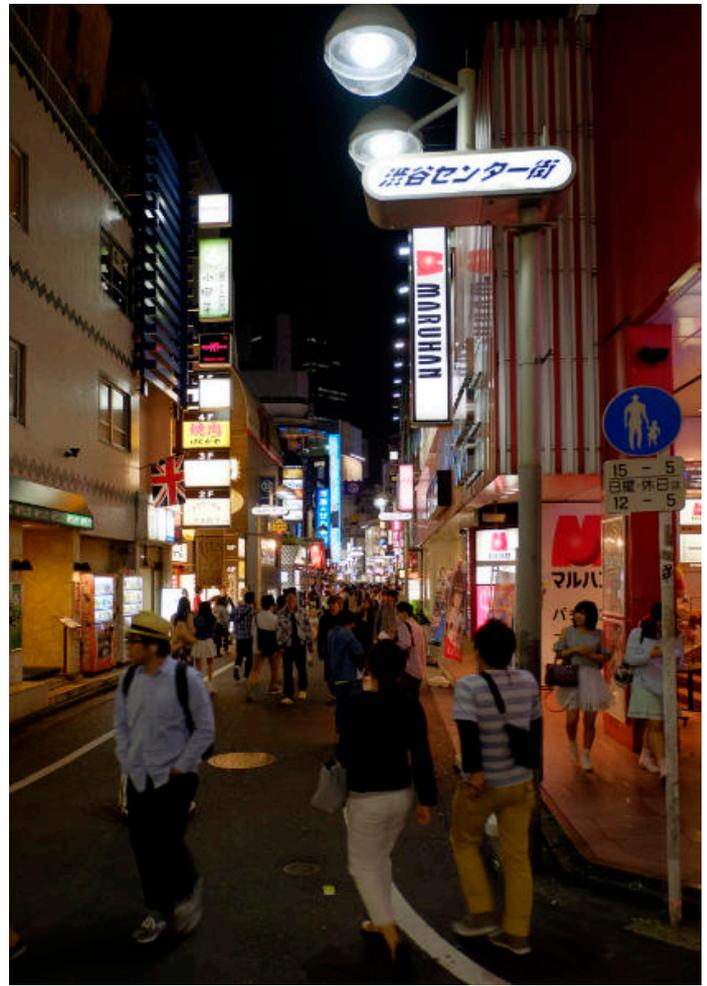
Do not hold your breath, but breathe normally, stay calm and shoot between breaths. I prefer to shoot after exhaling.

Nine: Shoot 2, 3 frames from the same position. There is always a chance that your image might be blurry.

Take more than one shot, to maximize the chances of bringing home at least one sharp image from every location you were photographing.



16mm, F2.8, ISO 1600, 1-40sec



16mm, F2.8, ISO 500, 1-40sec

Ten: Underexpose a bit. Using your Exposure Compensation dial, you could underexpose your shot, to get the dark areas darker. The metering system of your camera, at least in the latest generations of DSLRs and Mirrorless cameras, uses a very advanced algorithm to calculate exposure.

Your camera tries to overexpose, to bring some light into the dark areas, like the night sky, which looks somewhat blue-grey and has that washed-out look. If you need to get the black areas to look black, underexpose accordingly until you get the desired image. In addition, underexposing your shots will lower your ISO level and/or give you a more comfortable shutter speed.

Eleven: Do not rely on your LCD screen to examine the sharpness of your images. That screen is too small to show you the real situation.

You may think you have a great image, only to find out at home, on your large monitor, that it is a little blurry. For that purpose, apply rule no. 9, above.

Twelve: Shoot JPG + RAW. There are many things that might go wrong with your exposure, or your white balance, especially when dealing with indoor and night photography, having different types of lights, tungsten, fluorescent, colored, natural light, all mixed up. Even though Auto White Balance could be fine for most of the situations, sometimes you might need the RAW files, containing maximum amount of information. Back home, in post processing, you can recover a lot of information from the shadows and highlights and you can correct the white balance according to your needs.

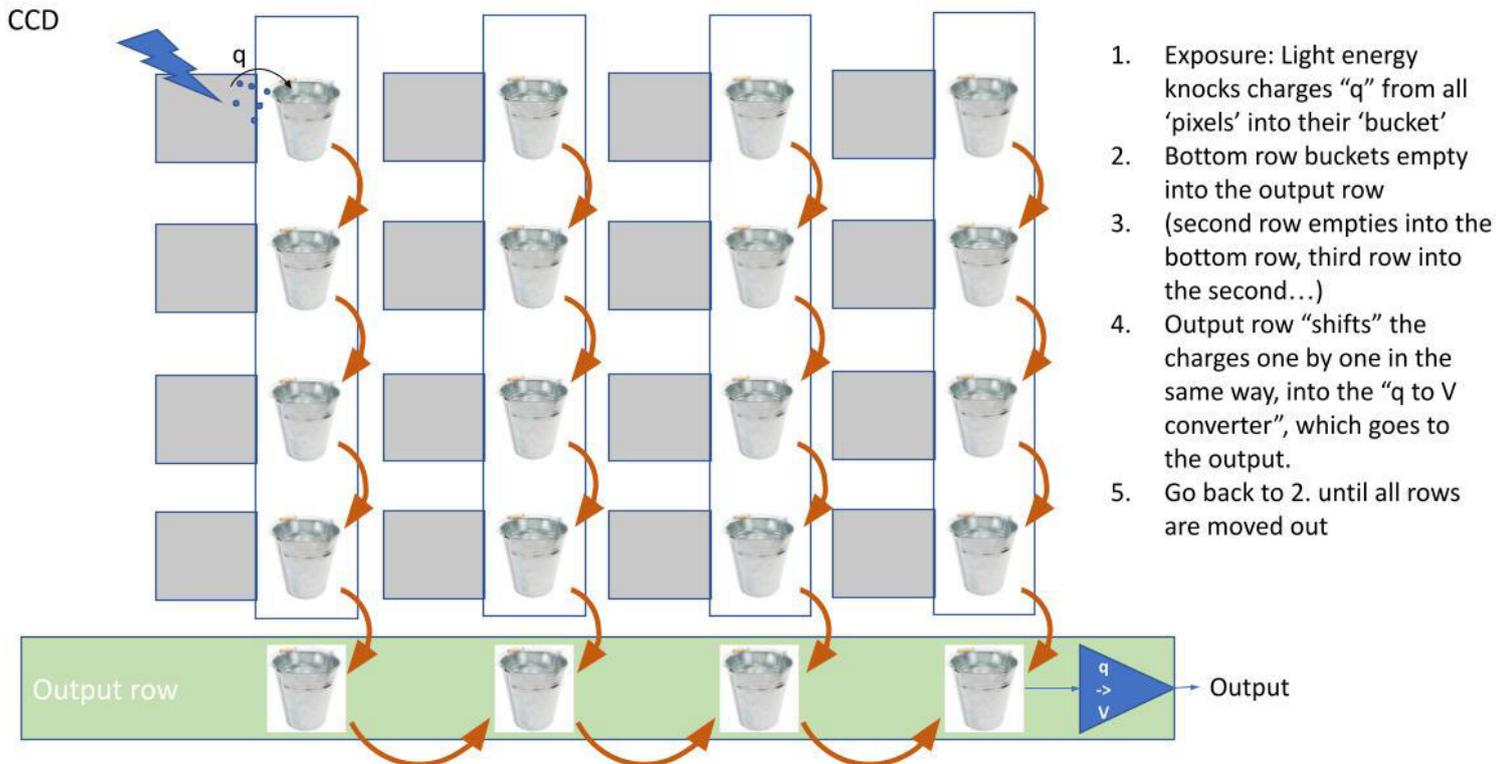
Following the techniques described above (and with practice), I see no reason why you should not make great photographs in low light situations.



19mm, F2.8, ISO 1250, 1-40sec



55mm, F2.8, ISO 1250, 1-40sec



In the first part of this 2-part series, we looked at what the physical size of the sensor means. In this part, we'll look at how the sensor works and what the terms "Bayer filter", "CCD" and "CMOS" mean.

Cooking chips

Sensors are silicon chips, made from very pure silicon metal (got from sand) using manufacturing processes common to almost every piece of electronics you have ever seen.

There are some differences though, and these are related to how a sensor is going to "read out" the brightness of each and every pixel of the millions that there are on the sensor. This is not trivial, especially as it must happen very fast (think video).

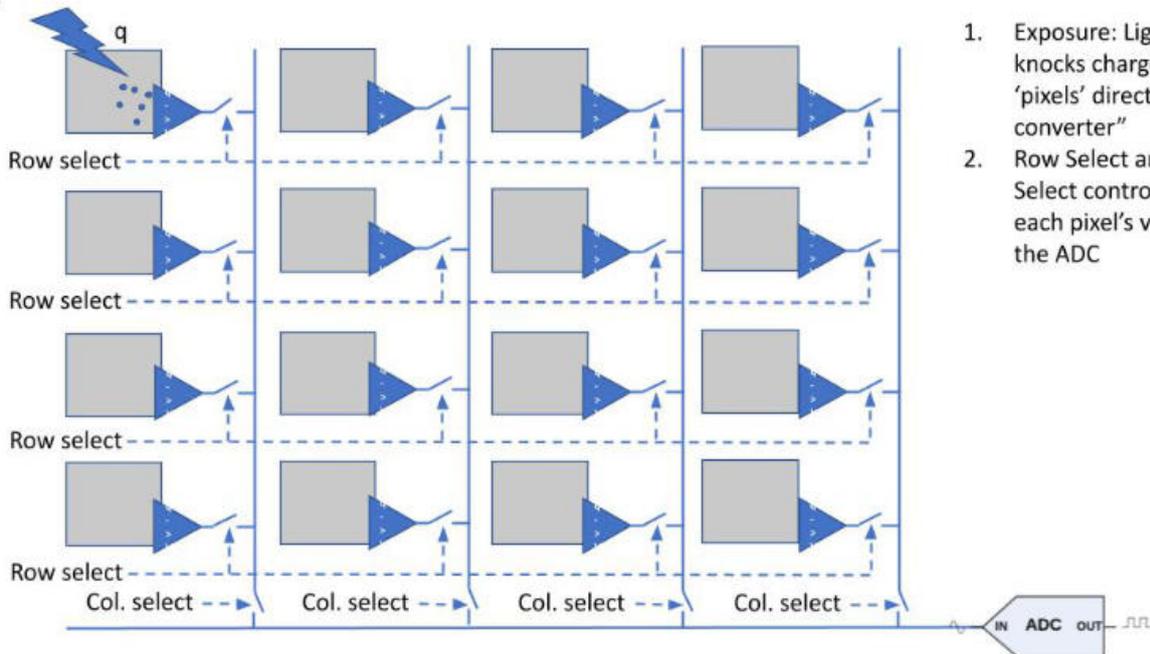
The oldest technique – and one which has undergone a lot of optimisation therefore - is to use what is called a *Charge Coupled Device (CCD)*, also called a "bucket brigade". Imagine that each pixel is in fact a tiny bucket. When light shines on it, it accumulates an electrical charge: more light, more charge.

After pressing the shutter (when it's all dark again), the pixels are "read out" by handing the bucket of charge to the next pixel in the row (or column): the pixel at the end tips its bucket of charge into a device that converts this charge into a voltage (which is then converted into a digital number by an Analog to Digital Converter - ADC – which is often on a separate chip).

In this way, the charge (brightness) of each pixel is shifted along and measured, one after the other, before being sent off as a digital number to the computing part.

These CCD sensors work very well, have some unique features (and issues), but do require that they are manufactured with a very specific recipe which is rather different to that used by most electronic chips and is therefore slightly more expensive to make.

CMOS

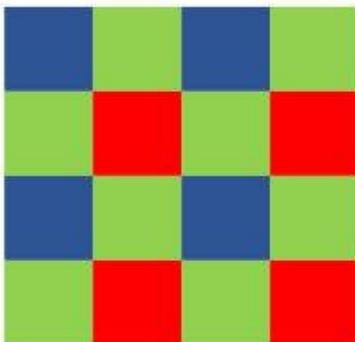


1. Exposure: Light energy knocks charges "q" from all 'pixels' directly into a "q to V converter"
2. Row Select and Column Select control signals switch each pixel's voltage in turn to the ADC

Most electronic chips are manufactured using a recipe called "*Complementary Metal Oxide Semiconductor*" or *CMOS*. CMOS chips are manufactured in unimaginably huge numbers.

They are literally everywhere, in your 'phone, your PC, TV, your car, ..., so the technique benefits from very low cost as well as a lot of focus on making it better, faster, smaller. CMOS makes brilliant digital computing devices but is a little less good at "analog" things like sensors, and really not at all for the bucket-brigade trick.

CMOS image sensors therefore work by converting the charge of each pixel directly to a voltage inside the pixel, then arranging that each pixel's voltage is presented in turn to an ADC, which sits on the same chip as the sensor. Initially, CMOS sensors – while easier and cheaper to make – were prone to noise problems (in particular, "pattern noise", caused by minor difference in each pixel being visible in the image, where these are somewhat "smeared out" in the CCD case), but research being what it is now makes them the more favoured type for many.



Bayer filter.

Each 'unit' has 1 red, 1 blue and 2 green pixels.

Colour me a rainbow

Deep down, each pixel in a digital sensor only 'sees' in black and white (dark and bright, in fact). To make a colour image, by far the most popular way is to have adjacent pixels "see" Red, Green or Blue by putting a coloured filter in front of each one, and use some digital maths later on to fill in the gaps (a process called "de-mosaicing").

Most sensors use a "Bayer filter" - the pattern of R, G and B pixels – which is a tried and proven approach, though some manufacturers propose alternative techniques. (To be honest, I have not seen any breakthrough advances in image quality from these as yet). The Bayer "Colour Filter Array" has one red, one blue and 2 green pixels as its smallest unit. This matches the spectrum of daylight and gives overall better noise performance.

In this article, I've tried to give an overview and somehow de-mystify some of the terms and concepts relevant for our digital cameras as they are made today. It's meant as a general guide only, to aid choices when choosing a camera (remembering that there are far more important things than the sensor to consider when making that choice). I hope you find it useful, though there is quite a lot to digest there, I guess.

Smakelijk! Bon Appetit!

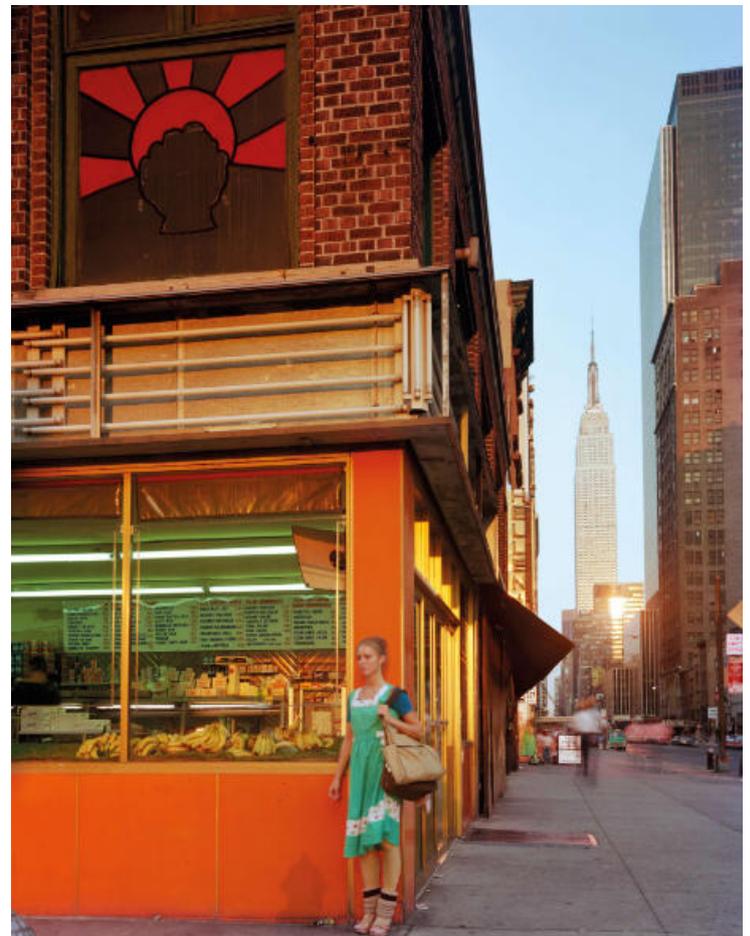
FAMOUS PHOTOGRAPHERS: Joel Meyerowitz

By Philippe Clabots

This article will be shorter than usual articles about a famous photographer. Why ?

Joel Meyerowitz is a very passionate and inspiring person, for me one of the most inspiring people in photography, so I think it's much better to watch him speaking about photography than reading an article about him.

You will find some valuable resources at the end of the article.



Why have I chosen him for this article?

I've visited his exhibition "Where I find Myself" at the Botanique in Jan 2018. I was impressed by the quality and variety of his body of work and particularly with his capacity to capture ironic, and sometimes humoristic, moments and of course by the way he's playing with light and colors.

Read my article about the exhibition on my web site [here](#).

Read the article written by Hector Epelbaum, a Viewfinders club member, about the same exhibition in the [Jan 2018](#) edition of the Viewfinders newsletter.



Biography

Joel Meyerowitz is a contemporary American photographer. Notable as one of color photography's earliest advocates, he was among the first to create successful color compositions.

Meyerowitz's work is primarily composed of large-format street photographs, capturing fleeting moments of quintessentially American life, culture, and political unrest. Speaking about the role of street photographers in 20th-century art, he observed that "the thought for us was always: 'How much could we absorb and embrace of a moment of existence that would disappear in an instant?' And, 'Could we really make it live as art?'" There was an almost moral dimension." As the only photographer allocated unrestricted access to Ground Zero in Manhattan, he memorably photographed the residual aftermath of the 9/11 terrorist attacks, producing an important archive of photographs of the tragedy.

Born in the Bronx of New York on March 6, 1938, he went on to graduate from Ohio State University in 1956 and receive widespread acclaim for his work, including being twice named a Guggenheim Fellow, as well as being awarded a Centenary Medal and Honorary Fellowship from the Royal Photographic Society in 2012.

Source : <http://www.artnet.com/artists/joel-meyerowitz/>

Ground Zero

Joel Meyerowitz is known for photographing the aftermath of the September 11 2001 terror attacks on the World Trade Centre, being one of the few photographers allowed access to the site.



"If you're out there, things happen !"

"The secret is to find a way to be invisible ..."

"Photography could satisfy some unspoken desires that I was searching for"

"Photography is two dimensions. It's like closing one eye and looking at the world like a cyclops"



Unusual Facts

He started photography after working with Robert Franck for his former job (marketing manager). He resigned his job, bought some minimal gear and started as a professional photographer.

He started with color slides and then switched to B/W to be able to print it. Because he thinks a printed picture is the real thing.

But he kept shooting in color alongside his B/W work. After a while he was using two cameras, one loaded with B/W film and the other one loaded with color film. Shooting a scene twice - once in B/W and once in color. In the end he decided to turn back exclusively to color.

At a point of time he decided to use a large format camera to be able to print large format (150-180 cm), at a time when no one was making such big format prints, and at the same time starting to use a large format camera for street photography. *"It was like learning a new language."*

He made a road movie ["Pop"](#) depicting a 4 week journey bringing his father suffering from senile dementia from Florida to NYC.

Do yourself a favor and spend an hour or two listening to this brilliant young man of 80+ years ! It's just about the meaning of photography and why we, as humble as we can be, are photographers.

[Aperture Conversations](#): Joel Meyerowitz on 58 Years of Making Photographs

[Photographer Spotlight at Paris Photo 2014](#): Joel Meyerowitz

[Joel Meyerowitz, Arles encounters](#)

Watch his movie ["Pop"](#)

[Lensculture Interview](#) (2020)

[Website](#)

[Website – Street Photography](#)

MEET Anne Christine Brouwers



I am a native from Belgium who lived and has been working on three continents. I have two sons who are also intrepid travellers.

I became interested in photography in my late student years, in Italy, and bought my first good film camera, a NIKON, when my work took me out of Europe.

After my next camera, a digital NIKON became finally defective, I moved to an Olympus Stylus 1, more discreet and practical when travelling. However, with more time available for photography, I recently started to use again my old film camera, with the objective of printing myself, and I intend to acquire another DSLR, as the feel of an SLR is quite different.

Though I developed an early passion for discovering new cultures and languages, I became really interested in photography when I moved to Central America. It fascinated me. This interest continued while living in Ethiopia and during my following missions. I wanted to create a record of the people in their diversity. Our recent situation led me to turn my lens to my close neighbourhood.

My main photographic inspiration has been Raymond Depardon and his Voyages. But Martin Parr's ironic look at our society also pleases me. People are to me an essential element in most of my pictures, anonymously, in their daily lives and activities. I like to see people inhabiting or crossing a landscape.



From an aesthetic point of view, I like simplicity, geometry, 'negative space' when the topic allows, colours if not too flashy and the classical black and white. As far as digital photography is concerned, I'd like to learn especially how to take advantage of darkness and how to touch up my pictures, though I prefer spontaneity.

I joined VF in late 2020 and really enjoy its photo walks: I am always puzzled by how different others' look at the same subject can be. I also have another very personal project: printing very old family glass negatives I inherited, bringing to light forgotten scenes. In short, quite a programme for the years to come.



REMINDER

Challenge [“Texture”](#) at the April club meeting on 21 April.

Submit your pictures by Sunday evening 18 April latest.

Martine Franck [exhibition at FOMU Antwerpen](#)
- until 18 April 2021

Martine Franck (1938-2012), a Belgian photographer, was by nature a free spirit. For Martine, the camera was a tool to position herself in society. From a deep social commitment, she fights for women, the elderly, refugees and endangered communities worldwide.

She takes her time to build respectful relationships with the people she portrays. In this way she creates a unique photographic language, with strong compositions and observations in black and white.

FOMU foto
museum





Box Galerie , Chaussée de Vleurgat 102, Ixelles

Box Galerie was founded in 2004 by Stefan De Jaeger, former adviser to photography collectors, and Alain D’Hooghe, photography historian, professor and founder of Cliché magazine.

The gallery supports the photographers it represents by regularly organizing exhibitions of their work and by permanently offering their prints for sale to collectors.

[Website.](#)

5 Composition Ideas You Should Try in Your Next Shoot

“Negative Space”, as presented by Miguel Angel in the Viewfinders' January meeting, is among these ideas!

([video clip](#) - 9m40s)

©Miguel Angel Vilar



DATE

EVENT

DETAILS

17 March	Club Meeting	Post processing exercise
21 April	Club Meeting	Challenge: Texture
19 May	Club Meeting	Negative Space Photo project
09 June	Club Meeting	AGM & portfolios

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Alun

Miguel
Angel

Richard

Caroline

Tine

Sabine

Martin

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Robert



If you are on Facebook, connect to the Viewfinders Group! It's an informal group for sharing news on events, 'for sale' items, interesting websites and news stories, or just to share some of your recent photos.

newsletter@viewfinders.be

Bankaccount: BE133101 2440 7539

Any items from members for publication are welcome. Images are particularly welcome. Please send them in as separate attachments (not embedded in emails or documents) in JPEG format, with no less than 2000px on the long side and minimal compression. Please be aware that, in accordance with the layout, some cropping may occur. Please send submissions to newsletter@viewfinders.be.

PHOTOS FROM MEMBERS



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