

NVPS NEWSLETTER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



January 2025 Issue

This month's meeting

Theme: Wabi-Sabi

Presenter: Israel Valencia



In his early teens, Israel and his family immigrated to Napa from Guadalajara, Mexico. Encouraged by creative mentors, he discovered his passion for photography and spent countless hours honing his craft in his high school's photo lab.

Israel began his career working as an assistant to his photo teacher and later at the St. Helena Star newspaper under the guidance of one of Ansel Adams' pupils. Inspired by photographers like Henri Cartier-Bresson and Dorothea Lange, Israel's work focuses on capturing candid, authentic moments in street and documentary photography.

At age 20, Israel faced a life-changing battle with leukemia. His recovery gave him a

renewed appreciation for life and a deep connection to the natural world, which continues to inspire his work.

In 2003, Israel founded his company, Infinity Visuals, where he collaborates with clients to create visually compelling imagery that elevates their businesses. His work combines creativity, authenticity, and technical expertise, earning the trust and admiration of his clients.

As part of this month's program, Israel has chosen the theme *Wabi-Sabi* for the member photo critique. *Wabi-Sabi* embodies the quintessential Japanese aesthetic—a beauty found in imperfection, impermanence, and incompleteness. It celebrates modesty, humility, and the unconventional.

You are encouraged to explore this theme and bring your photos for the critique session. Whether it's a crack in a teacup, the weathered texture of an old door, or the fleeting beauty of a sunset, *Wabi-Sabi* challenges you to find beauty in the imperfect and the impermanent.

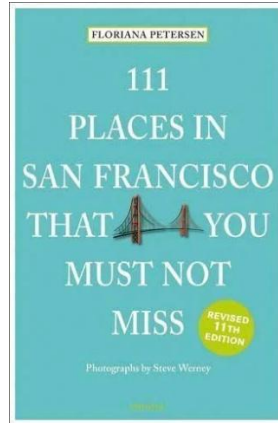
NVPS meetings are on the fourth Monday of each month starting at 7:00 pm in the Oak Room at the Napa Senior Center, 1500 Jefferson, Napa.

For this meeting, members may submit two photos that fit the Wabi-Sabi theme according to the guidelines at the end of the newsletter.

Field trips, workshops, and books

San Francisco and environs

There is an *111* series of books published by Emons Verlag GmbH that covers a variety of American cities. The book of interest to members is *111 Places in San Francisco that You Must Not Miss*, 12th Ed, by Floriana Petersen. With 111 places covered, you're likely to find at least a dozen that you didn't know about and that deserve your photographic attention. The book has 111 nice color photographs and an interesting one-page write-up for each photograph (place).



Events

NAPA LIGHTED

ART FESTIVAL | ART AFTER DARK

PRESENTED BY CITY OF NAPA HOTELS AND INNS

This year it's January 18 – February 16 in downtown Napa *after dark*. Don't forget to take your tripod or turn on your IS (image stabilization).

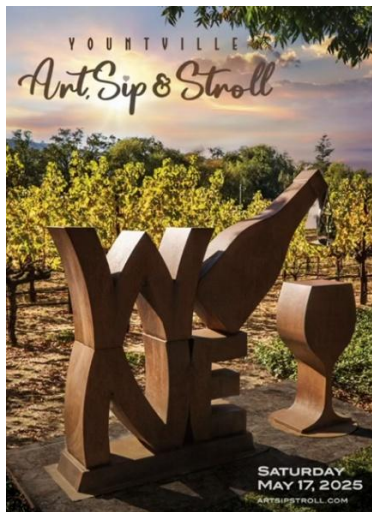
Friday-Saturday: 6-10pm

Sunday-Thursday: 6-ppm

Note: Projections will run the first nine nights only.

<https://www.cityofnapa.org/689/Napa-Lighted-Art-Festival>

Yountville in May



The largest Visual Art Event in Napa Valley, the 13th annual *Art, Sip & Stroll* on Saturday, May 17, 2025.

The Call-For-Artists is open through February 16, 2025. You can view more information and apply at: <https://www.artsipstroll.com/>

Mustard season

By the time the February newsletter is sent, it will almost be too late to photograph the mustard. So, now is the time.



Member and other news

Christmas party

The NVPS Christmas party was a great success again this year. The food was good. The decorations were beautiful. The company was congenial. The auction was successful. The parking was easy. And most members behaved themselves.





Thanks to Nancy, Carolyn, Judd, and others who worked to make the party a success.

Silent auction/raffle

The silent auction/raffle at the Christmas party was a success with earnings of \$945 in cash thanks to Judd Howell.

Auction doners were:

Ryan Hill & Erica Nichols, Hill Family Estate

<https://hillfamilyestate.com/>

Ruth Warkentin, Alpha Omega Winery

<https://www.aowinery.com/>

Garret Murphy and Katherine Silva, VINTNER'S COLLECTIVE

<https://www.vintnerscollective.com/>

Angel Fiesler, Wine Train

<https://www.winetrain.com/>

Micah Martin, R&D Kitchen

<https://rd-kitchen.com/locations/yountville/>

Mitchel Glotzer

Lee Seronello

Dean Busquaert

Raffle doners were:

Carol Howell

Nancy Hernandez

Karen Noyes

Gary Sampson

Joseph Sinclair

Lee Seronello

Judd Howell

Betty Malmgren

Chris Sauer

Vicki Sampson

Lani Sinclair

Karen Sanchez

New film camera

Pentax came out with a new film camera, the *Pentax 17*, late last year. It's not a toy. It has a glass lens and costs \$500. And it's innovative with a half-frame image that produces twice as many photos per roll. It's not for everyone (is it for anyone?), but if you're nostalgic for film, it's modern as well as ancient.



<https://www.nytimes.com/wirecutter/reviews/pentax-17-film-camera-review/>

Articles

Capturing the moon: Philip Shoots' quest for lunar detail with extreme telephoto precision

©2025 Philip Shoots



For photographers, the moon has always been a source of inspiration, mystery, and challenge. But for Philip Shoots, capturing the moon isn't just about the beauty of its silvery glow—it's about revealing its hidden details, craters, and textures in ways rarely seen before. In his latest

project, Philip has pushed the boundaries of astrophotography by building an extraordinary imaging setup capable of achieving an astounding 8000mm equivalent focal length, bringing the lunar surface to life like never before.

The journey to 8000mm: a yale of innovation and persistence

Philip's lunar photography adventure began with a desire to see the moon up close, not just as a distant celestial body, but as an intricate, textured landscape. To achieve this, he sought out a rare piece of optical history: *a vintage Nikon 1000mm f/11 Reflex-NIKKOR lens*. This catadioptric marvel, designed in 1978 for lunar photography and military reconnaissance, provided the perfect starting point for his ambitious project.

Unlike modern lenses, the Reflex-NIKKOR is fully manual and features a unique focusing mechanism—a metal lever that adjusts focus with precision. Its specialized mirror design, which combines a compact form factor with

long focal length capabilities, made it an ideal candidate for Philip's lunar pursuits.

The build: turning 1000mm into 8000mm

While the 1000mm lens provided an impressive starting point, Philip wasn't satisfied with *just* 1000mm. To truly push the limits, he stacked two 2x teleconverters behind the lens, effectively quadrupling the focal length to a jaw-dropping *4000mm*. When paired with a micro four-thirds sensor, which crops the image by a factor of 2, the effective focal length soared to *8000mm*.

Achieving this setup wasn't without its challenges. At such extreme magnifications, even the slightest movement or misalignment could result in unusable images. Philip painstakingly tested different configurations, balancing weight, stability, and optical clarity. He also integrated a *red-dot sight*, a tool often used by astronomers and wildlife photographers, to help locate and frame the moon within the narrow field of view. Without this addition, target acquisition at such a focal length would have been nearly impossible.

Manual focus: a test of patience and skill

With no autofocus capabilities, the Reflex-NIKKOR demands a hands-on approach. Using the lens's metal focus lever, Philip carefully adjusts focus in tiny increments to ensure every crater and ridge on the lunar surface is rendered in sharp detail. This process requires not only technical precision but also immense patience, as atmospheric turbulence can cause the image to shimmer and shift unpredictably.

The results: lunar landscapes like never before

The result of this meticulous effort is nothing short of spectacular. Philip's images of the moon reveal craters, valleys, and mountain ranges in stunning detail. The play of light and shadow across the lunar surface gives his photographs a three-dimensional quality, transporting viewers closer to the moon than they ever thought possible.

Accompanying this article are some of Philip's most striking lunar images, showcasing the incredible capabilities of his custom setup. Also included is a behind-the-scenes photo of Philip

with his tripod-mounted rig, capturing the moon under a clear Napa Valley sky.

Follow the journey

For those captivated by Philip Shoots' passion for lunar photography, the adventure doesn't end here. You can follow his journey and explore even more breathtaking moon shots on his website at <https://ObsDiv.com>, on Instagram at *@ObsDiv*, or on YouTube at *ObsDiv*. There, you'll find videos detailing his process, stunning moon captures, and insights into his creative and technical approaches.

A passion for exploration

For Philip Shoots, this project isn't just about technical achievement; it's about inspiring others to look up and explore the universe. "The moon is always there, a constant in our night sky," says Philip. "But when you take the time to truly see it, to study it in detail, it becomes something extraordinary."

Through his lunar photography, Philip demonstrates the incredible potential of blending vintage technology with modern

innovation. His dedication serves as a reminder that with curiosity and perseverance, even the most distant **subjects** can be brought into sharp focus.

Moon-1

Moon-2

Moon-3

Moon-4

Moon-5

Quiz ©2025 Joseph T. Sinclair

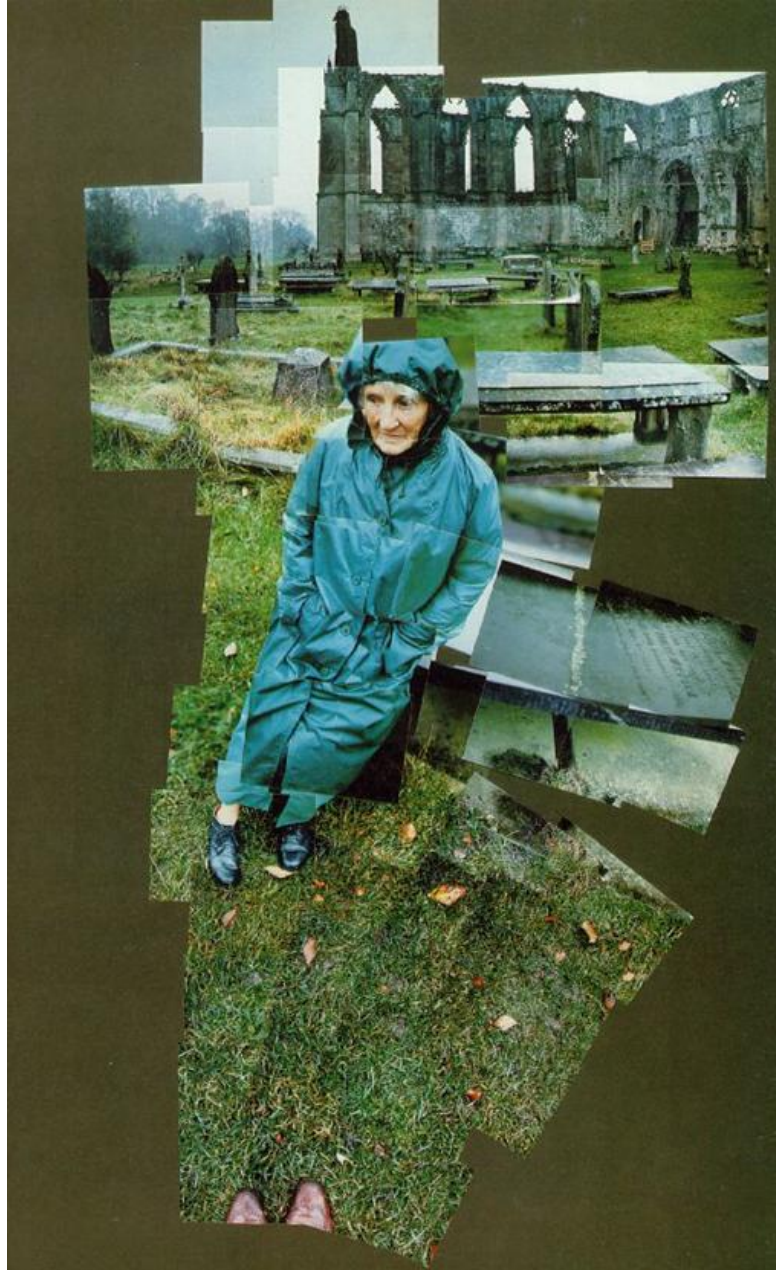
Taking into account several newsletter articles (April and May 2023, November 2024), it's quiz time. Considering that you can create cut-metal photos at Magnachrome. Considering that you can think outside the frame. Considering that you can think outside the rectangle. And considering that you can think outside the traditional frame materials. This quiz asks how would you mount (frame substitute) the following works of photography?

Not all the quiz items are actual photographs. Some are David Hockney's paintings (cutouts in effect). But, as you could easily imagine, his paintings could be photo cutouts; so, let's pretend that they're photos. In addition, his photo collages are a good example of irregular shapes that lend themselves being cutouts and otherwise to special mounting treatment.

The question for each item is, how would you mount the photo? Would you use wood, metal, glass, fabric, or a combination of materials?



Hockney painting (could be metal print cutout)



Hockney photo collage (irregular cutout shape on olive background – could be a cutout – background doesn't improve it's aesthetic appeal)



Hockney photo colleges (irregular cutout shape)



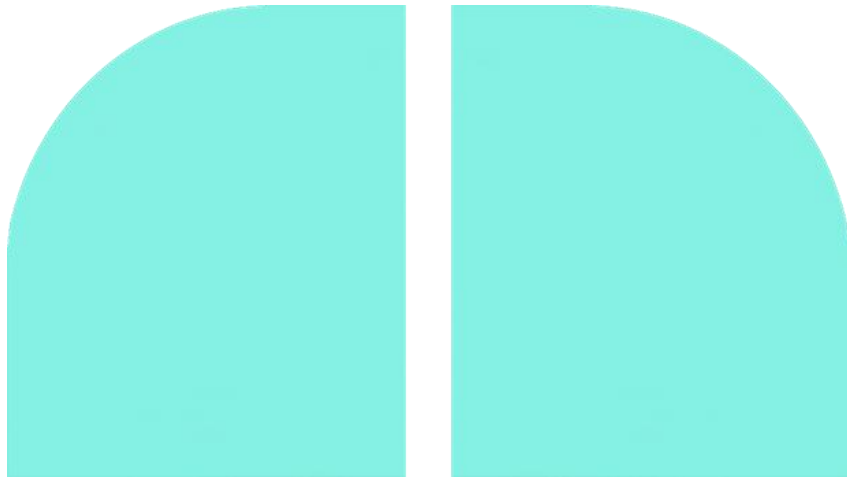
Sinclair photo cutout



Sinclair photo cutout



Sinclair photo cutout



Double uniform cutouts



Irregular septuple cutouts



Seven Sinclair photos stitched together in Photoshop – note the irregular shapes at each end of the top (typical of stitching) – a practical choice to cut out



Hockney painting with two complementary paintings (could be metal print cutouts)

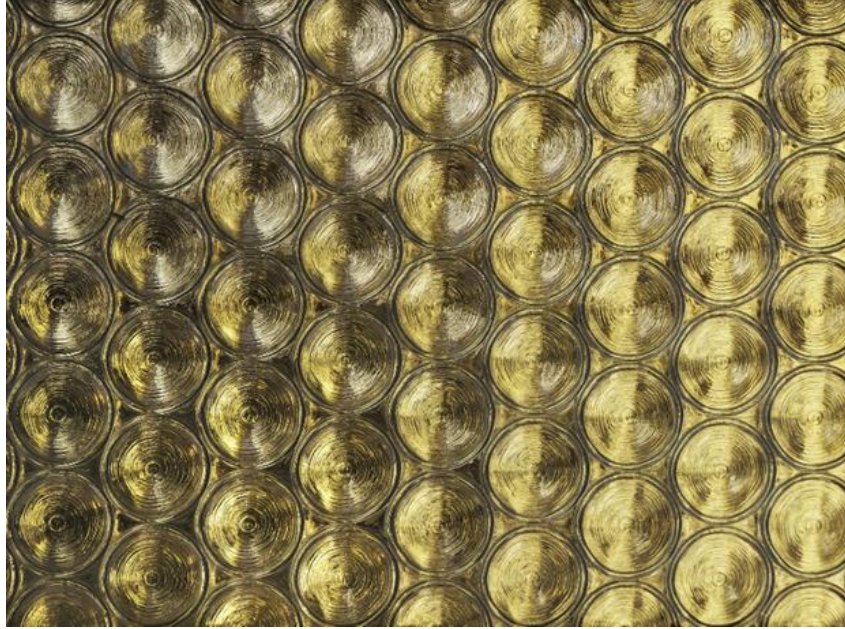
So, there you are. These images, as cutout metal prints, are prime candidates for creative mounting. Again, the question is, how would you mount them creatively?

Metal prints are unique in that they can be cut to any shape, are stiff and strong, are substantially archival, can be easily affixed to anything with industrial adhesives and connectors, and make colors pop. Paper prints have no structural integrity (they flip flop), are susceptible to degradation, and in many cases require a glass cover to bring out the colors (to pop).

Consequently, metal prints are not just a new way of printing, but a new type of photographic medium. Thus, again the question is, what can you do to provide creative mountings for the photos (or photo-like works of art) displayed above?

ooo

To help you, here are a few mounting backgrounds you might use in some way to mount a metal print (the real physical backgrounds, not photos):



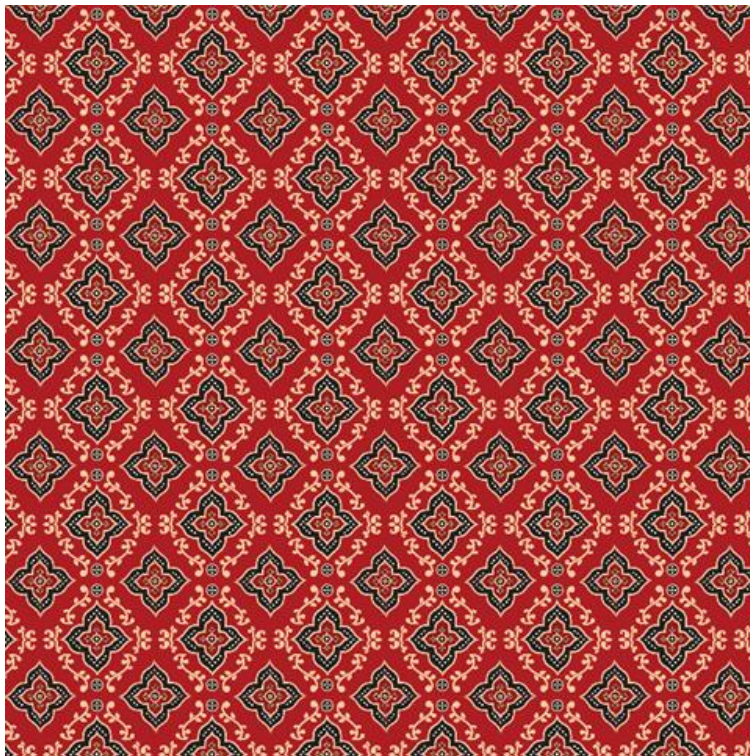
Glass sheet



Rusted metal sheet



Wooden planks



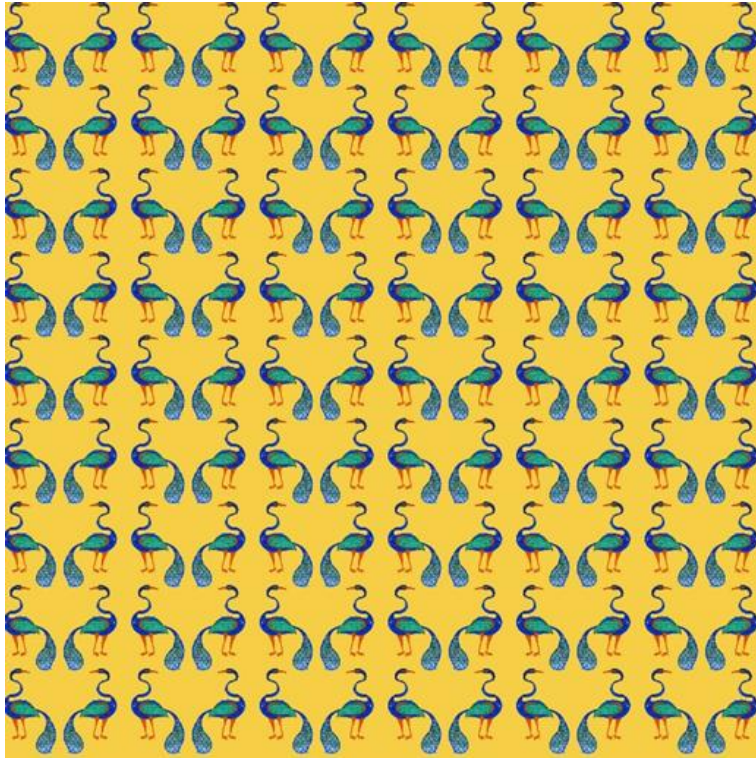
Fabric (stretched over a board?)



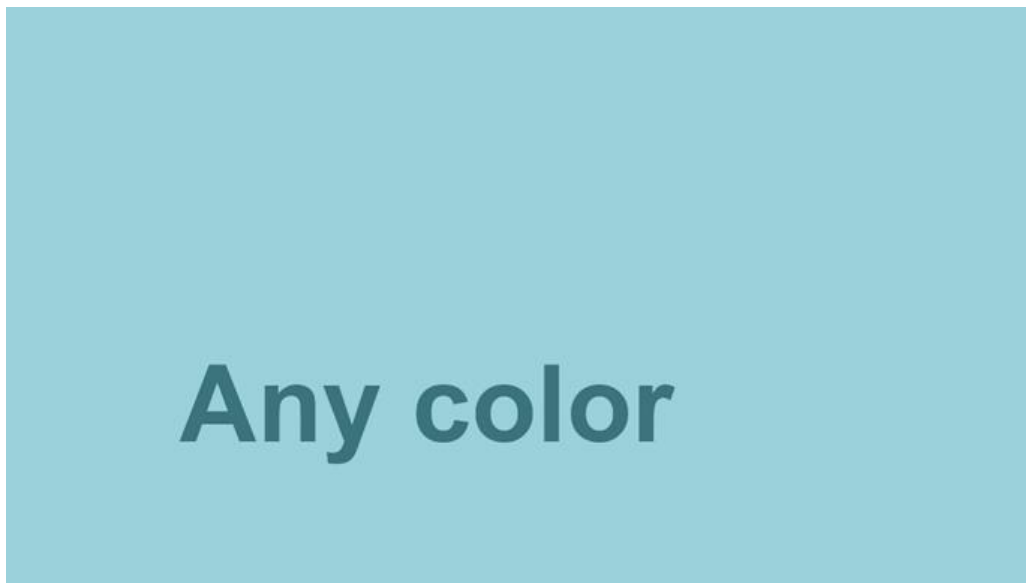
Fabric (stretched over a board?)



Weaving (stretched over a board?)



Wallpaper



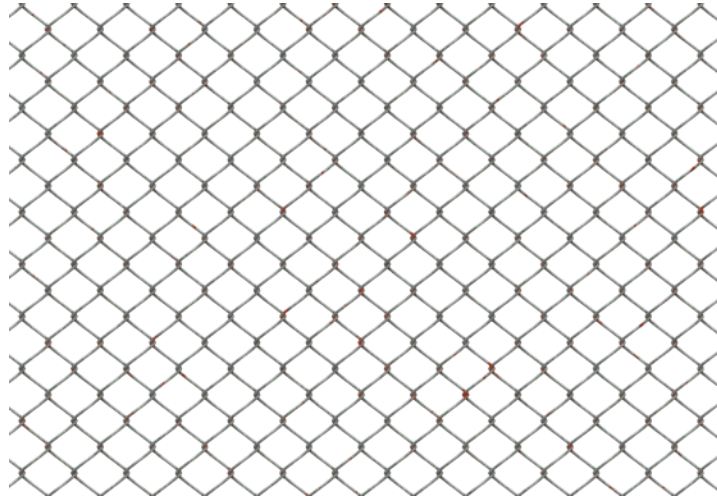
**One-color metal print (glued in back) as the border
for a metal print**



Two one-color metal prints (glued in back) as the double border for a metal print



Car grill



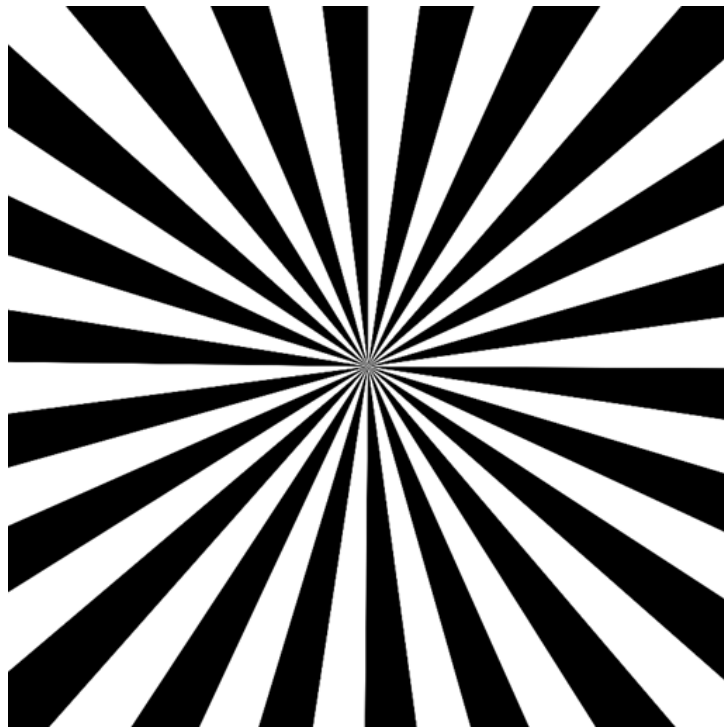
Chain link fence



Ladder



Wicker



Painted design (on sheet of metal?)



Tool



Porcelain slab



Tile slab

ETC

Of course, the background is just one aspect of innovative mounting. In fact, a metal print doesn't necessarily need to have a background for innovative mounting. But the few background examples above will at least help to get you thinking about something different.



Moreover, a metal print doesn't need to be a cutout to have an innovative mounting. The metal print can be a rectangle; but if the print is a rectangle, the mount doesn't need to be a rectangle, otherwise it's just another frame.

There are no grades to be given. No scores to be awarded. Not ideas required to be reported to others. Keep the results to yourself. Just an exercise to get yourself thinking outside the frame.

Take the quiz.

Featured photographer

Irena Miles















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

Member-at-large - Lanny Johnson

Master Communicator - Philip Shoots

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

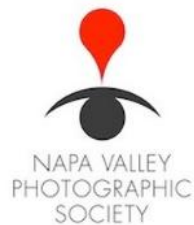
Publicity - Zach Berkowitz

Zoom coordinators - Phil Venable

Digital projectionist - Peter Guenther, Phil Venable

Facebook posting - Karen Noyes

Fundraiser chair – open



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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

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.

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

If you want captions for you photos, include them in the photo file name.

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 half-deaf with a short-term memory (25 seconds on a good day and getting shorter each month) and lives in Vallejo (doesn't know Napa very well). He receives about 400 emails every day thus requiring NEWSLETTER to be in the subject line of your emails (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.