

NVPS NEWSLETER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



May 2023 Issue

This month's meeting

May NVPS Picnic @ Terry's

Mark your calendar! It will be 11am-3pm on May 21 at the home of Terry Smith in Napa, 3354A Crestview

Way (or put 3301 Pebble Court into GPS). The main house is on the corner, and we can enter through the side gate which is on Pebble Court. Terry has a little free library you will see on Pebble Court near the gate.

Please RSVP to Terry Smith by May 15 at: tlshappell@yahoo.com indicating what you will bring for this potluck event.



Last year's NVPS picnic – great fun

There is not a meeting this month at the Senior Center.

A word from the president

Spring has finally sprung and with cooperation from the weather we can get out and take some photos. However, before all the fun and games, we must attend to some club business. June is the month we hold our annual business meeting. We discuss the budget, and more importantly, we decide who will run the club.

All offices are open for nominations. Those positions are President, Vice President, Secretary, and Treasurer. We also have several Board positions, which are appointed by the Executive Board. Among those positions are Exhibits, Programs, Hospitality, Publicity, Meetup/Field Trips, Webmaster, Master Communicator, and Workshops.

Volunteerism is the backbone of any organization, and ours is no different. We have several positions that have gone unfilled since Covid, and we will have additional openings during the next business cycle. We need our members to help out and fill some of these positions. We would like volunteers to step up and take some of these positions. I will also be contacting individuals I believe are well suited for the open positions.

One elected position which will need to be filled is the position of Treasurer. Irena Miles, who has held the position for the past couple of years, is stepping down. I want to thank Irena for getting our finances in order

and keeping our books. She has done an outstanding job, and I appreciate all she has done to improve our record keeping.

Our Spring picnic is being held on Sunday, May 21 at 11:00am at Terry Smith's house. Full details will be sent via email prior to the event. If you plan on coming, please notify Terry Smith or Angie Johnson and let them know how many people you are bringing, and which side dish you plan on bringing. Terry and Angie's email addresses are on the webpage. You can also notify me, and I will forward your emails to Terry and Angie. If any club member has any questions, wants to help, or has ideas for the betterment of the club, please contact me, and we will discuss them.

I hope to see you at the spring picnic, and at the June meeting. Until then please be safe and have fun in the sun!

Philip Venable, President

Email: philven@pacbell.net

Phone: 707-689-3092

Field trips & workshops

California Photography Workshops

Keith Skelton, professional photographer and instructor, offers some unique California photography workshops.

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

The costs of photography workshops

The cost of photography workshops varies considerably. Are costly workshops worth the high price?

One way to evaluate cost is on a daily basis. It seems it is not likely that you will find a cost under \$100/day for an attractive workshop. At the high-end, costs can be as high as \$1,300/day (or more). A medium cost is about \$250/day.

Is a 4-day (calendar days) workshop really four days? Typically, not. The first and last days are often half-days. Thus, four calendar days really constitute a 3-day workshop, something to keep in mind.

Good photography is not exactly a secret art. Many community colleges offer first-rate photography classes at a very reasonable cost. Are you going to get more competent technical instruction from an experienced photographer or a sponsoring organization? Probably not.



Consequently, if a high price is charged, a workshop has to offer something more. That something might be the aesthetic philosophy or vision of the instructor, a specialty photography not widely taught, a location not readily accessible or not easily knowable, etc.

In some cases, 50% or more of the cost may be attributed to the notoriety or fame of the individual or organization offering the workshop. Cashing in on a name is common. Is that something you want to pay for?

In other words, a medium or high-priced workshop has to offer something special to justify the price. Or you might spend your money more wisely at your local community college.

One source of reasonably priced workshops is a sponsoring organization that offers a workshop as a service to members, not to make a profit. For instance,

the Point Reyes National Seashore Association sometimes offers reasonably priced photography workshops with outstanding instructors.

The other consideration is the logistic cost. A workshop price typically does not include transportation, lodging, food, or park admission fees. Lodging has become very expensive, and even eating out has become considerably more expensive than just a few years ago. With a little work and research, you may be able to minimize these costs, but in some situations, you may not be able to do so.

Events

Notice from the Arts Council Napa Valley

What community project or program would you create with up to \$5,000?

Please describe your arts or cultural project and how it will benefit the community in Napa County.

Email your video, audio, or text answer to info@artsouncilnv.org by May 22, 2023 @ 5pm to be considered for the second phase of the application process. Please submit a 1-4 minute video/audio file or 300-1,500 words (1-3 pages) written answer.

Answers will be judged on the following criteria by our panel:

- **Impact & Merit:** How and for whom your project/program serves in the community of Napa County through arts & culture.
- **Arts Council Values:** How your idea prioritizes innovation, inclusivity, collaboration, integrity, strategy, fun and improvement of Napa County through arts and culture.
- **Community Outreach & Engagement:** Your plans for marketing, engagement, and public service through your program, and efforts to reach and include underserved communities in Napa County.
- **Capacity to Administer, Implement, and/or Plan and Develop the Project:** Your ability to administer, implement, garner support for the project/program; ability to create a viable and actionable plan for research and development projects.
- **Completeness and Clarity of Application:** Evidenced by an easily understood vision for the project, realistic timeline, achievable goals, and clear implementation plan.

Tip: The more details you can give now, the stronger your Phase One proposal will be.

To schedule a virtual meeting to answer questions, email crysta@artscouncilnv.org.

Arts Council Napa Valley's Community Fund Grants will provide funds for individual artists, groups/troupes, and small 501c3 nonprofits to complete public-facing public art projects.

We do NOT fund the following:

- 501c3 nonprofits with a general operating budget of over \$100,000
- Businesses and for-profit organizations
- Individuals who do not live or work in Napa County
- Groups, troupes, and organizations that do not operate in or serve those in Napa County

ATTENTION: This proposal does NOT guarantee funding. Proposals selected to move forward by our panelists will complete the Phase Two application for a final panel recommendation.

10th Annual Wineapawlooza

Need photographers June 23 & 24 to photograph this annual event to raise money for Jameson Humane.



Contact Maral Papakhian for more information
maral@jamesonhumane.org and to sign up.

Member news

A resource for photographers and family historians

In honor of Preservation Week in April, Napa County Library's Memory Lab and the Napa Valley Genealogical Society hosted a Zoom program on how to best preserve your family memories in different formats. They shared information on how to digitize old family photos and resources you can use if you don't have your own equipment to do so.

From the Napa Library website:

What is the Memory Lab? The Memory Lab is a free, do-it-yourself space for making high-quality digitized personal archive collections. Library patrons can digitize multiple formats using professional-grade equipment, including slides, negatives, photographic prints, and documents and videos.

What can you digitize?

- Documents
- Photos, slides, negatives
- 3.5" inch floppy disks
- VHS and VHS-C

How should you prepare?

- Prioritize which memories you'd like to preserve.
- Come prepared with your items and a USB storage device or external hard drive with sufficient space to save your digitizations, or an account with an online storage service (Dropbox, Google Drive, etc).

The library will have limited USB storage devices available.

(For more information and to make an appointment see <https://www.countyofnapa.org/3171/Memory-Lab> or email libref@countyofnapa.org. A well-done User's Guide is available in PDF format.)

This project was supported by the Friends of the Napa Library and the US Institute of Museum and Library Services under the provisions of the Library Services and Technology Act, administered in California by the State Librarian Greg Lucas.

Articles

Book Report: Hockney ©2023 Joseph T Sinclair

An art museum isn't just a place to see pretty pictures. It's a place to learn. Thus, to my surprise, I discovered David Hockney (artist-painter-photographer) in the de Young bookstore. Had never seen his art. But more

importantly had never read one of the many books by him or about him (<https://www.hockney.com>). How is that possible? Well, I'm not an art critic, just a guy off the street.



A new book *Hockney's Eye, the Art and Technology of Depiction* (2022) edited by Gayford, Kemp, and Munro (with each chapter written by a different author) argues that according to Hockney, the artists of the past used camera devices to help paint their works of art (two-dimensional art). I remember I read something a few years back that a Flemish artist (Vermeer) had used the camera obscura to paint a classic painting. It was something of a revelation and somewhat controversial.



Hockney argues that, in fact, all artists have used cameras aids to paint, and that camera aids were and are a common artist's tool.

Camera

Hockney's definition of a camera is a device that captures an image, such as the camera obscura (millenniums old), the camera lucida, the graphic telescope, and the iPhone. A camera in the modern sense is a device that not only *captures* an image but also *records* it.

https://en.wikipedia.org/wiki/Camera_obscura

https://en.wikipedia.org/wiki/Camera_lucida

For instance, what does the camera obscura do? It projects a real live image onto a surface (i.e., an artist's canvas). The projected image can be any size. The artist

then sketches over the image to get a realistic foundation for a painting. Until impressionism, realism (naturalism) in painting was a common artistic goal.

Interestingly, to Hockney the photograph is the most *unrealistic* depiction of all. It merely duplicates reality but doesn't interpret it. It is left to the artist (painter) to interpret a scene, object, or person. No artist's aid can create such an interpretation. Indeed, Hockney uses an iPhone as a sketch pad—the beginning of an artwork. Thus, an iPhone photograph can be the beginning of an artwork, but not the end, an interesting dogma about photography.

Nonetheless, Hockney is not limited in vision to photography as an artist's aid. He has done some interesting artwork depicting actual photographs and has also done much experimenting in assembling multiple photographs into one complex image (a collage). His collages were exhibited in galleries around the world in 1983 and again in the first decade. He even received a letter from Henri Cartier-Bresson telling him how wonderful his photographic works are.



A street scene collage



A more comprehensible street scene collage

According to Hockney, it takes more than one photograph (more than one visual point of view) to make an interpretation. In fact, I think that one of my multi-shot panoramas is more in tune with my vision of the scene (see below) than a single shot. I consciously rejected a single shot because it just didn't do justice to the pleasing slopes of the hill.



My 7 photographs stitched together in Photoshop

This shot was never intended to be a great photograph. This was an experiment. It was simply a photo opt that had a problem. I couldn't capture my vision with one wide-angle shot. The panorama (7 points of view) was the answer.

A stitched collage

If Photoshop didn't *stitch together* my 7 shots seamlessly, my 7-shot panorama would look similar to Hockney's collages.

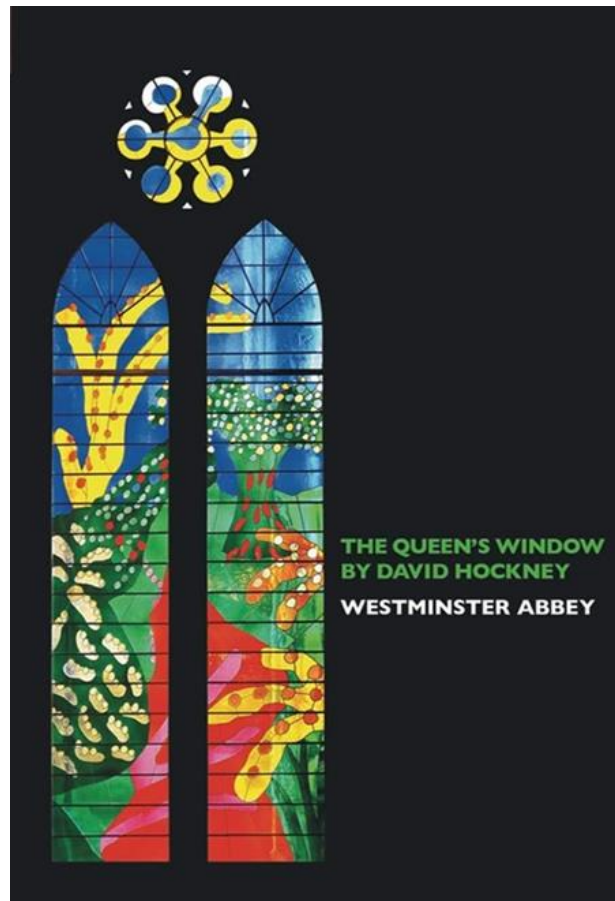
Thus, it makes sense when Hockney says that it takes more than one photograph to create a work of art.

Is that true, however? Are multiple visual points of view necessary to be considered an interpretation and thus a work of art?

What does Hockney have to teach photographers? First, his study of the use of technology to create art is a valuable guide in creating any two-dimensional art. Second, great works of art are not great because they duplicate reality. Great art always comes with an interpretation. Third, photography is not limited to single-shot photographs. In fact, a single-shot photograph can be very limiting.

Hockney is a guy who sees the iPhone camera (or any camera) primarily as an aid to painters (artists). Nonetheless, it seems to me that an iPhone isn't just an aid to artists. Can't you take a photograph in a way that interprets reality and thus creates art? I think so (which puts me at odds with Hockney).

Hockney (now in his 80s) is a British artist associated with several leading British art museums, the author of many books, the creator of the stained-glass window in Westminster Abbey that commemorates Queen Elizabeth's reign, and an art experimenter reminiscent of Picasso.



Whether you like his art or not, some of his books are directly relevant to photography. And he even does some engaging artwork depicting actual photographs or creating photographic collages as illustrated above. Interestingly, some of Hockney's paintings have odd shapes (i.e., not rectangles or squares) based on his unusual points of view.



Available now

Odd-shaped art makes MagnaChrome's capability to cut metal prints into any shape a compelling facility, assuming you have an eye to the future and a lust for new

ideas. That is, the Hockney shapes immediately above are natural candidates for cutout metal prints.

<https://magnachrome.com>

But that's not all. Hockney did his photographic experimenting long before metal prints. It seems to me his photograph collages would be much more appealing if they were cut out. For instance, his street-view collage first above (about 75 different photographs) is on a drab gray background that does nothing to add to its aesthetic value and even detracts from its appeal. If it was a cutout metal print, however, it would have more appeal, albeit with a strange shape.

To elaborate on my opinion, photography by itself can be an art (contrary to Hockney). Photographers don't necessarily create art simply by shooting reality. And photographs don't have to have multiple visual points of view to be valid art. Photographers have always had lots of photographic techniques to render an interpretation. And photographers now have extra-analog techniques for interpretation, such as Photoshop (i.e., digital technology). In answer to my argument, Hockney will argue that painting gives an artist much more flexibility in creating art with or without the aid of a camera. Maybe so. But that doesn't necessarily mean that a photograph cannot be art.

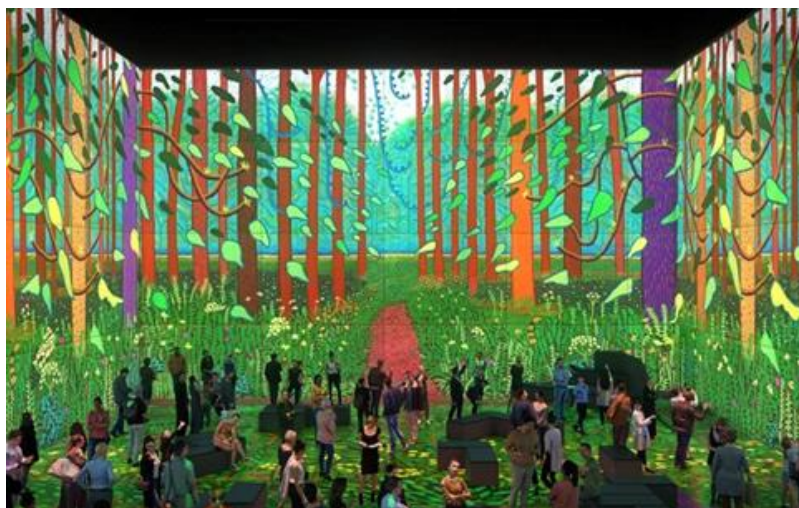
Wow!

One of Hockney's paintings sold at a Christie auction in 2022 for \$90 million. It was owned by one of his patrons.



\$90 million for a nice painting of an LA swimming pool

Currently Hockney is on exhibit in London (<https://lightroom.uk>) with a display of his art projected on the walls. The difference between this dynamic artistic display and other similar ones that have preceded it, is that a living artist (Hockney) has had a hand in producing it.



Hockney has exceptional ideas about two-dimensional art, many of which are relevant to photographers. But

beyond dimensions, the chapter on color is remarkable. Hockney is cognizant of the physics, physiology, and psychology of color and the role it plays in paintings. Indeed, the levels of actual colors that appear in nature are much greater than that of the color pigments (for painting). But the levels of digital colors are much greater than that of pigment colors.

Consequently, Hockney has taken to an iPad to paint his art. That is, Hockney now paints with an iPad as well as with a brush. This relates directly to photography wherein one can change colors subtlety or dramatically by manipulating them digitally (e.g., in Photoshop). But first one must study color in order to understand its effect on viewers. The chapter on color is a good start.

This book was published by the Fitzwilliam Museum of Cambridge University with which Hockney has an association. Unfortunately, the book is technical and is more fitting for college art school than for casual reading. Yet a photographer can still profit by absorbing some of it, if not all.

Please keep in mind that my review of this Hockney book may be very misleading. After all, I'm not an art critic, just a guy off the street. So, read the book yourself.

What's the bottom line for photographers? Experiment! Experiment with Hockney's ideas. We don't have to do a 60-shot collage. We can do a 6-shot

college. We don't have to do a panorama of a landscape. We can do a panorama of a car (at a car show). Or whatever. Experiment.

Unfortunately, experimentation is a lot of work and expense. To do my simple panorama (above) required a tripod, a special head for the tripod, and an hour's work of getting set up and shooting; not to mention the postprocessing I did in Photoshop. And that wasn't even an attempt to create art.

To be clear, creating worthwhile art has never been easy. And we need all the ideas we can get in order to experiment and become more creative.

Featured photographer

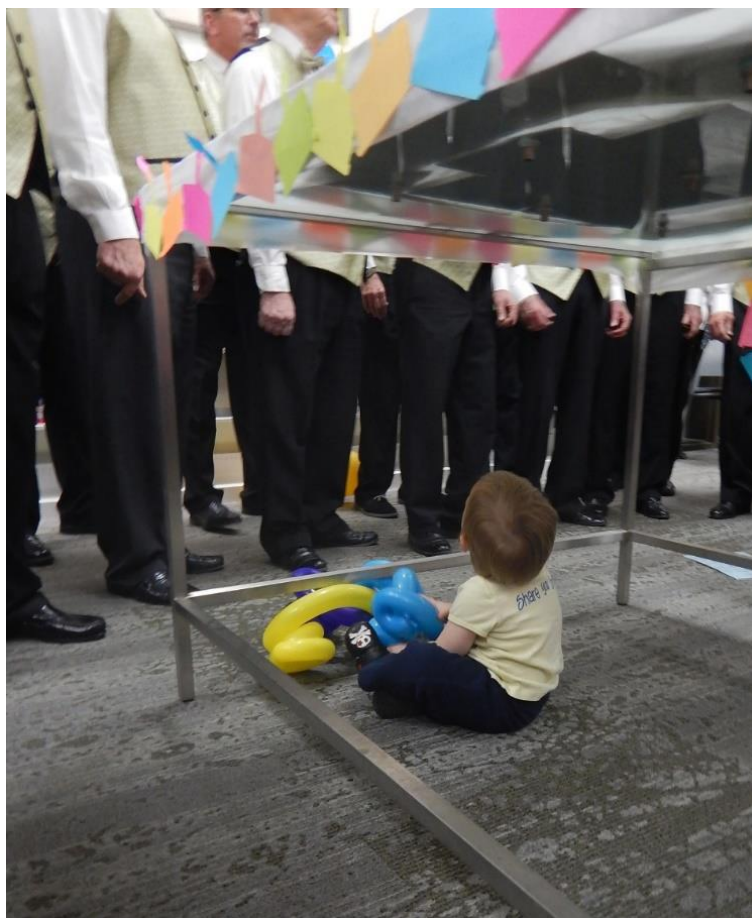
Betty Malmgren



Kennedy Park



Newseum



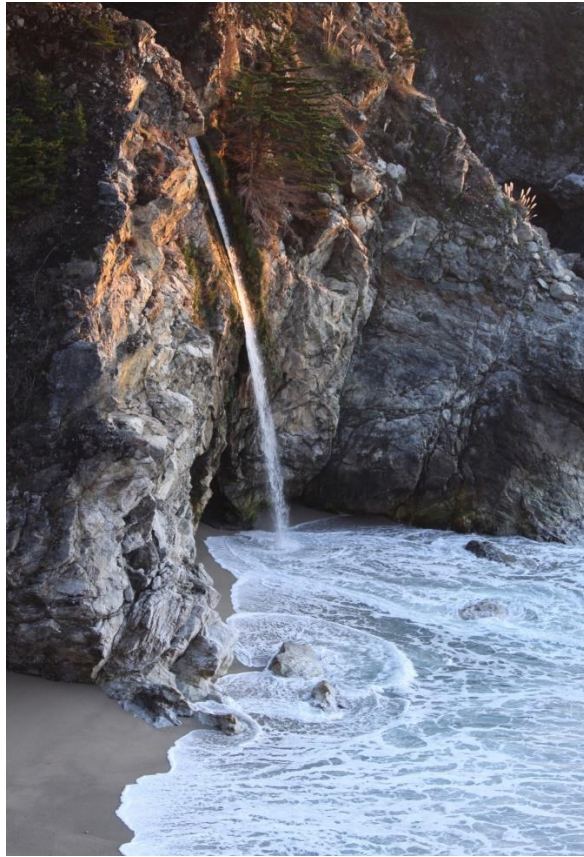
Best Seat in the House



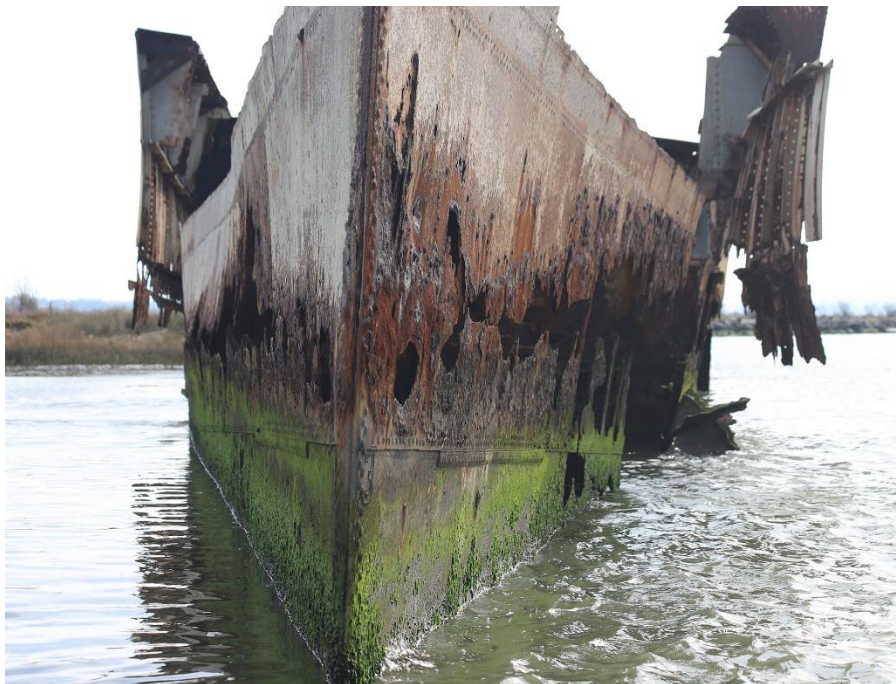
Music



Sea Ranch Chapel



Sunset



Wreck

Officers & staff

Elected board members

President - Phil Venable

Vice president - Terry Smith

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Irena Miles

Past president - Gary Sampson

Appointed board members & chairs

Member-at-large - Lanny Johnson

Program chair - Betty Malmgren

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibit chair - open

Ongoing-exhibits chair - George Bartolome

Hospitality coordinator - open

Field trips - Irena Miles (Karen Noyes, Ann

Seronello, Geoff Hansen)

Workshops - Phil Venable

Publicity - Zach Berkowitz

Zoom coordinators - Roland Dumas, Phil Venable

Digital projectionist - Angie Johnson (Roland
Dumas, Peter Guenther, Phil Venable)

Facebook posting - Karen Noyes

Fundraiser chair – open



Head photo: A Brigade of Chefs ©2023 Joseph T. Sinclair. All rights reserved.

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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 1920 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 1920 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: HEAD PHOTO (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

Announce of field trips and workshops should include all information including 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 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 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.

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 issued will be published with membership-written articles given preference.

Equipment

Equipment for sale or giveaway can be listed here for one newsletter issue. Provide full information.

Photos for newsletter

Photos submitted for the newsletter should be: no more than 1920 pixels on the longest side. 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 non-member photos.

Send the photo file *attached* (not *embedded*) to jt@sinclair3.com with the subject-line: PHOTO (in all caps). Due to incompatibilities between Apple and Windows, photos that don't conform to the specs in this paragraph may be unusable and thus required to be sent by ZIP file.

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 300 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 SUGGESTION 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), lives in Vallejo (doesn't know Napa very well), and receives about 400 emails every day. Although the newsletter editor reserves the right to edit submissions, the newsletter editor's job is to *receive* content (information + photos) for the newsletter, not create it. So, please submit publish-ready content according to these guidelines.