

NVPS NEWSLETER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



June 2025 Issue

This month's meeting

Theme: Business and Election

Photos: Your favorite artist

June 23

The June meeting is the annual election of officers and business meeting for the year.

For enlightenment, any member can show two photographs of their favorite artist or photographer with commentary + up to five photos of their own that were influenced by the artist.

NVPS meetings are on the fourth Monday of each month starting at 7:00 pm in the Oak Room at the Napa Senior Center, 1500 Jefferson, Napa.

For this meeting, members may submit seven photos according to the guidelines at the end of the newsletter.

Field trips, workshops, and books

Three magazines

In the last issue of the newsletter, the article on expending your photosphere covered sources of casual viewing of photos to enrich your photographic psyche. Photography magazines

were not included, as they typically have plenty of advertising but limited photos.

Two magazines available in both paper and digital forms are different and worth your consideration, even though you won't find them on the magazine racks in your bookstore. They are replete with photos unlike more well-known photo magazines

Aperture features intelligent articles and columns on timely and timeless topics on the art and technology of photography as well as book reviews of photobooks. It also has articles on and the photos of individual photographers.

A subscription is as little as \$60/year.

<https://aperture.org/>

Lens is a contemporary fine art photography magazine featuring articles about individual photographers. It's loaded with great photos.



A subscription is as little as \$46/year.

<https://lensmagazine.net/>

These are serious magazines for those who are serious about photography. Caveat: they don't cover the business of photography.

How do they compare to common photography magazines? Magazines like *Outdoor Photography* and *Popular Photography* tend to feature articles that support their advertising, primarily camera companies and other photography industry businesses. For instance, they feature camera reviews, gear reviews, and the like. *Aperture* and *Lens* are much more intellectually oriented.

Another magazine *PHROOM* is unique in that it's free. It's a digital platform on the web, a good place to see a lot of photos by a diverse number of photographers with commentary.

<https://phroomplatform.com/>

A productive place to browse, and the price is right.

Events

Thiebaud

The Legion of Honor exhibit, *Art Comes from Art*, through August 17 offers an interesting perspective on art, one that can be easily adapted to photography. Simply stated, it's OK to steal ideas. In fact, that's what creativity is all about. The exhibit features the art of Wayne Thiebaud, a self-proclaimed art "thief."

Voltaire said, "Originality is nothing but judicious plagiarism." Einstein said, "The secret to creativity is knowing how to hide your sources."

Thiebaud's appropriations are blatant. Other artists' are not so. But Thiebaud gives artists permission to steal, in effect; that is, not to make forgeries necessarily but to steal aesthetic ideas and infuse them into new expressions. A good lesson for photographers.

July Meeting

For the *July* meeting the presenter Michael Kenneth Depue suggests a member assignment to show photos based on old things. Celebrate all things that are old from faded signs to things with weathered textures and rusty patinas. Try visiting an antique or thrift store, a yard sale, or a flea market. For those who want more, try a double exposure with first a texture and then a subject. Most importantly, have fun.

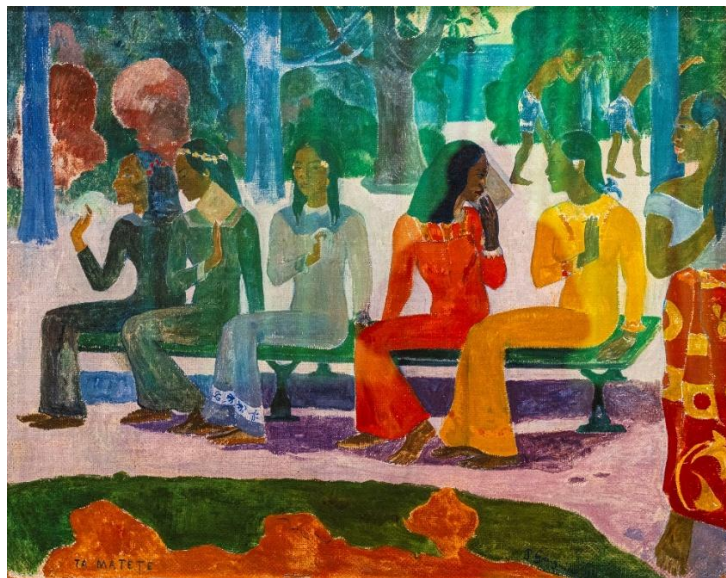




Member news

Annual picnic

The picnic held in the pleasant Fuller Park in Napa was a delightful success. Photos:





by Carolyn Younger

Thanks to the organizers Phil Venable, Nancy Hernandez, and George Bartolome.

Former NVPS guest speaker remembered



Festival Napa Valley, in partnership with the Culinary Institute of America at Copia, will present “The Beauty of Napa Valley: Photography of Bob McClenahan” from June 18 through Sept. 1. The exhibition features 16 framed photographs selected from a portfolio McClenahan assembled shortly before his passing in March. Admission is free. All works are available for acquisition, with 100% of proceeds supporting a college scholarship fund for McClenahan’s two teenage sons.

“The Beauty of Napa Valley: Photography of Bob McClenahan” runs daily from 9 a.m. to 6 p.m. at CIA at Copia, 500 First St., Napa. The June 18 opening reception is currently full; a waitlist is available at festivalnapavalley.org.

Staff required

Any organization that is not adequately staffed does not long exist. NVPS is no different. But

NVPS must be staffed by volunteers. And there's a lot of work. The more staff members, the more the work is spread around, and everyone is happy. The less staff, the more work for each staff member; and staff members burn out and quit volunteering. Sometimes they even quit membership.



Recent staff photo

So, it is incumbent on each member to volunteer to do something. Do something, even if it's not full participation in the Board. We have a valuable society. Let's keep it.

Check the staff (board of directors) positions at the end of the newsletter, and volunteer for one.

Magnachrome metal prints

Reminder: Magnachrome gives us a 15% discount. Use the code: *NVPS15*. Magnachrome is in Concord (37 miles from Napa) and does exclusively metal prints. It is the inventor of the process and builds the presses that other photofinishers use to make metal prints.

Tip

Although Maganchrome normally prints @ 240 dpi (commercial standard), they will print @ 300 dpi upon request at no extra charge.

Articles

Shooting for 5x ©2025 Joseph T. Sinclair

There are two previous articles about shooting with a 60MP full-frame camera and cropping

down to 5x. This is more a collection of examples than an article. Its purpose is to enhance the previous two articles with more photos.

I used a Sony a7CR full-frame 61MP camera with a Sony FE 50mm f2.5 G lens. Both of these are very small, thus provide an extra benefit (if small is desirable).



Sony a7CR with a Sony f2.5 40mm G lens

This combination is exceedingly high quality, not to mention expensive. It comes with a base to provide more comfortable handling for those with large hands; but I use it without the base very comfortably. The lens hood is quite small. It is a thoroughly professional camera, albeit

without the extra features intended for a commercial studio photographer.

Pixel shifting

Pixel shift multi shooting, is a camera technique that captures multiple images while slightly shifting the sensor. These images are then combined to create a final image with higher resolution and color fidelity.

This camera features 16-image pixel shifting (for still subjects only). Prior Sony models required a tripod for pixel shifting; this model does not. The 16-pixel shifting increases the detail in an image but results in a 240MP (19008 x 12672) photo. Hence, you can take an enhanced still shot but will need plenty of high-speed memory. But just think what you could carve out of 240 MP.

Caveat: this definitely does not work for photos that include movement.

Some of the photos below are the standard example (standard crop) of about 5x (12MP). That is, 5x is a crop that equals about 1/5 of a full photo (in a 60MP camera). Thus, such examples are the equivalent of those taken by a 12MP camera with a 50mm telephoto lens. Other examples are more than 5x.



Original 61 MP photo



5x crop, about 12MP photo



Original 61 MP photo



5x crop, about 12MP photo



Original 61 MP photo



5x crop, about 12MP photo (notice the detail in the tower – and look closely to see that the electric lines are visible)



Original 61 MP photo



5x crop, about 12MP photo

This technique solved a specific problem I had during a recent Rhine River cruise. There are

many ancient castles along the Rhine. The normal way to shoot them from the boat would be to use a telephoto lens. The minimum for a significant telephoto is about 250mm. What are the disadvantages:

- Zoom lens quality may not be up to one's standards.
- Non-zoom telephoto lenses are big and heavy, not great for traveling or handling.
- Tripods are not convenient for traveling, and handholding a telephoto lens may reduce sharpness.
- The vibrations from the boat may affect a telephoto lens more than a 50mm requiring a faster shutter speed – not convenient when you shoot in aperture priority.
- Telephoto lenses are expensive and require changing lenses as your photography changes from shot to shot.

Thus, a 61MP camera with a 50mm lens is a reasonable answer to the above considerations.

The lens quality is prime. The lens is small. A tripod is not necessary. The vibrations from the boat have minimal effect. Good 50mm lenses are considerably less expensive than good telephoto lenses.

Thus, I simply shot the castles with my 61MP 50mm camera and cropped down to as much as 14x.

Rhine River photos:



Original 61 MP



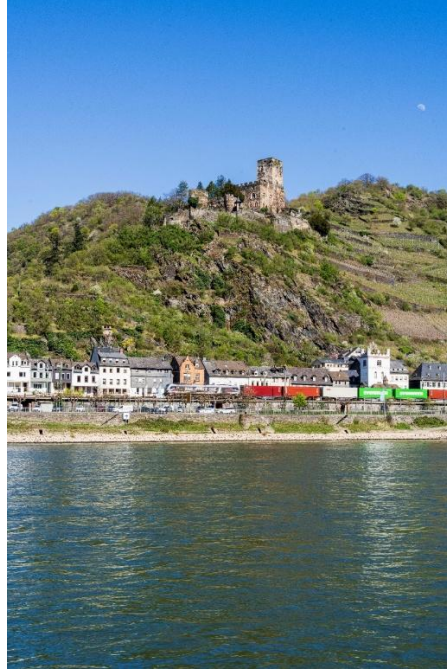
12x crop



Original 61 MP



10x crop



Original 61 MP



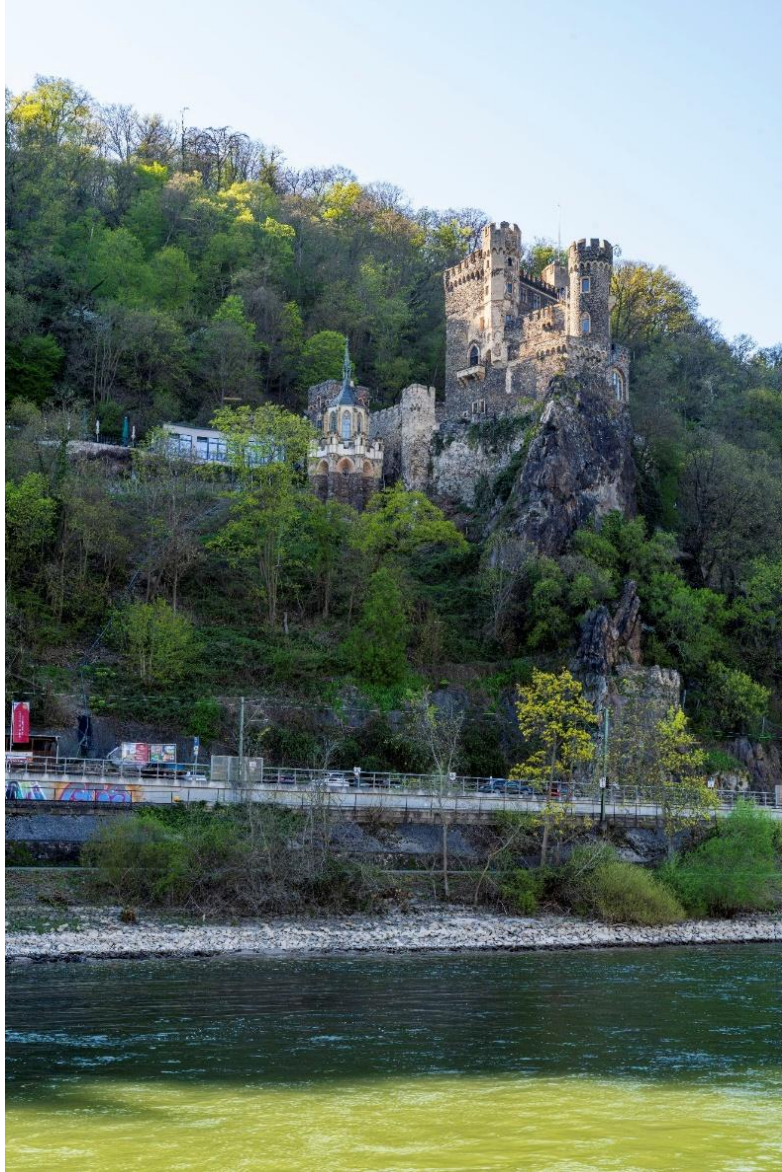
14x crop



Original 61 MP



7x crop



Original 61 MP



6x crop

IMHO

This section of the Rhine River is overhyped. The castles aren't very impressive. Very disappointing. Not a great photo op. On the other hand, the commercial/industrial activities and the scenery along the river are much more interesting.

Note that all photos in this article were postprocessed with the same routine processes in RAW and then cropped and rendered into

JPEG. Individual photos could be further postprocessed for greater appeal.

I'm sure there are cases for which using this technique doesn't work well. Nonetheless, it seems to work well a lot of the time.

If you use your 50mm lens + 60MP sensor as a 5x telephoto, you will want to put your subject in the center of the frame and then crop around it. In other words, you don't need to compose a 5x photo until you crop it in postprocessing.

A 5x photo = about 12MP. With such a size, you can make a reasonably large print (@240 dpi (about 16 inches) without enlargement. Nonetheless, you can crop a 10x photo just as easily. It won't print as large, but it may be OK for other purposes (e.g., digital presentations).

And don't forget enlargements. With Photoshop Camera Raw, you can now use the AI-enhanced Super Resolution to make your photos (e.g., your 5x photos) larger with little loss of quality. Other photo editing software now has such capability too.

And then there's the internet. A high-resolution size for the internet is HD, which is 1920 x 1080 (about 2MP). This is the HDTV standard. Does that mean that you can crop out a 30x high-quality photo with your 50mm+60MP combo? Alas, that might be a crop too far. But it's certainly worth some experimentation.



Original 61 MP



30x crop

Camera pros and cons

What are the advantages and disadvantages of smartphone cameras vs. high-MP cameras?

High-MP cameras (i.e., 60 MP sensor)

Pros

- Under \$5,000 but equivalent to or better than a \$15,000 Leica
- Complete robust shooting controls
- Viewfinder (i.e., easy to frame)
- High resolution images (e.g., 9728 x 6656)

- Wide choice of lenses
- Can simulate high-quality 5x with 50mm lens via cropping
- Prints up to 40 inches without enlarging

Cons

- Bulky (i.e., requires strap or harness)
- Heavy
- Subject to theft if not attached to your body or kept in sight
- Expensive

High-end smartphone cameras (i.e., 50 MP sensor)

Pros

- Under \$1,200
- Small (e.g., fit in pocket)
- Light

- Secure against theft if kept on a lanyard
- Includes wide angle to 5x optical lenses (e.g., can shoot 5x at top resolution)
- Inexpensive comparatively

Cons

- Limited shooting controls with limited convenience
- No viewfinder
- Lower resolution images (e.g., 5712 x 4284)
- Limited to built-in lenses
- Prints over 23 inches require enlarging

What do you want to do? That's what determines your choice. For normal shooting, a top-end phone camera is adequate quality, even for professional photography. If you print huge prints, you may want to use a high-MP camera.

You can shoot 5x with your high-MP camera via cropping. But you can shoot 5x with your phone camera via its telephoto lens without a loss of resolution; the result is higher resolution for 5x photos.

The point to be made is that the ability to shoot 5x with a high-MP camera and a 50mm lens tends to make it the equivalent of a high-end phone camera. On the other hand, if shooting high-quality photos is your goal, a phone camera may be perfectly suitable if you can live with the cons such as lack of a viewfinder. And a phone camera will provide higher resolution photos at 5x.

Paranoia

Although my small Sony mirrorless camera is ideal for traveling, it has a significant drawback. It's an expensive camera, and I'm paranoid all the time that it might be stolen. Consequently, it was never out of my sight on a recent four-week trip abroad, a horrible inconvenience. My spouse's CPAP in a case was stolen out of the overhead bin on a train in the Czech Republic. Thus, my paranoia was justified. I love shooting with my Sony, but now I think that perhaps a smartphone is really all one needs for travel photography.

AI tells all

This article was written completely by the ChatGPT AI generator.

Input: “write an article on how to get 5x (12mp) photos using a 60mp camera and 50mm lens”

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How to Capture 5x 12MP Photos Using a 60MP Camera and a 50mm Lens

If you're using a 60MP full-frame camera and want to extract multiple 12MP images from a single shot, you're in luck—modern sensors offer incredible flexibility for cropping while maintaining high image quality. With the right technique and understanding of resolution, you can effectively capture five distinct 12MP photos from a single frame. This method is especially useful in controlled settings like landscapes, cityscapes, still life, or when creating multiple compositions from one high-resolution source.

Understanding the Numbers

- 60MP full-frame sensor resolution $\approx 9504 \times 6336$ pixels
- 12MP resolution $\approx 4000 \times 3000$ pixels

This means that one 60MP image holds enough pixels to fit about 5 non-overlapping 12MP crops.

Step-by-Step Guide

1. Shoot with the Highest Resolution (RAW Recommended)

Ensure your camera is set to its maximum resolution (ideally in RAW for best editing flexibility). Using a 50mm lens on a full-frame camera gives you a natural field of view, similar to what the human eye sees—perfect for versatile compositions.

2. Use a Tripod or Keep a Stable Frame

To maximize crop potential:

- Use a tripod for precise framing and consistent composition.
- If handheld, make sure the scene includes multiple interesting sub-compositions.
- Leave room around your subject to allow reframing during post-processing.

3. Compose with Cropping in Mind

Look for compositions where the scene contains multiple elements that can stand alone:

- Portraits of multiple people
- Architecture with repetitive patterns
- Landscapes with distinct foreground/midground/background elements
- Street photography scenes with layers of subjects

Think of the entire 60MP frame as a canvas, and visualize it broken into smaller 12MP sections.

4. Import and Crop in Post-Production

Using software like Lightroom, Capture One, or Photoshop:

- Open your 60MP image.
- Crop out multiple 4000×3000 pixel sections (12MP).
- Each crop should tell a standalone story or serve a different purpose.

Depending on the original framing and subject, you can extract up to five high-quality 12MP images.

5. Preserve Aspect Ratio (Optional)

The standard 12MP resolution uses a 4:3 aspect ratio. If you want all outputs to be exactly 12MP and consistent, stick to 4000×3000 pixels. However, you can also crop to 3:2 (like 4240×2828) or square (3456×3456) if the composition benefits from it.

Bonus Tips

- **Overlap Slightly for Panoramas or Storytelling:** If you don't need the images to be completely independent, slight overlaps can allow storytelling sequences or collages.
- **Try Focus Stacking or Exposure Bracketing:** A single high-res image lets you also experiment with different post-processing techniques like HDR or detail recovery.
- **Batch Export with Presets:** To speed up your workflow, create export presets for 12MP crops in your photo editor.

Why This Technique Works

High-megapixel sensors like 60MP provide immense detail, often beyond what is required for most use cases like web publishing, social media, and even moderate-size prints. By intelligently cropping, you essentially turn one image into a mini photoshoot.

This approach is perfect for:

- Maximizing efficiency in studio or travel shoots
- Creating multiple image assets from one exposure
- Improving workflow when shooting fast-moving or dynamic scenes

Conclusion

With a 60MP camera and a 50mm lens, you're holding a digital Swiss army knife. By cropping thoughtfully, you can extract up to five distinct 12MP images from a single frame—saving time, capturing multiple moments, and getting the most from your gear. Whether you're a content creator, a photographer on the go, or just trying to simplify your shoot, this technique turns megapixels into flexibility.

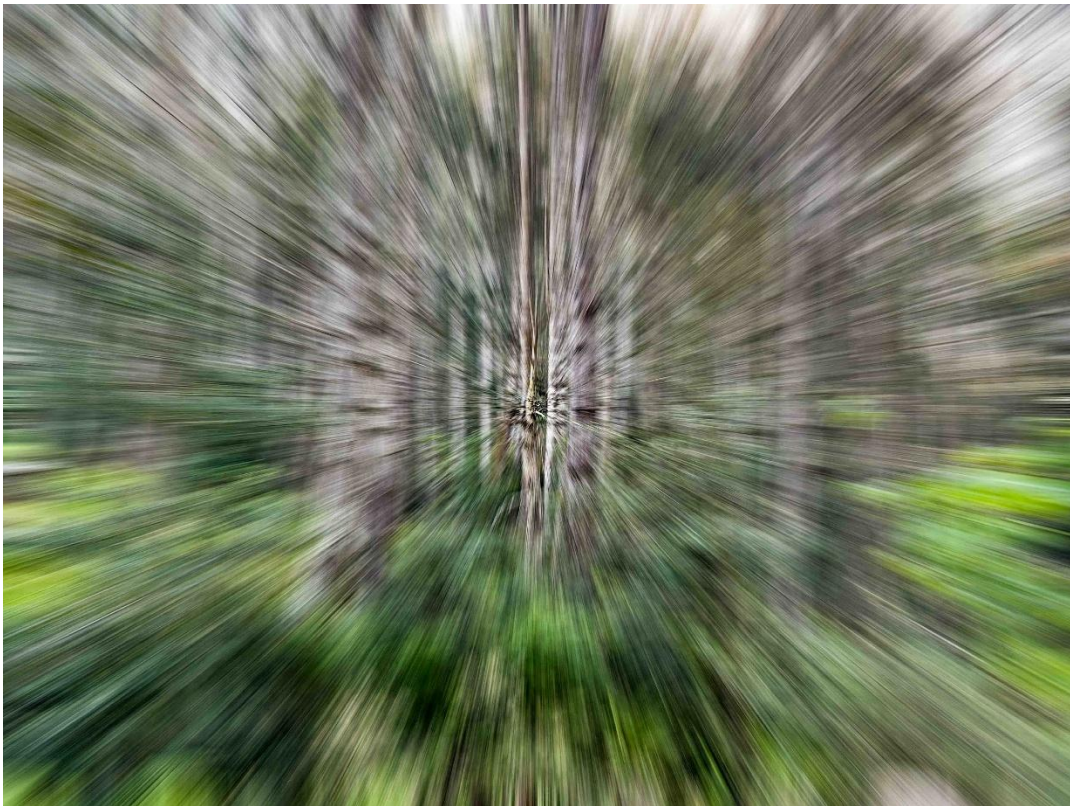
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Clearly, we no longer need an editor for the NVPS newsletter. Let ChatGPT do it. And I can retire and enjoy the good life away from the

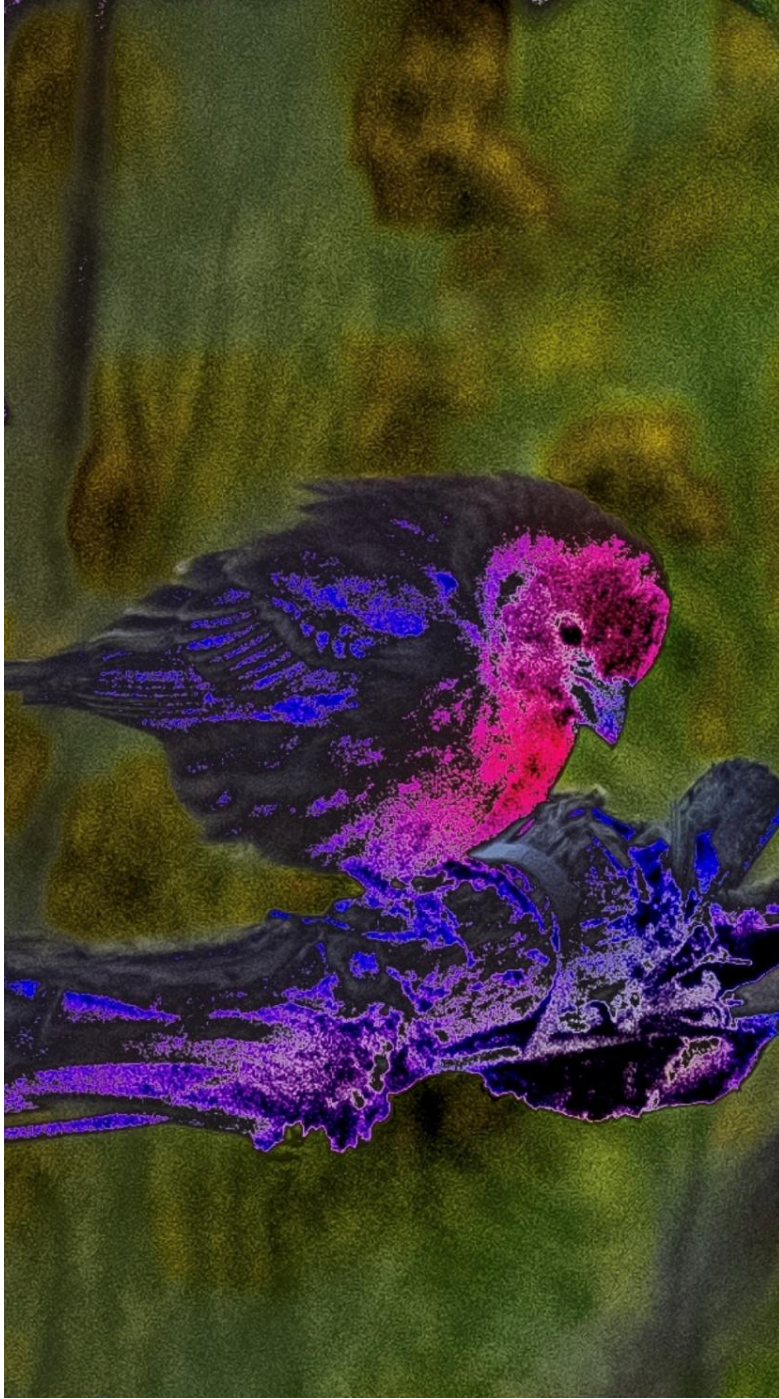
overwhelming and unremitting pressures of the Napa photosphere.

Challenge

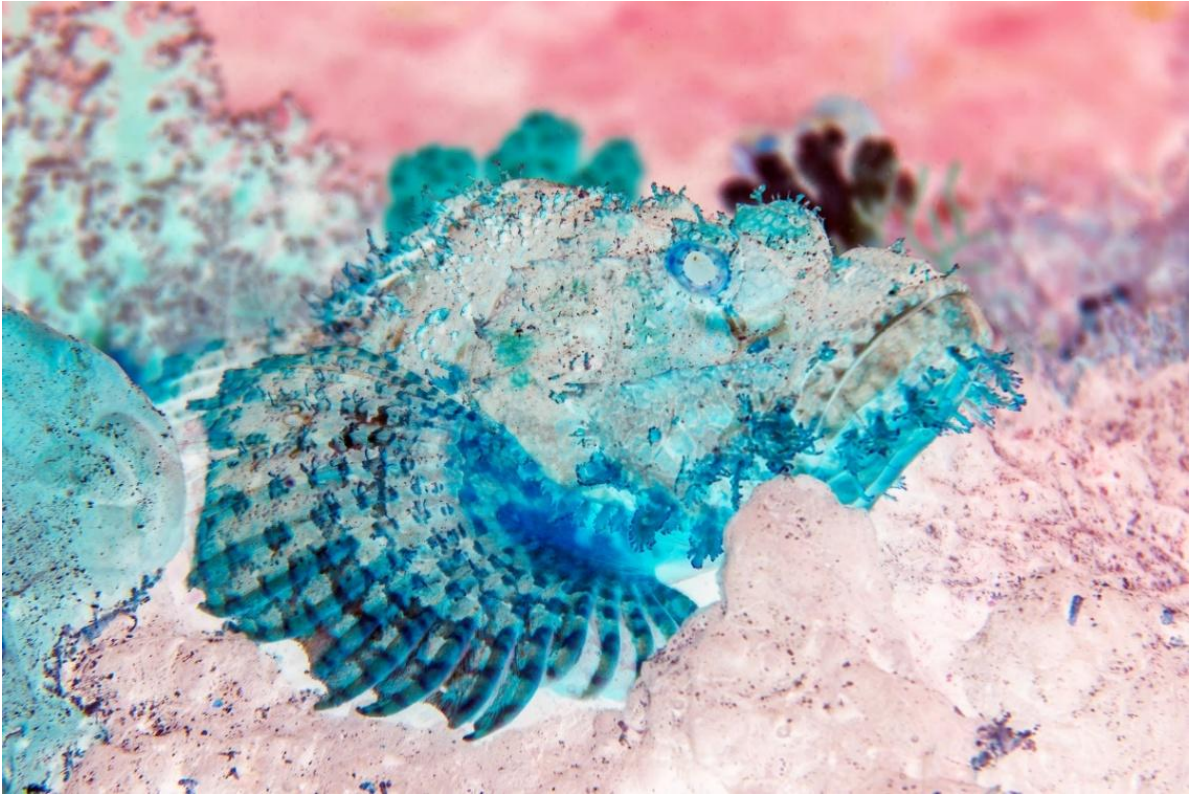
The challenge in this issue is overbaked: a photo so altered in postprocessing that it no longer looks like a normal photograph.



Mitchell Glotzer: The forest through the trees



Garret Murphy



Karen Noyes



Elizabeth Bush

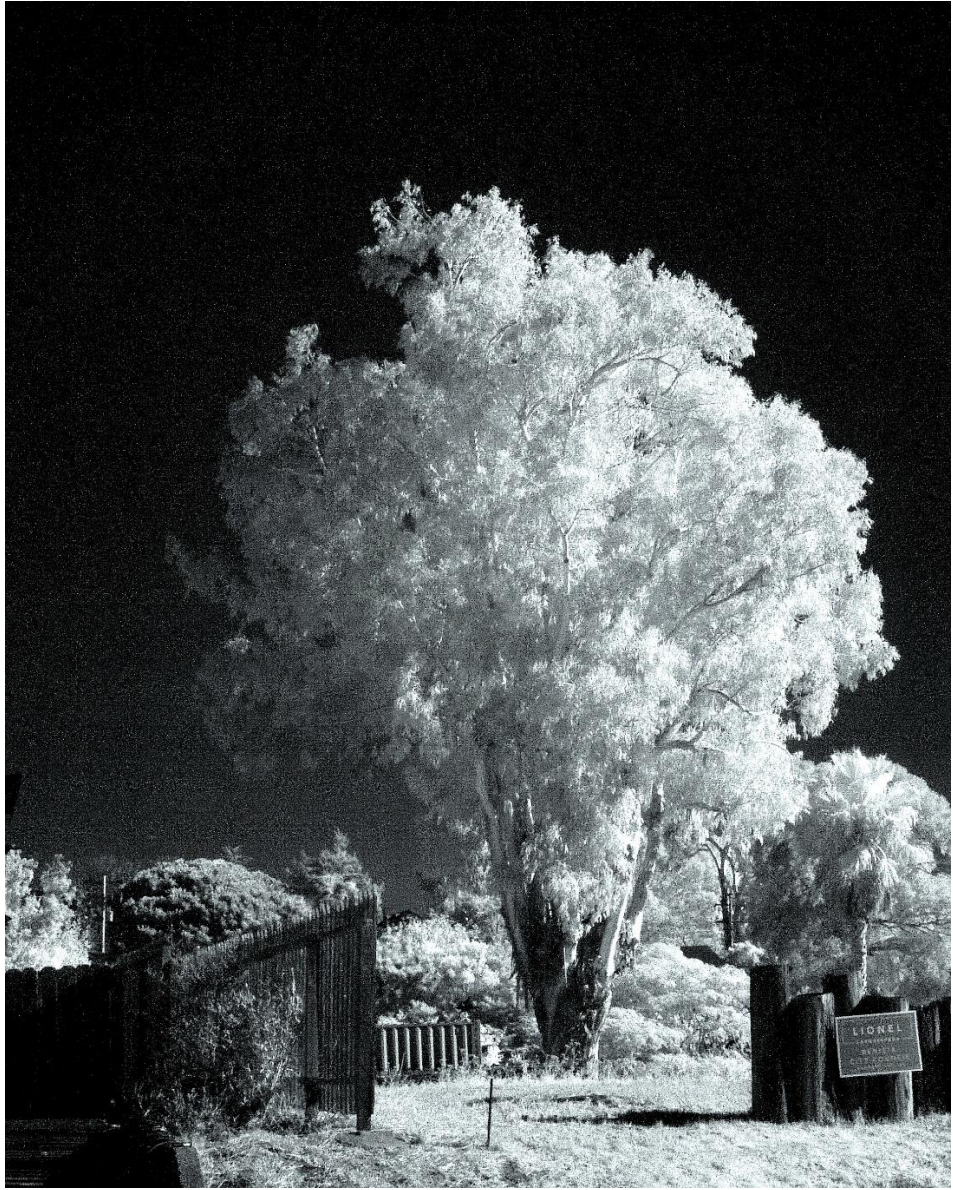
The next challenge is a farm building. The photograph can be moody, abstract, informative, or whatever the photographer intends. There are no limitations. A caption (optional) can comment, explain, or be an integral part (e.g., poetry) of the presentation. The photo must be submitted according to the normal guidelines. The next challenge will appear in the August newsletter.

Featured photographer

George Bartolome













Officers & staff

Elected Board members

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Gary Sampson

Appointed board members & chairs

Master Communicator - open

Program chair - Mitchell Glotzer

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibit chair - open

Ongoing-exhibits chair - George Bartolome

Hospitality coordinator - open

Field trips - Irena Miles (Karen Noyes, Geoff Hansen)

Workshops - Phil Venable

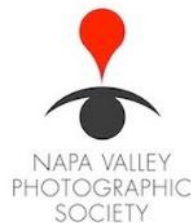
Publicity - Zach Berkowitz

Zoom coordinators - Phil Venable

Digital projectionist - Peter Guenther, Phil Venable

Facebook posting - Karen Noyes

Fundraiser chair – open



Head photo: Skagway We Have Lift Off ©2025 Joseph T. Sinclair. All rights reserved.

All photographs herein ©2025 by the photographer.

Newsletter ©2025 Napa Valley Photographic Society. All rights reserved.

Newsletter Submittal Guidelines

Submittal deadline

The submittal deadline for newsletter text + photos (content) is the third Monday of the month.

Members' photos for the meeting (+ Challenges)

Members may submit images for the meeting and should be prepared to make a brief verbal explanation. To submit your photos for a meeting, send your images to the regular critique site in the usual format (no more than 2000 pixels on the longest side) no later than the Saturday prior to the monthly meeting. The file name for an image should be:

members first&last name_title or theme_order
number

Examples: John Everest_Harvest Time_01 and
John Everest_After the Harvest_02

Send the files to:

NVPS.Photo.Critique@gmail.com. Only photos
taken by members accepted.

Newsletter head photo

If you desire to provide a head photo for one issue, submit a JPG 2000 pixels horizontal. The vertical can be between 450 and 1100 pixels. Anything outside these parameters cannot be used. The file name should be your name plus the title of your photo, the word *head*, and the date:

name_title_head_date

Send the file to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps). Only photos taken by members accepted. And photos that have been published before on the NVPS website or in the NVPS newsletter are not eligible.

This month's meeting

Follow the guide for *Articles*.

Field trips & workshops

Announcements of field trips and workshops of interest to members should include all information such as leader + contact info, date, time, meeting place, miles to location, cost, and

nature of the photography as well as a general description. These are *participation* events. Announcements can run in two successive issues *before* the event.

Events

This is an announcement of a photo exhibit, contest, or photo op of interest to members or one that includes a member or multiple members. It can run in two successive issues *before* the exhibit.

This category also includes a call for member participants in future photo exhibits or contests with complete information on applying and participating.

If an event is a duplicate of full information elsewhere, it should be a brief announcement with a hyperlink to the information online elsewhere.

Member news

This is a one-time *brief* announcement of a member's *past* achievement, such as an exhibit, a photo experience, a travel-photo experience,

a photo learning experience, and the like. Use a hyperlink to indicate where full information is available.

If this is the sole information on a substantial achievement, it can be written like an article with full information; but it shouldn't be a duplicate of full information published elsewhere (use a hyperlink instead).

NVPS administrative news or other news is also appropriate for this category.

Articles

Articles (e.g., magazine-like articles) written by members can be posted in the newsletter for one issue. They will be assumed to be published by permission. They must be relevant to photography, of course.

Articles published by non-members are likely to be copyrighted. See *Copyrights* for the treatment of non-member articles.

Generally, only one article per issue will be published with member-written articles given preference.

For sale, give away, or wanted

Photographic equipment for sale, giveaway, or wanted can be listed here for one newsletter issue. Provide full information about item and full contact information.

Equipment

New and unique equipment of interest to members.

Travelogue

This is a collection of photos about a place that helps define the place. Consequently, the place must be small or the place/theme must be limited.

Not acceptable:

- Paris – It would take dozens and dozens of photos to define Paris.
- Colorado – It would take dozens and dozens of photos to define Colorado.
- Beaches of California – It would take dozens and dozens of photos to define even a small number of beaches in California.

- Churches of New York City – It would take dozens and dozens of photos to define even a small number of churches in New York City.

Acceptable:

- Montmartre, Paris
- The Canals of Amsterdam
- Leadville, Colorado
- The Mines of Creede, Colorado
- Indio, California
- Point Reyes National Seashore, California
- The Embarcadero, San Francisco
- Churches of Austin, Nevada
- Hilton Head, South Carolina

A haphazard collection is not appropriate. Each photo must be high-quality and work to define the subject of place or place/theme.

Check with the newsletter editor before you submit to ensure the appropriateness of place or place/theme.

What's the difference between Featured Photographer and Travelogue?

Featured Photographer is a scheduled display of your photos (no theme necessary) to acquaint NVPS members with your photographic work. Text is optional. [4-8+ photos]

A Travelogue is an unscheduled presentation (whenever you want but the newsletter has a limit of one per month) about a place, narrowly curated to help define the place or the theme about a place. Text to explain the presentation is appropriate. [10- 15 photos]

Photos for newsletter

Photos submitted for the newsletter should be: no more than 2000 pixels, and no less than 1000 pixels, on the longest side. Logos can be a smaller size. File names should be:

author_title of photo_date

Photos taken by members will be assumed to be published by permission. Photos taken by non-members are likely to be copyright protected. See *Copyrights* for the treatment of non-member photos.

Send the photo file *attached* (not *embedded*) to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps). Photos must have an extension that indicates their protocol (e.g., *.jpg*); that is, Windows compatible. Due to incompatibilities between Apple and Windows, photos that don't conform may be unusable.

Photo captions

Captions are not required. But if you want captions for your photos, include them in the photo file name and inform the newsletter editor that you desire them.

Submissions

For all information (text) submitted, use a file name that identifies the subject matter and author. Send the file to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps).

Subject-line email

Unless you use the subject-line words requested for text or photos, your submission might be lost in the 400 junk emails received each day.

In the email, explain your submission. Example: *This photo goes with my article on shooting wildlife.*

Copyrights

For articles and photos by non-members, NVPS must have written permission for publication. The exception is articles or photos in the public domain; for such articles or photos, the author and source of the public domain archive should be stated.

One exception to copyright protection is the use of copyrighted text or images in teaching, such as an article on photography.

One way to circumvent copyright problems is to use a hyperlink to the article or photo published elsewhere.

Typography

Use italics for emphasis. Use emphasis sparingly. Don't use bold or all-caps. Bold and all-caps are difficult to read. Nonetheless, all-caps are acceptable for acronyms and designations.

Suggestions

Suggestions for the newsletter format or otherwise should be sent to jt@sinclair3.com with the subject-line NEWSLETTER in all caps.

Your editor

Your current newsletter editor is heavily overworked, gratitude-starved, sinfully-underpaid, half-deaf, and with a short-term memory (25 seconds on a good day and getting shorter each month). He lives in Vallejo (doesn't know Napa very well). He receives about 400 emails every day thus requiring NEWSLETTER (all caps) to be in the subject line of your emails in order to be noticed. Although the newsletter editor reserves the right to edit or reject submissions, the newsletter editor's job is to *receive* content (information + photos)

for the newsletter, not to create it. So, your *publish-ready* content according to these guidelines will be welcome.