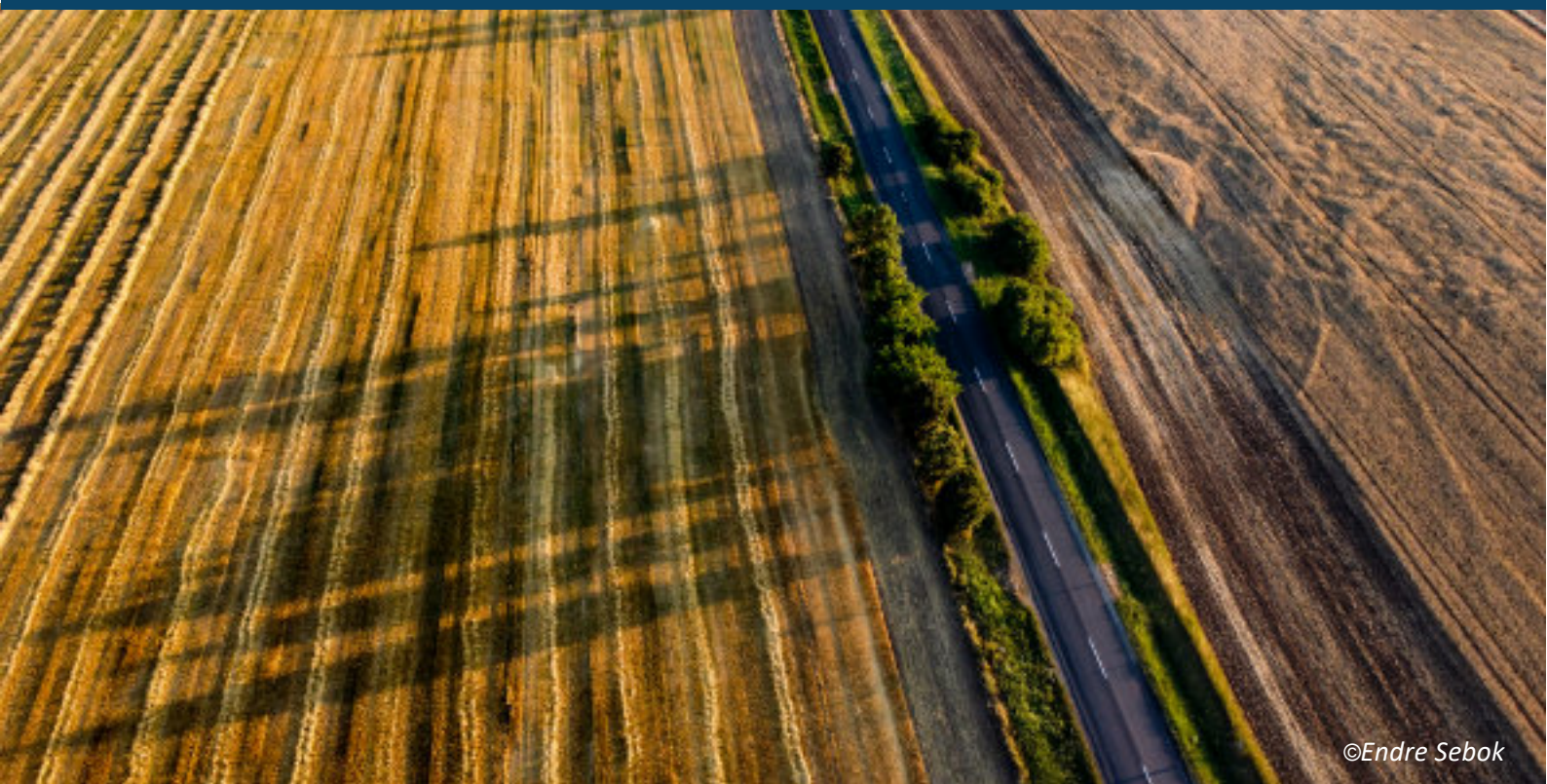




# INTRODUCTION

By Alun Foster



Autumn is always a time when one waxes reminiscent of things past. I remember once, an autumn some years ago, being in Paris for business but with an evening to spare. I took the funicular up to the Sacré-Coeur to take in that magnificent view over the city of lights, and drifted around the various little jazz bars there (you know, the ones where a simple beer costs €7 just for sitting on the terrace), sampling the atmosphere in the already cooling evening air. The musicians playing, solo or in small bands, showed a wide variety of skills and improvisational creativity but that all had one very obvious thing in common. Every single one of them played “Autumn Leaves/Feuilles Mortes”. Several times. Sometimes interspersed with other favourites (something about being at an oasis and putting camels to bed came up a couple of times, which I thought was an interesting contrast), but that classic and lovely tune kept on coming back. Was it boring? Well, to a passing ear maybe yes, but when you listened to all the variations in phrasing, rhythmic interplay between the musicians, and even some quite complex re-harmonisations, you realise that even very familiar things can be turned into something amazingly new, fresh and inspiring.

And so it is with photography. On the face of it, autumn turns everything brown – an uninteresting tertiary colour. But one that doesn’t actually exist: we only see “brown” as such when placed in a context, and choosing that context well reveals its true character – a complex mix of reds, yellows and greens that can augment a scene with an equally complex mix of emotions.

Like the song, a favourite season of mine for all its contrasts and complexities. We are fortunate that the present

limitations on our lives brought about by that stupid ball of grease with some obnoxious RNA in it are not yet preventing us from going out and appreciating this season for all that it is worth. Indoor photography can wait until the weather gets really nasty, but for now, let’s fill the world with the beauties of autumn!

## November Meeting Preview

Come join us at our next Viewfinders club meeting on the evening of Wednesday, 18 November, starting at 20:00. Due to the ongoing COVID-19 related restrictions, we will be having online Zoom meetings for the foreseeable future. The login information will be sent to all members by e-mail several days prior to the club meeting.

After Alun’s announcements, Hector Epelbaum will present the panel of images that recently earned him his Associate Distinction from the Royal Photographic Society. You will definitely want to see these.

The main event of the evening is Food Photography. Joris Luyten, a Belgian photographer, will give us a step by step guide to food photography. This presentation will serve as an introduction to our February photo project on Food Photography where members will be able to show us their food photos.

For more information about Joris and his photography:

<http://jorisluyten.be/>

Stay safe,

Richard Sylvester



# VIEWFINDERS MEETING October 21

By Miguel Angel Vilar

Our second meeting of the season featured a presentation by Bob Taylor, "Photographing Wildlife In Your Garden". It was a very compelling list of tips on how to observe wildlife in our surroundings, what techniques to use, and what equipment is available for photographers to capture images without being seen and without disturbing their habitat. The presentation was accompanied with an impressive sample of wildlife photos by the author, which certainly proves how rewarding this practice can be. Bob has certainly dedicated time to perfect his process and demonstrated extensive knowledge on the subject.

A copy of his presentation, along with other TTT's from previous meetings can be found in our website's [Tutorial Notes page](#).

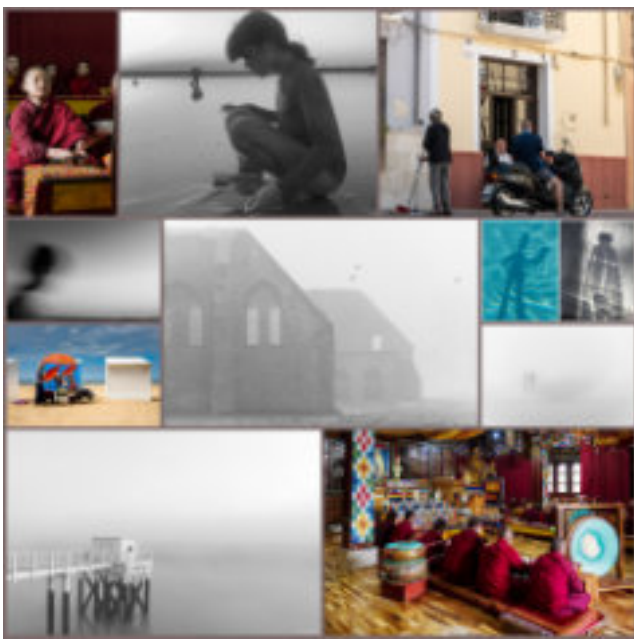
Next in the agenda, we had several members presenting some of their photographic projects.

Felicity Handford presented us with photos from her trip to Bhutan. Quite unique characters in monasteries and during festival celebrations, captured in rich colours, are a testimony to a community that has preserved its cultural wealth and heritage for many centuries. While remaining invisible to the scene, her images bring closer a culture that is in sharp contrast with that of many of us.

Marci Bayona impressed us with her collection of black and white images from an ongoing project titled "Childhood". With her two daughters as both source of inspiration and acting models, the collection appears as a very personal and intimate project full of emotions that connected with the audience immediately.

Nathan Wajsman shared with us snapshots of the daily life in the surrounding areas of Alicante, the Spanish city where he lives. These are natural scenes he encounters during his biking routine, as he cycles inland and along the coast.

Philippe Clabots shared two ongoing projects. "Misty Morning" shows different images captured in the morning during days with heavy mist, if you hadn't guessed it already. With such a natural filter at his disposal (the mist, that is) he couldn't go wrong, conveying emotion in every different scenario that would otherwise appear unimportant.

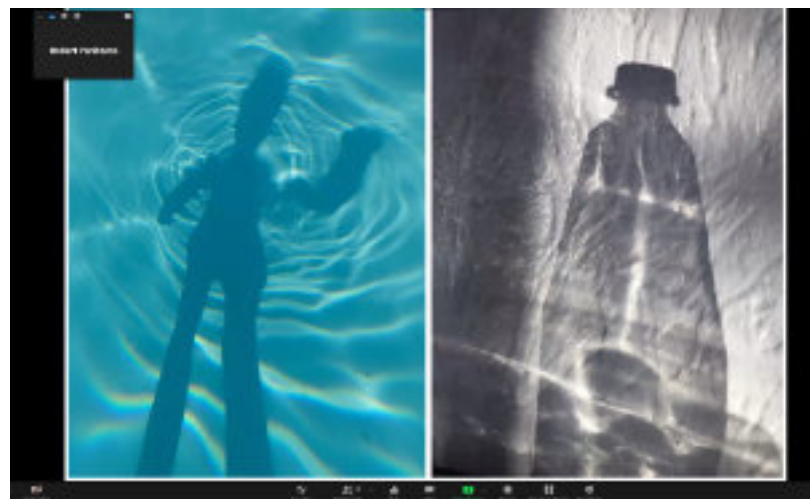


With "Seaside Walkers", Philippe wanted to share a number of images looking for feedback as he didn't seem too confident on the results. The concept of the project was to take pictures of people walking along the coast, passing in front of him as he sits on a bench, facing straight to the sea. Unplanned, he captures spontaneous, sometimes experimental, shots of families, bikers, dogs... Judging by the positive response from the participants, the message is clear: Philippe, don't let go of that bench!

Last (but absolutely not least) was Robert Paridaens with his peculiar ability of using composites to give a sense of humanity to every small detail he finds around, adding a touch of humour when possible.

We have to admit the agenda was fully packed and it's sometimes hard to keep everyone in their allocated time. We want everyone to feel comfortable presenting their projects and we want to make sure we allow for feedback and questions. Robert was questioning at first whether he should proceed with his portfolio, as we were almost out of time. What he didn't know is that I and many of us were thinking "I'm not going anywhere until I see what Robert has prepared for us today". And what an excellent way to finish the meeting it was, with his way of seeing the world, and always leaving us with a grin.

If you attended this meeting, I hope watching others present their projects and sharing thoughts and feedback among fellow viewfinders offers some motivation for you to present your own portfolio in one of our upcoming meetings. Contact the committee if you would like to present or if you have any questions.



Screenshots from the October Zoom meeting

# UNDERSTANDING CLOSE-UP & MACRO PHOTOGRAPHY

By Richard Sylvester



All images ©Richard Sylvester

One of the reasons to do macro and close-up photography is to admire nature's beauty: bugs, animals, flowers, minerals, gems, etc, by bringing out their hidden details not readily visible to the naked eye. It is also used for product and food photography and to document small archival objects such as artifacts.

In macro photography, the image captured on the camera's sensor is the same size (life size) as the subject, i.e. there is a 1:1 magnification (reproduction) ratio at the closest focusing distance of the lens.

In close-up photography, the image captured on the camera's sensor is smaller than the subject, so there is less than a 1:1 magnification (reproduction) ratio.

The degree of enlargement/magnification that a lens provides depends on its focal length and its closest focusing distance: the distance between the camera's sensor and the subject. This is not the same as the working distance: the distance between the end of the lens and the subject. Longer focal length lenses (105 mm. vs. 60 mm.) provide greater working distances and are thus less likely to block light and cast a shadow.

For example, for the Nikon 60mm macro lens, the minimum focusing distance is 18.5 cm and the working distance is 6.5 cm. For the Nikon 105 mm macro lens, the minimum focusing distance is 31.4 cm and the working distance is 15.4 cm.

Macro lenses generally provide the best optical quality at close focusing distances, but they can be expensive and suffer from

light falloff as you focus closer to the subject (effective aperture).

A number of accessories are available that allow you to focus closer with non-macro lenses by "moving the lens further away" from the sensor:

1. Perhaps the best and easiest method is to use extension tubes: hollow, light tight cylinders that fit between the camera body and the lens. They increase magnification by increasing the distance between the front element of the lens and the camera's sensor. The optical quality of the lens is retained along with the electronic contacts between the camera and the lens. There is, however, some loss of light and they are less effective with longer focal length lenses.
2. An alternative to using several extension tubes is to use a bellows mounted between the camera and the lens to move the lens even further away from the camera.
3. Close-up lenses are filters that screw on to the front of the lens, thus the filter thread size must match the lens diameter. Their strength is measured in diopters and they provide greater magnification at longer focal lengths. There is no light loss, however image quality can be negatively affected.
4. With single lens reverse macro, a reversing ring is required so the electronic connection between the lens and the camera is lost. 18-55mm and 50mm lenses work well on crop sensor cameras.

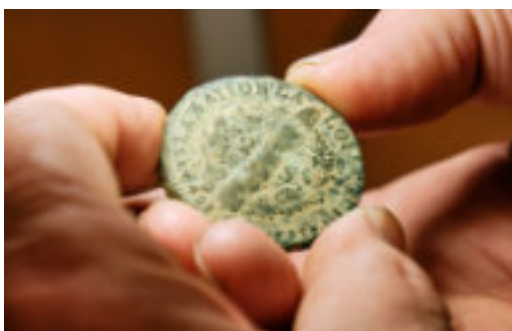




5. With double lens reverse macro, a lens is reverse mounted onto another conventionally mounted lens using a macro coupling ring. The primary lens should be at least 85mm. Although there is some light loss, autofocus and exposure are maintained, and the image quality is generally good.

6. Teleconverters, which fit between the lens and the camera body, increase the lens focal length, but can only be recommended for fast, high quality lenses.

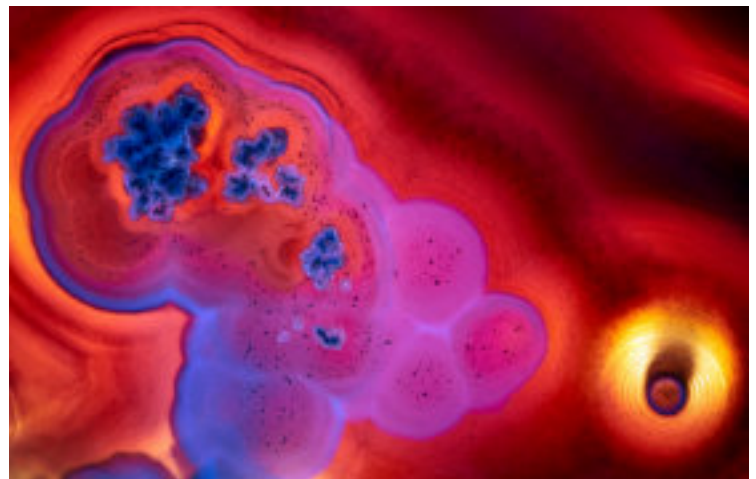
Compact cameras can provide a greater magnification and depth of field than APS-C and full frame cameras, however they are not recommended for good quality work. Interchangeable lens mirrorless and DSLR cameras each have their advantages and disadvantages. Mirrorless cameras have an electronic viewfinder, no mirror vibrations, focus peaking in manual focus mode, and focusing and exposure are both done directly on the sensor. DSLRs, however, provide a more mature technology and more options.



Lighting can be challenging due to shadows and the small working distances. Possibilities include using an on camera ring flash, off camera flash, and continuous (LED) lighting which provides maximum flexibility. Back lighting with a lightbox can be especially effective with translucent objects.

The main challenges in macro photography are to focus and to get a sharp image with enough depth of field (DOF). At 1:1 or greater magnifications, there is only a very shallow DOF.

Because of this, macro photography can be very frustrating. It requires a lot of patience to learn and practice to perfect. However, its rewards can be great when you see the photos that can be achieved.





# CHALLENGES OF CLOSE-UP AND MACRO PHOTOGRAPHY

By Richard Sylvester



All images ©Richard Sylvester

**T**he main challenges in macro photography are to focus and to get a sharp image with enough depth of field (DOF).

At 1:1 or greater magnifications, the working distance range at which the camera will focus, i.e. the distance between the end of the lens and the subject, will be very small and there will be only a very shallow DOF. Start by aiming the camera at the subject and move the camera closer or farther away until the image in the viewfinder is sharp.

A small aperture can be used to increase the DOF, but beware of diffraction (bending of light) which decreases the sharpness for apertures smaller than about f/11.

Any slight camera movement will change the point of sharp focus. To get the sharpest images, use the lens sweet spot (usually about f/8), a low ISO, manual focus, a long shutter speed, a mirrorless camera or mirror lockup and live view, a tripod to steady the camera, an in or on camera spirit level, a remote shutter release and turn off image stabilization/vibration reduction (IS/VR). Using manual focus, zoom in on the focus point and use focus peaking (if available on your camera) to verify sharpness. Adjust the lens focusing ring if necessary. Manual and electronic focusing rails mounted on a tripod come in handy to change the position of the camera in small increments relative to the object being photographed.

For 2D objects, the camera's sensor should be parallel to the object to get a sharp image. For 3D objects, you will often

find that you don't have enough DOF in a single photo. The solution is use focus bracketing followed by focus stacking.

Use focus bracketing to take a series of photos where the point of sharp focus varies from the front (closest point) of the object to the back (farthest away point) of the object. This can be done in several different ways:

1. Manually adjust the lens to change the focus point.
2. Use focusing rails mounted on a tripod to change the position of the camera in small increments relative to the object being photographed.



3. In some of the more recent cameras (for example Nikon D850, Nikon Z6, Fuji X-T2), focus bracketing/focus shift can be programmed in the camera to automatically move the lens focusing ring.

4. Tethering the camera to a computer, the point of focus can be changed using specialist software.



Tethering the camera to a computer has the advantage of having a large live view display of the subject and the focus point on the computer screen. The software can then be used to control the exposure, move the focus point, do focus bracketing (on some models) and release the shutter. Although most camera brands have their own tethering software, Control MyNikon and Control MyCanon are both highly recommended among the different software options and can be downloaded [here](#).

See also [tethertools](#).

Tablet and smartphone apps can also be used but aren't as practical.

Focus stacking can then be used to combine together the sharpest parts of each image. Although some cameras can do this in-camera, such as Olympus and Panasonic, it is generally done using either specialized software such as Zerene Stacker, Helicon Focus (and Helicon Remote for tethering), and Focus Projects 4 Professional, or with more general post processing software such as Photoshop, Affinity Photo, and ON1 Photo Raw 2020. Freeware, such as Picolay and CombineZP, are available for Windows.

Finally, don't forget the basic principles of photocomposition including the perspective, background and lighting.

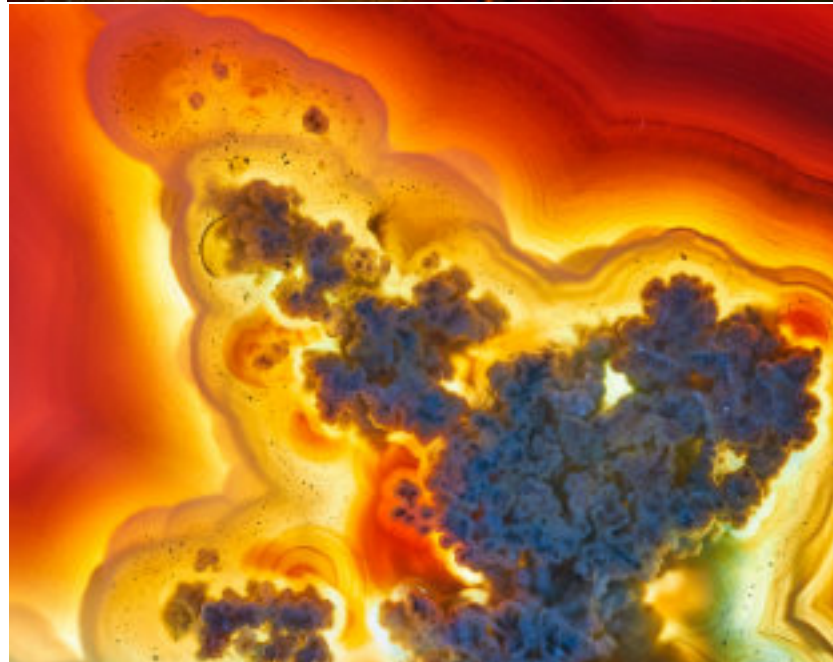
The best way to improve your macro photography is to slow down. The more you look, the more you will see!

Viewfinders has a special interest group on macro photography where we exchange information about macro photography. If you would like to join, please contact Miguel Angel Vilar.

#### Reference:

The complete guide to macro and close-up photography by Cyrill Harnischmacher, 2016, Rockynook.

**Recommended website:** [extreme-macro.co.uk](http://extreme-macro.co.uk)

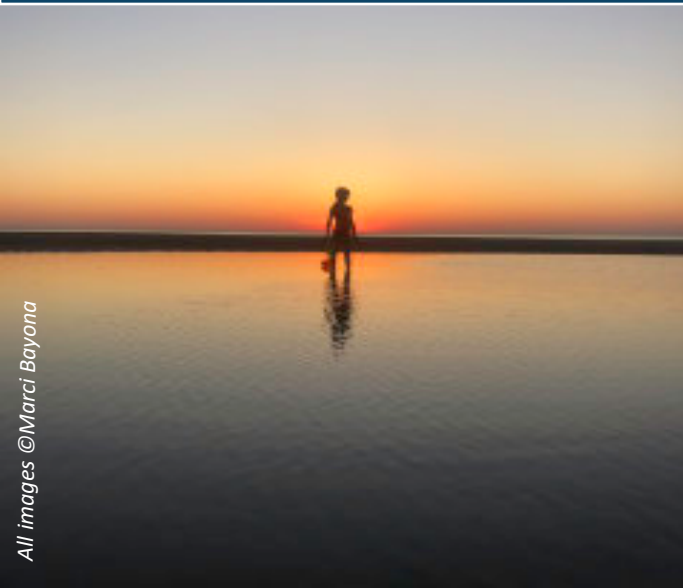


*Focus bracketing*





# MEET MARCI BAYONA



*"I love photography because it is a means that allows me to capture the beauty of things and people at a moment that for me is perfect, unique and even magical as it doesn't last long."*

All images © Marci Bayona

I am Marci Lorena Bayona, from Colombia. I have lived in Belgium for 12 years, and I have been a member of the club since 2019. I am married to a Mexican/UK national and have two girls, 10 and 8 years old who have become my favourite subject to photograph.

My passion for photography started when I was in college. My career in tourism administration gave me the opportunity to travel throughout my country, and of course my camera, a Premier 38mm, was the first thing I would pack.

I like landscapes and portrait photography.

The combination of the two seems perfect to me. The human being interacting with our natural environment. Nature fills me with energy and that feeling of fullness and life is what I try to convey with my photographs.

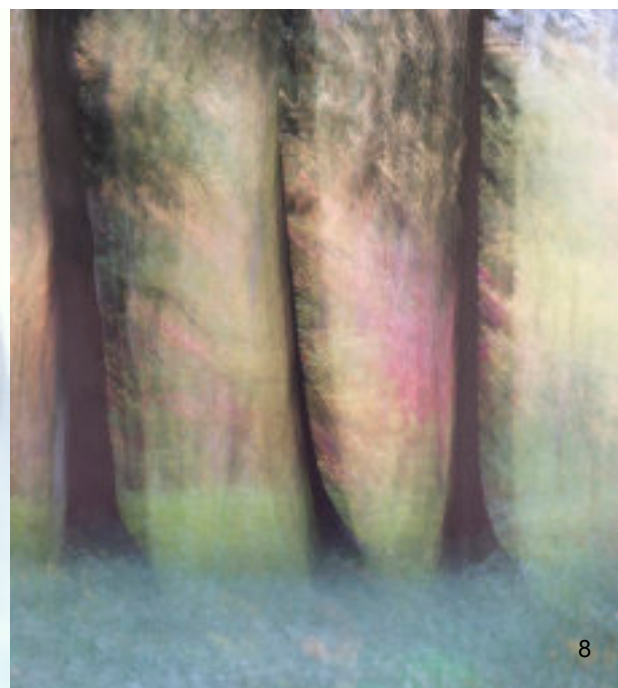
The most impressive thing is what has become my first personal project. 15 years ago I was doing an Agrotourism

degree project in The Sierra Nevada del Cocuy Natural Park. At that time the images I took were to find out which families were interested in being part of the Agrotourism project.

15 years later I come to realize the treasure that I have in my hands. Those rural families that at that time not only opened their doors to me, but also their hearts and trusted me, gave me the opportunity to portray them in their humble homes. These images represent Colombian farmers, very humble people but with a very big heart.

One of my short-term goals is to hold an exhibition in honour of those Colombian farmers. Another one is to continue exploring my curiosity and get out of my comfort zone to continue learning. And the general objective is to continue making art with my camera.

<https://marcibayona.wixsite.com/portrait/cocuy>  
<https://www.instagram.com/marsirena/>  
<https://www.viewbug.com/member/marsirena>





# A VISIT TO 'SCHIEVEN REGARDS III'

By Sabine Posdziech

It's the second time that I visited an exhibition of the "Schieven Regards" series. And again, it was an excellent use of my time!

There was a good mix of different styles and themes offered by the circle of photographers who were organising this edition with the title "Make Brussels ToF Again":

- Hélène from Viewfinders, who is exploring metro stations and manages to translate into pictures what makes them so special.
- Philippe, another Viewfinders member, who captured moments during the confinement in March/April that keep you looking at the pictures again and again.
- Eric Ostermann continues to find the beauty of the city we live or work in under the most unusual and surprising angles.
- Sophie Voituren mixes light, movements, materials so that we can experience these 'moments volés' she is showing us.
- And Patrice Niset's experimentation with a "SpheriCity" was a real surprise for everybody's eyes.

This time, there were also two guest exhibitors: Julian Hills and Thomas Vanoost who I had discovered already via my favourite photo magazine which had dedicated a six pages article about him in the March/April 2020 edition.

What is special about this exhibition is that it is showing high quality photography in an unpretentious environment. There are sometimes galleries where you might feel reluctant to enter because they look so pretentious but here you feel welcome. The place is not too big and there are always some of the artists around so that you can ask questions if you wish so. You are also perfectly free to just walk around and enjoy the pictures without words.

I was curious though: I learned about the restrictions Hélène had to face when photographing in metro stations which is not that straightforward. Thomas told me about the amount of shots needed to create his amazing pictures using multiple exposure and superposition techniques – he calls it 'sandwiching'.

And I learned that Brussels' well-known photographer Eric Ostermann is not even a professional photographer! That's not what you would think when looking at his pictures.

Looking forward to "Schieven Regards IV" !!



© Helene Cook



# 'SCHIEVEN REGARDS III' - WHAT'S THAT?

By Philippe Clabots

The photographers' collective "Bruxelles Pixels," composed of five resident artists, wants to show Brussels in a somehow anti-conformist but positive way.

Our motto is "Make Brussels Tof Again !" ("Tof" means "Nice").

"Schieven Regards" on one hand means transversal/tilted regards and on the other hand plays with "Schieven Architect" which was the nickname given to the architect in charge of building the Brussels Court House. As the project was destroying a lot of popular streets you can imagine that it was not a that positive nickname.

"Schieven Regards" is the yearly exhibition organised by "Bruxelles Pixels".

## About "Schieven Regards III" (SRIII)

SRIII is the third edition of our yearly exhibition. Each exhibition is different but this one took place in the context of the COVID pandemic.

Of course we had some discussions about running the exhibition but at the end we were so thrilled to show our work printed and above everything to meet you, the public, that we've decided to open the doors anyway with full respect to the sanitary obligations.

What a relief! Photography is made to be printed and to be exhibited. It's all about this experience of presenting our work and getting these incredible feedbacks from people being happy to be there, looking at pictures, talking about pictures and leaving the gallery with a positive feeling.

We've been lucky to be able to open the exhibition three week-ends in a row, just having to cancel the last week-end, and to welcome 400 visitors. Fewer than the previous years, but ...



## Conclusion and what's next

We're already shaping the fourth edition! Stay tuned ...

Many thanks to the Club Members we welcomed for their visits, it was so nice to see you despite the absence of physical club meetings.

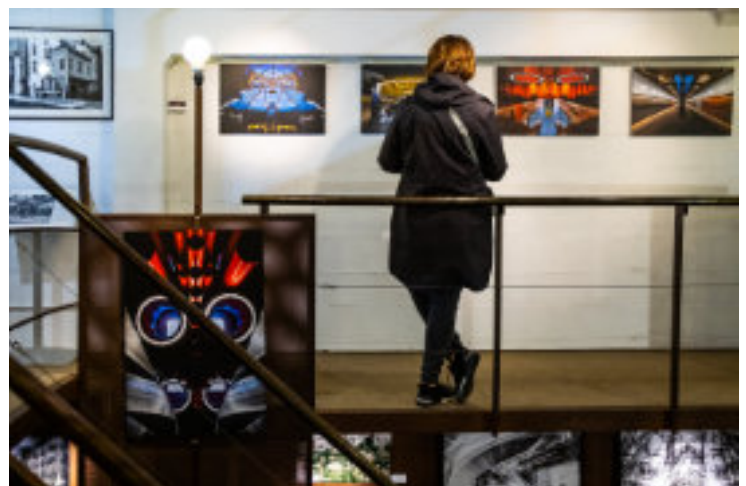
You do not want to miss our next exhibition? Follow us on Facebook or subscribe to our mailing list.

And of course we will also publish in due time the information on the [Viewfinders Facebook page](#) and in our beloved Viewfinders newsletter.

We are looking for photographers for the next exhibition. Do you want to share your vision of Brussels ? We're waiting for your submission file!

Just click the "Exhibitions" menu item on the [Bruxelles Pixels website](#) to (re)discover the 21 series exhibited during these three editions and the 11 photographers behind them.

*Interested in becoming a guest photographer for the next Schieven Regards? Click [here](#) for more information.*



©Helene Cook



©Tim Walker



## Tim Walker [“Wonderful things”](#)

C-Mine, Genk, until 3 January 2021

The leading international fashion photographer [Tim Walker](#) rose to prominence in the 1990s, becoming a star contributor to British Vogue. He has since become well-known for his otherworldly, surrealist, and occasionally grotesque images, both in fashion and portraiture.

The location of the current exhibition in Belgium is C-mine, a creative hotspot for artistic talent, clustered on a former industrial mining site in Flanders.

Article about Tim Walker in [The Guardian](#), September 2019

## ONLINE EXHIBITIONS

**Museum of Photographic Arts**, San Diego, California.

Explore also MOPA's learning modules under [Photography 101](#)

**The Royal Photographic Society**, UK.

[Exhibitions, but also talks and workshops](#)



©Sabine Posdziech

During lockdown, cultural activities are of course very limited. But you can still explore surroundings and look for interesting photo locations!

### For autumn sceneries:

- Tournay Solvay Park, Boulevard de Souverain, Watermael-Boitsfort
- Etangs du Leybeek, Watermael-Boitsfort
- Château de la Hulpe and its beautiful park
- Laeken Park and Japanese Tower
- and of course, Forêt de Soignes, for example access point at Drève Lorraine (Uccle) or Kapucijnendreef (between Tervuren and Overijse)

What about YOUR favourite photo locations, for autumn sceneries or other? Share them with the newsletter team or on Viewfinders Facebook group!

## “Tales by Light” on Netflix

Photographers and filmmakers travel the world capturing images of people, places, creatures and cultures from new, previously unseen angles.

The [six-part series](#) is a partnership of National Geographic and Canon Australia and is perfect for photographers and photography enthusiasts.

Tales by Light 3 takes viewers behind the lens and into the minds of three new photographers.

Watch trailer [here](#).



## Create your own online exhibition!

Check out the experience shared by Matt and Corina (UK) on Petapixel.

[“Creating a virtual photo exhibition in the time of COVID”](#) and the website they recommend [Kunstmatrix](#).





## CHALLENGE THEME: 'INSIDE'

By Alun Foster



This challenge was (fairly obviously) inspired by the by now multiple “lock downs” of varying degree, forcing us all to stay indoors. But “inside” is surely more than just being indoors?

To have an “inside” you must also have an “outside” (unless you happen to live in a Klein bottle), in other words it depends on your point of view. Being inside or being outside: looking in or looking out. And, how big is “inside” anyway?

“Inside” may for some imply incarceration of the screaming desperation sort, but then there is the comfort and safety of being in a safe space – as proverbially snug as the proverbial bug in the proverbial rug.

Inside is also a secret place – Erwin Schrödinger had something to say about that, but so did Charlie Rich! The dear ones we share our safe spaces with can also be very important.

Not to forget introspection or other feelings that grow within one’s self.

So yes – “inside” isn’t just four walls a ceiling and a floor. There are lots of alternative spaces for photographic creativity to flourish here!

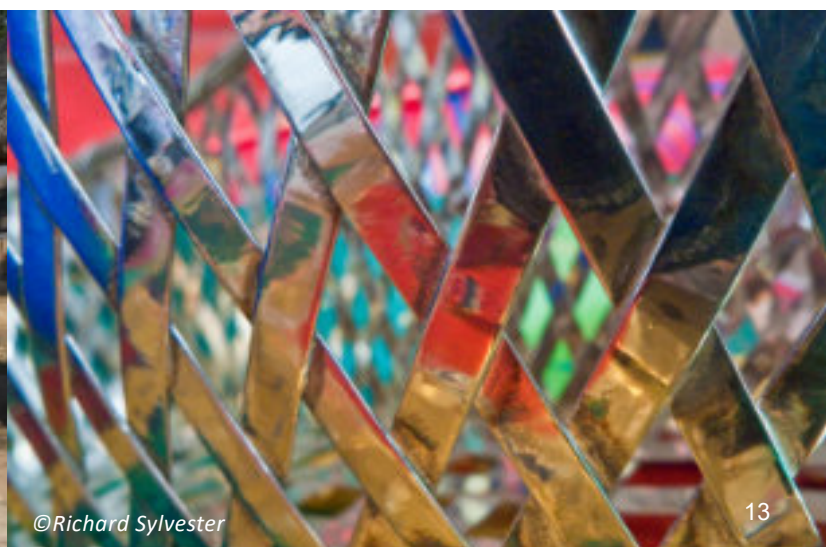
(Oh, and as a concession to the difficulties caused by the pandemic, we’ll not look too closely at the “recent photograph” rule this time).

Find the challenge guidelines [here](#).

©Sabine Posdziech



©Tine Stausholm



©Richard Sylvester

**W**e are deeply saddened to have to announce the recent passing of three members of our club, past and present. Liz Atwood, Pat Temmerman and, most recently, Ewa Iwicka.

Liz, Pat and Ewa were not only members of our club. Each being excellent photographers in their own right, as well as being great, gentle and well-meaning people in their own very special ways, they were all dear friends and will be sorely missed by many, far and wide.

They brought many good and joyous things to this world, and we will do our best to honour their contributions by publishing, from time to time and as they become available to us, some of their remarkable photographs.

Our deepest condolences go out to their respective family and friends.

**Alun**

*on behalf of the committee, members and friends.*



## DATE

## EVENT

## DETAILS

18 November	Club Meeting	
16 December	Club Meeting	Challenge: Inside
13 January	Club Meeting	
10 February	Club Meeting	Food Photography project
17 March	Club Meeting	
21 April	Club Meeting	Challenge: Texture
19 May	Club Meeting	Negative Space Photo project
09 June	Club Meeting	AGM & portfolios

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	Robert Paridaens	0475 203 524	paridaensrobert@hotmail.com



Alun

Miguel  
Angel

Richard



Caroline



Tine



Sabine



Martin



Philippe



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](mailto: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](mailto:newsletter@viewfinders.be).*



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