

NVPS NEWSLETTER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



October 2024 Issue

This month's meeting

October 28: Philip Shoots

Theme: The Art of the Head Shot



The October guest speaker stopping for a photograph at 11,000 feet with the Sierra Nevada Mountains in the background

The October presenter is an NVPS member who goes by his professional moniker, Philip Shoots. His longtime interest in photography began in his teens and was sparked by the vivid stories told to him by his late grandfather, a United States Marine Corps combat correspondent. Years later, Philip's professional work has encompassed commercial and fashion photography, as well as nature photography, particularly, he says, “Capturing the beauty of birds and the majesty of large cats—documenting the wild in its purest form.”

As he explains it, “Photography is more than a profession. It's therapy, a means of catharsis, and a channel for creative expression. I believe in the transformative power of visual storytelling.”

Although his discussion will be about the art of the headshot, the theme he suggests for members' images to be critiqued is in keeping with October's *All Hallows Eve*.

With this event in mind, he offers members these tips for October-themed images to present to the group.

- Seek out scenes that embody the magic of the witching hour. This could be moonlit landscapes, shadowy forests, or urban settings bathed in the glow of streetlights.
- Focus on elements traditionally associated with witches and magic, such as cauldrons bubbling with mysterious concoctions, spell books, crystal balls, or silhouettes of witches flying across the moon.
- Use low light conditions to your advantage. Experiment with long exposures, candlelight, or the interplay of shadows to create haunting and ethereal images.
- Incorporate symbols like black cats, ravens, owls, or mythical creatures that

are often linked to the supernatural world.

- Capture portraits with a twist: subjects dressed in witchy attire, dramatic makeup, or engaging in rituals. Focus on expressions that convey mystery, intrigue, or a hint of mischief.
- Draw from the natural world: the twisted branches of ancient trees, the glow of moonlight on water, or the mysterious patterns of starry skies.

Happy shooting!

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 with the theme *Eerie, Mesmerizing Images* according to the guidelines at the end of the newsletter.

Field trips, workshops, and books

Bay Area Backdrops, Volume 1

By Diane Villadsen

Feeling stuck on where to shoot next? I'd like to share some of my favorite (and secret!) locations with you. From little street corners to unique rock formations, you'll read about an array of different outdoor backdrops for any genre of photography.

Over the course of 88 pages, you'll discover 50 locations throughout the Bay Area, including specific spots that are off the beaten path.

Please note: this guide is intended for amateur/hobbyist photographers. If you intend to use any of these locations for commercial photography, please consult the owners/proprietors for permitting information.

Price: \$36



Diane's top photography locations in the Bay Area (presumably not part of the book):

- UC Berkeley Botanical Garden, Berkeley
- James Turrell Skyspace, de Young Museum, San Francisco
- Del Valle Regional Park, Livermore
- Dublin Hills Regional Park, Dublin
- Bean Hollow State Beach/Pebble Beach, Pescadero
- Western Railway Museum, Suisun City
- The Presidio, San Francisco
- Wilder Ranch, Santa Cruz
- Henry Cowell Redwoods State Park, Felton

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

Events

VERONICA BEARD VB Gives Back

Vanessa Conlin, Susan Fickinger, Dr. Amy Herold,
Paula Kornell & Monica Stevens
invite you for a shopping event to
benefit Jameson Humane

Sunday, November 3 · 3-5PM

BUBBLES WILL BE POURED BY PAULA KORNEILL
OF PAULA KORNEILL SPARKLING WINES

Veronica Beard
1234 Adams Street
St. Helena, CA

Kindly RSVP to NapaValleyRSVP@veronicabeard.com

Veronica Beard will donate 15% of event proceeds to Jameson Humane's
necessary community programs serving Napa and the Bay Area.



Can't attend in store? Contact (707) 512-0822 to place a phone
order and your purchase will be included in the donation back.



Member news

At City Hall

Marissa, George, and Nancy hung quarterly photographs at City Hall.



Ann Seranello

Our long-time member Ann Seronello passed away on Tuesday Oct. 15, 2024, after a battle with ALS. Ann was an active member in NVPS and lent a hand whenever she could. Ann and husband Lee were always ready to help out with the Christmas Party decorations and set up, and kitchen duty. We send our deepest condolences to Lee, Emily, Scott, Cody and Skyler. Ann will be missed.



Reception

The reception for the NVPS photo show on Friday the 18th at the Eye Care Center of Napa was well attended. The show was remarkable in the quality of the photos exhibited. And everyone had fun (wine). And no one had too much fun or was arrested. That we know of.





Thanks to Betty Malmgren, Carolyn Younger, and volunteers for helping with the reception.

Articles

Museum Art Photography ©2020 Joseph T. Sinclair

REPRINT

Some people look down on photographs that are merely pictures of other people's art. This may seem a reasonable point of view, but like any other tenant of artistic evaluation, it's not necessarily fair. In the following paragraphs I will give you some ideas of how you might incorporate photographs of museum art into a portion of your portfolio.

A curator for a museum, famous or obscure, is faced with certain limitations. One limitation is history. He or she has to have a minor if not major collection of historical interest, or the collection is at risk of being deemed irrelevant. This tends to compromise aesthetic value for the sake of historical value.

Another consideration is cost. Not every museum can afford to spend \$75 million for a Picasso. In fact, if you're a curator with a \$75 million budget, you would probably spend it on a wide variety of lower value art rather than one Picasso. So just like a private individual, a curator cannot always have what he or she wants but must compromise due to cost.

By photographing just certain art in a particular museum (cherry picking), you can acquire a collection with high aesthetic appeal and leave out the riffraff of

historical interest or low value. Or if you're an art historian, you can do the opposite.

Condition is another consideration. Paintings accumulate a patina of various elements from the atmosphere over time. That time is shorter in the tropic zone than in the temperate zone. A painting acquired by a museum may not be in prime condition. That means its colors and allure are clouded with the grunge of decades, maybe centuries. And the museum may not be able to afford to restore it.

Restoration is important for aesthetics. Large museums restore their most valuable paintings periodically. That might be every 50 years, every 100 years, or every 250 years. A restoration can be very expensive, costing hundreds of thousands of dollars. Small museums can't afford them often, and even large museums can only afford them for a portion of their collections.

By using Photoshop adroitly, you can restore art (via a photograph) to its original allure in many cases, and you can often do it quickly with a minimal effort. Thus, with some postprocessing, you can improve museum art for your own collection.



The above example of digital restoration was done in less than two minutes in Photoshop. It's not perfect because it has some inherent restoration problems. But with a half-hour of work in Photoshop, it could be significantly higher quality while keeping the artistic integrity intact.

In addition, it's sad to say (and many people may disagree with me) that many original paintings and prints by great artists have less aesthetic value than their reproductions. It doesn't matter whether the reproductions are color prints or digital media. If you've ever visited an art museum shop and viewed the posters and books, you know what I mean.

Another issue is lighting. Lighting in museums is always a big problem and is never perfect. Paintings reflect light in strange and often undesirable ways that apparently cannot be corrected. And where you stand in relation to the art also determines how you see it. Indeed, a painting that appears superb in one museum or one museum room if moved to another may show in a less appealing way.

If you can photograph art without the ambient reflections, you can acquire a personal art collection that's an improvement over what people see in the

museum. This is very difficult to do, however, and sometimes impossible without the cooperation of the museum.

Beyond photographing art there is the particular activity of photographing portions of other people's art and incorporating such portions into artistic creations of your own. A painting or sculpture seems to be a self-contained entity that one would not have an inclination to break up into portions for use in another artistic creation. But not all art is necessarily self-contained. For instance, a portion of a sculpture that's part of antique fireplace mantle might be exactly what you need to display on a metal print by itself or incorporate into some type of other artistic creation such as a poster, advertisement, or collage.



I have used this photograph (part of an antique mantle) in a poster.

All things considered, photographing paintings, prints, and other works of art has many practical uses and can even be profitable. Here are a few ideas:

- Curate your own wonderful collection (digital)
- Make accurate prints
- Make altered prints (e.g., restoration)
- Use in another artistic creation
- Use for illustration (e.g., in text)
- Use in posters
- Incorporate into everyday artifacts (e.g., business cards)
- Sell some of the above

For fun, I've used the following museum portraits as my personal photograph in Facebook from time to time:



Through careful selection, I found several works of art that show a close resemblance to me.

Fortunately, most museums permit photographing. Unfortunately, modern art is copyrighted going back to the 1930s. So, you need to be careful what you photograph and how you use it. You don't want to

violate a copyright. Nonetheless, if the museum owns the copyright and allows photographs, you're probably safe. However, you usually need to get permission for commercial use.

But what about artists? What might they think about people photographing their art without compensation to them? Well, Rembrandt painted pictures that he knew would only be viewed in a patron's home. At best his art might be on view in some public building, where several thousand people at most might see it over the decades. How would Rembrandt feel if he knew that one day two billion people would view and enjoy his art in the privacy of their own smart phones, tablets, or computers. I for one will speculate that he would likely feel more fulfilled as an artist than he was in his own time knocking out aesthetic knickknacks for the rich.

Photographing paintings, prints, and sculpture in a museum is a learned craft, not a happenstance snapshot. That is, it does take some skill. And oddly enough, your photographs of other people's art are copyrightable. There are dozens of ways to take photographs of other people's art, and therefore the method you use and the resulting product is copyrightable. The law recognizes that photographing art is not necessarily a copycat endeavor. (Note that the artist's copyright is senior to your.)

So, photographing art in museums as well as art in other places in the physical world is a perfectly

legitimate photographic endeavor whether you use it for your own collection, to share with friends and family, to create additional art, or to make a profit.



A stained glass window in the Louvre, one of my favorites. Backlit stained glass almost always makes an attractive photo.

Featured photographer

Garret Murphy















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

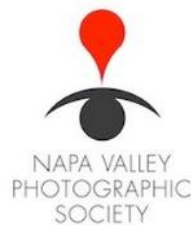
Publicity - Zach Berkowitz

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. 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 create it. So, your publish-ready content according to these guidelines will be welcome.