



# Journal

*GREAT PEOPLE and GREAT IMAGES SINCE 1998*



**February 2026 Issue**

***This month's meeting***

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**Theme: Travelogue**

**Presenter: Philip Venable**

## **Meeting: February 23**

February speaker, Phil Venable, has been shooting photos since he was a kid, when his dad gave him a Kodak Brownie. He studied black-and-white photography in college and had plans to be a photojournalist until life intervened. After spending an adulthood in law enforcement, Phil picked up his camera again and began making art.

Phil's preference is nature/landscape, but he is drawn to shapes, lines, and shadows found in urban landscapes. "My favorite subjects are old rusted cars, trains, abandoned buildings, and brightly colored doors. I use several plugins in Photoshop to create surreal images from otherwise ordinary photos. I create photos in both color and black and white, depending on subject matter and mood."



Phil is President of the Napa Valley Photographic Society, and a member of the Fairfield Suisun Valley Art Association, the Vacaville Art League, Gold Rush Photo Club, and the Lightwriters Photography Club. Phil is also a member of the Professional Photographers of America, and the Photographic Society of America.

Phil's work has been shown at Viewpoint Gallery in Sacramento, Yountville Community Center, The Old Sugar Mill, Arata Fine Arts Gallery, and the Roseville Brewing Company, including shows at the

Vacaville Art Gallery, Napa Public Library, Solano Town Center Gallery, Gallery at Village 360, and he is a resident artist at The Little Shop in Benicia. He has won several awards at local shows and contests, including a Juror's Choice Award at the 2013 Vacaville Art Gallery Juried Art Show. Phil's photos can be seen at:

<https://www.philipvenablephotography.com>

He is also on Facebook as *Philip Venable Photography*. Contact Phil at:

philven@comcast.net

*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. Guests are welcome.*

For this meeting, members may submit two travel photos. Submit according to the guidelines at the end of the *Journal*.

## ***Field trips and resources***

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### **East Bay Photo Collective**

Provides a schedule of workshops in Oakland including film photography.

<https://www.ebpc.org/>

### **Jeff Sullivan**

Sullivan offers a variety of workshops at reasonable prices in neat places.

<https://www.jeffsullivanphotography.com/2025/11/26/new-2026-photography-workshops-released/>

## ***Events and exhibits***

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### **Nasim Moghadam**

*And Yet, We See*, a photo exhibit at the SF Camerawork at Fort Mason until April 4th.

<https://sfcamerawork.org/>

## **Fraenkel Gallery**

Christian Marclay, until March 7th. Diane Arbus, *Sanctum Sanctorum*, March 12 - May 22. The gallery is in downtown San Francisco.

<https://fraenkelgallery.com/>

## **DIY field trip**

Take the Vallejo ferry to the SF Ferry Building. Eat lunch. Walk up Market Street to the Fraenkel Gallery (about 8 blocks). Take a Waymo to SF Camerawork at Fort Mason. Walk to Pier 39 (about 8 blocks). Take the streetcar back to the Ferry Building. A healthy walking day with aesthetic inspiration, good food, and lots of photo ops. Lots and lots of photo ops. And a ride in a self-driving vehicle (don't be a scaredy-cat). A dream come true. Photographers come from all over the world to shoot SF. Why not you?

# ***Member news***

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## ***NVPS award***

Carolyn Younger was honored by the NVPS President's Award for her service to NVPS including managing the website for many years.



***Member awards in the Photo-Finale  
Mustard Festival***

See the photos in the January *Journal*, or go to the Steve Rogers Gallery in Yountville and see the photos on the wall.



George Bartolome 2<sup>nd</sup> Landscape



Fred Goldman 3<sup>rd</sup> Landscape



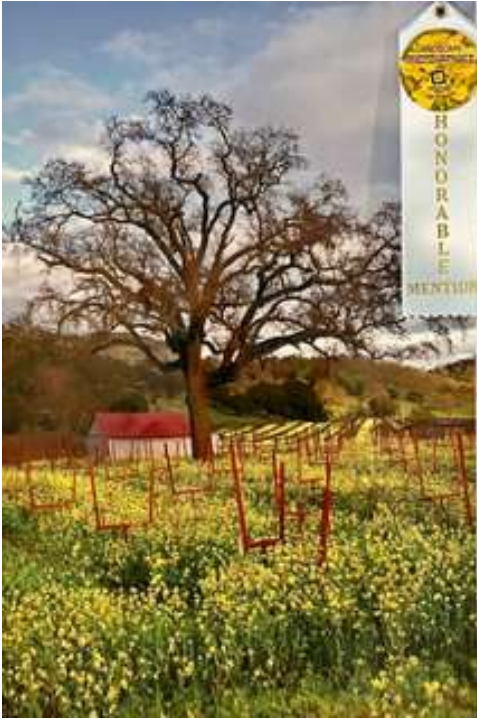
MJ Schaer 1<sup>st</sup> Animal



John Comiskey 2<sup>nd</sup> Animal



Kevin Murphy 1<sup>st</sup> Innovative



Elizabeth Bush HM Landscape



Irena Miles HM Landscape

***A member's career award***

Congratulations to our NVSP Secretary George Bartolome. On behalf of the Semiconductor and Electronics Industries in the Philippines Foundation Inc., George

was selected as the recipient of the Lifetime Achievement Award. This was in recognition of his outstanding leadership, distinguished career, and the enduring contributions to the semiconductor and electronics industry.

This prestigious award is conferred upon individuals whose exceptional achievements, steadfast commitment and long-standing service have significantly shaped the growth and advancement of the industry. His exemplary professional journey and invaluable contributions have left a lasting impact on both the industry and the SEIPL community, inspiring current and future leaders.

### ***Journal schedule***

Abbreviated *Journal* in March. Deadline March 6.

Send in your Challenge photos. See January *Journal* for Challenge specs. Don't

be marginalized. Participate. This is an important Challenge to show your talent.

(Editor is out of the country in half of March & April).

*Journal* published as normal in April.

## ***Articles***

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### **It's the psychology** ©2026 Joseph T Sinclair

Three decades ago, I was backpacking into Grand Gulch in Utah where there are dozens of Anasazi ruins. While photographing one of the ruins, we shared the site with a commercial lama trip for photographers. I got to talking with one of the participants, a photographer from London. He had a gallery that specialized in photos of the American Southwest.

He was taking his time to carefully adjust his view camera. He told me he takes only one photograph, but he carefully sets up every shot. Very carefully. He couldn't

afford to make a mistake. The 4-day lama trip cost \$4,000, and he was 5,000 miles from London. He wasn't likely to return to reshoot.



Here was a guy who knew exactly what he wanted and proceeded to photograph it. Time was not an issue. He took more than 45 minutes to take his one shot. On his lama trip he missed dozens of opportunities to get other kinds of photos in the canyon—interesting photos of the natural landscape.



I've had the occasion several time over the years to go shooting with successful professional photographers. I noticed that although I took along three rolls of film, they took along a dozen rolls of film. As you might guess, they took many more shots than I did, thus increasing their odds of getting usable photos. That is one of the secrets of professional photography: taking lots of shots.

These two stories illustrate two modes of shooting. One, a very careful shot of a specifically sought scene (environment ignored). The other, many shots in an environment with lots of photo ops.

What's your mode? The point here is that you don't have to choose between these two modes or any other mode. You can use them all. But be aware of the psychology. (Psychology is the study of human behavior.) The two mode examples are two very different psychologies, two different ways of behaving. Yes, every mode has its own psychology.

The different elements of a mode's psychology are technical, emotional, physical, mental, etc, etc. For instance, photographing in one mode might have very little emotional impact, while photographing in another mode might have intense emotional impact.

The problem comes when we try to mix psychologies (mix modes). It just doesn't

work very well. In the example above, it's awkward to take 45 minutes to precisely photograph one ruin (using a tripod) and then run off to capture the myriad of canyon photo ops (without a tripod); and the photo ops are available everywhere around you, as you and your lama trek through the canyon.



If you shoot a ruin for 45 minutes, it takes a special focus, and you forego using your time to shoot the natural images of the canyon. And if you shoot the canyon, you can easily miss a ruin that's worth shooting

precisely. (Grand Gulch has dozens of ruins, and not all are worth shooting.)

Is it impossible to switch modes? No. But a mode takes focus and discipline. And focused photography assumes you use one mode at a time. What about using two modes simultaneously? It's next to impossible.

Suppose you go to the city to get street shots and building shots. For street shots you look for people to photograph—interesting people or people in interesting situations. Buildings are irrelevant.

If you shoot buildings, you're looking for interesting structures, interesting angles, interesting groups of structures, and interesting architectural ornamentation. People are irrelevant.

Can you shoot in both modes well at the same time. Not only is it difficult to do both at the same time but it can be frustrating enough to drive you nuts.

Consequently, it's important to recognize what mode(s) you need for a successful outing. Pick a mode and stick to it. For instance, if you want to shoot in San Francisco, shoot street shots for one day (or in the morning). Shoot buildings the next day (or the same day in the afternoon). This recognizes what behavior you need and frees you to focus on what you need to do.

Sometimes you're driven to use two modes at once. For instance, let's say you visit Marseille, France for two days. It might be the only time you ever visit Marseille. In any event, it's not likely to be a place you will visit often. You are forced to take your Marseille photos in those two days. At the same time, you are traveling in a strange land, an activity that takes up a lot of your attention. Your goal is to get building shots, people shots, and shots of the iconic tourist attractions.



My experience is that I get a persistent headache trying to do these three activities at once, and on top of that I like to photograph the natural foliage and flowers too. *And I never get a headache otherwise.*

All of this is a simple analysis. Actual life, however, is more complicated. For instance, let's say you go out in the Napa Valley to photograph the mustard in order to get photos to go on exhibit during the annual mustard festival. Seems simple enough. But what shots do you take? Shots of the mustard growing between the vines? Shots of individual mustard flowers? Shots

of a mustard field with the mountains in the background? Shots of mustard with an old ag building as a backdrop? Shots of ag workers toiling in the mustard? Shots of ag machinery in the mustard? Shots of a wine bottle in the mustard? Shots of a person drinking wine in the mustard? Shots looking across the valley at vast mustard fields?



Each one of such notions can take all your attention and time to find and photograph well. Yet, as you move from place to place

in the Napa Valley, you want to do it all. Maybe if you devote a week to it, you can do it all. But in one afternoon? Good luck!

What to do? Ah-hah, an article is supposed to provide an answer. But it's you who must provide the answer. And the first step is to understand that each photographic mode requires its own psychology. From there you can develop a strategy (plan your modes) that enables you to do your best photography in your current situation within the time available. Moreover, it enables you to plan ahead to ensure you have a fulfilling shooting experience as well.

You can't do it all. There's never enough time.

## **Shoot a skyline** ©2026 Joseph T Sinclair

There are dozens of ways to shoot a skyline. This article is about one particular way. If the sun shines directly on buildings from

an appropriate angle on a clear day, you can get a dramatic shot of a city.

The sun must be behind you, the city in front of you. The angle of the sunshine must be low; that is, not directly overhead. And the sky must be clear, not diffused. The result lights up the building surfaces, particularly white surfaces, and can enable an exciting skyline photo. Morning long after sunrise or afternoon long before sunset are the best times.



This same technique applies to large structures too. For instance, a large bridge or even a large building can be a good

photo op in the same conditions. Indeed, you will do well to experiment using this technique for other outdoor subjects too. It's nonsense to think that only the sunrise glow and the sunset glow provide the best light of the day for taking great photos.

## ***Travelogue***

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### **Gary Sampson**

My wife is a quilter; at least once or twice a year she goes to a Quilt Retreat. She was invited to go to one in Gold Beach, Oregon. The husbands were invited to go to this one also. She thought I might like to go to photograph the area. We planned it as a fall vacation for mid-September.

After a very heavy rainy drive from McKinleyville north we arrived late afternoon at the Best Western Surestay Plus Hotel in Gold Beach. We were greeted by better weather and an ocean view from our balcony. There was a walk to the beach

from our hotel, but Vicki did not attempt as this was a week before her scheduled second hip replacement surgery.

On her sewing/quilting days I did something I hadn't done in a long time. I put my Nikon camera and equipment in my car and along with my iPhone camera I just took off to go photographing with minimal plans. The first day I went south heading towards Arch Rock State Park and using pull outs along Hwy 101 for photographing the southern Oregon coastline. Another day I started at Patterson Rogue River bridge in Gold Beach and traveled north to Port Orford where I found a Coast Guard Lifeboat Station Museum. I then used all the pull-outs on the way back to photograph.

On another day Vicki and I went further north to just below Coos Bay to Shore Acres State Park where there is a garden on the former Simpson (lumber) estate, part of the state park. On one of the last days, I

went along with the other husbands on a fishing trip on the Rogue River. Only one of us besides the guide caught anything. Other times were spent walking down to our beach from the hotel and photographing and beachcombing—plenty of rocks and driftwood too look over. Vicki had such a good time she made a deposit and booked for next year.



























## ***Photo Essay***

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### **Garret Murphy**

Napa and Sonoma County in their raw condition, bearing traces of human presence while remaining free of agricultural intervention.











## ***Featured Photographer***

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### **Elizabeth Bush**

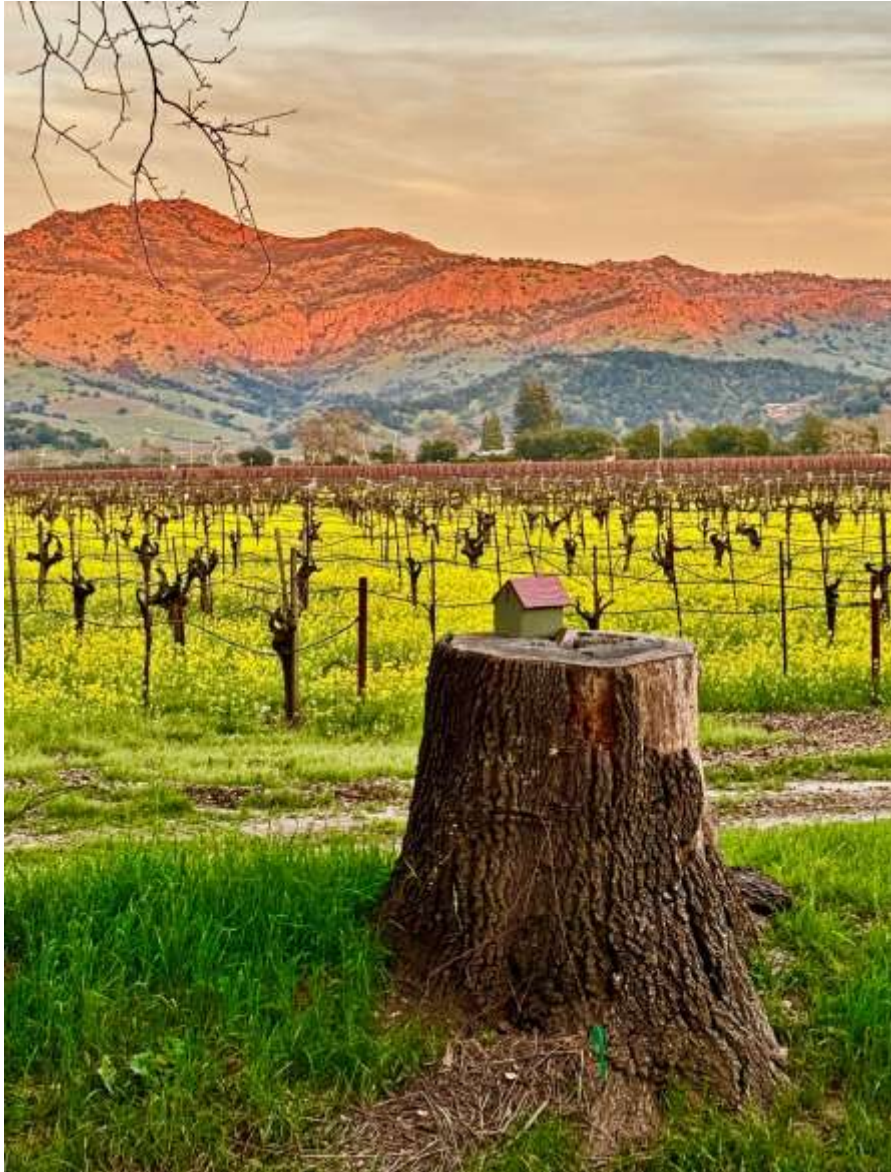
My first task as Featured Photographer for Feb 2026 was to decide what the heck to submit. I decided to limit my options to photographs taken in 2025. All my photographs for the year were taken on my iPhone 15 Pro. It was a bit of a shock (!) to learn I had 2143 images for 2025, even after a preliminary removal of unwanted. Next, I did a quick go-thru of all and identified favorites by tagging with a heart

and got down to 334. Progress! Third step: reviewed the faves to choose what would be appropriate for the *Journal*. Got the number down to 30. The most difficult task was paring down to 12 images comprising a range of subjects—including still life, people, funky buildings, close-ups, travels, day trips, home shots...

The photos are sequenced in the order I took them throughout the year. There is a corresponding caption for each shot. I hope you enjoy!



Bucket of Leeks—harvested from my garden. Jan 06



Mustard Landscape, Yountville. Feb 27



Dramatic Sunset & Reflection on Lower Mississippi River—taken from cruise ship on May 11



Exterior of *Under the Hill Saloon*—one of the oldest buildings in Natchez, MS built late 1700's or early 1800's. May 13



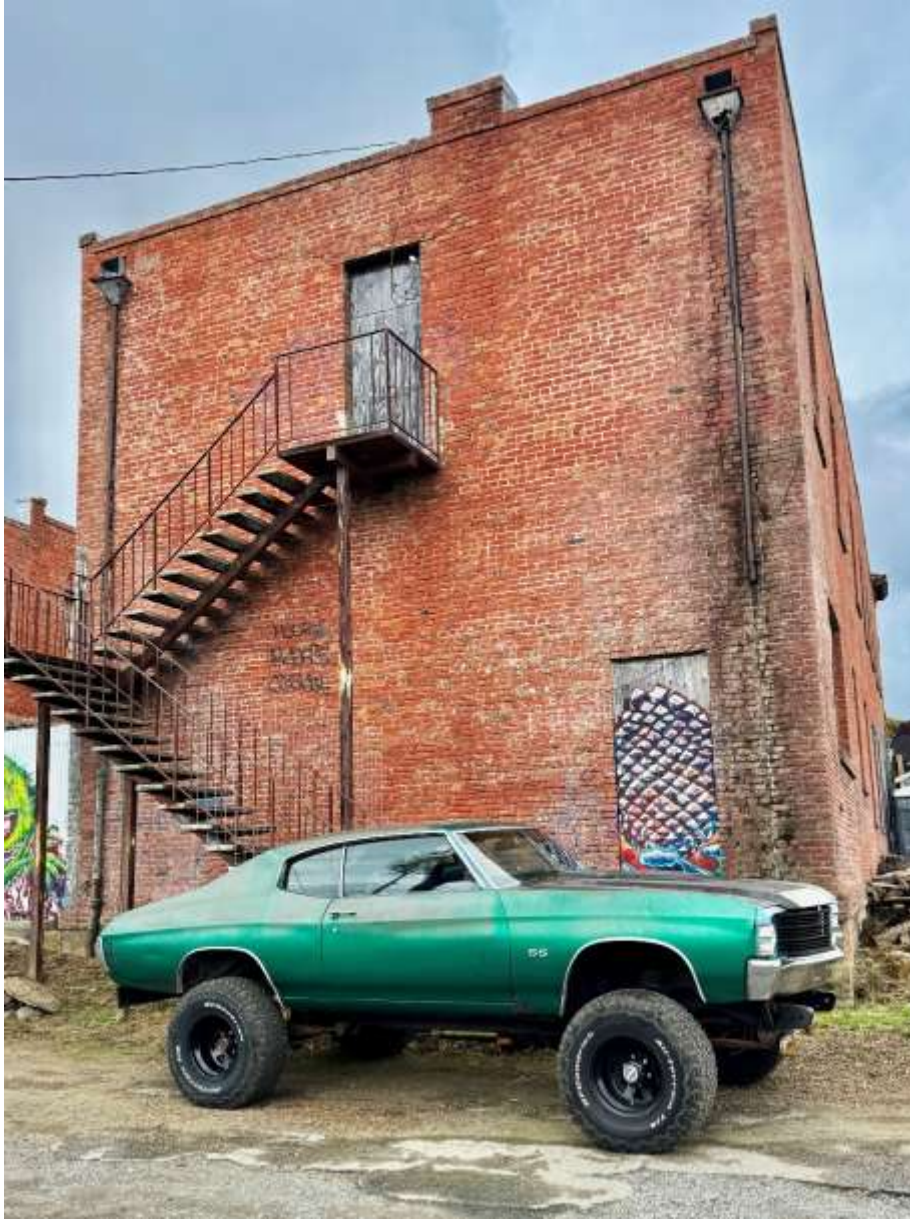
Cactus Flowers at Home. These 24-hour blooms never fail to amaze me. July 6



Exploring Curiosities in a Port Costa Shop. Sept 6



Re-Enactment of a WWII Era Filipino Worker  
at Mare Island. Sept 14



Old Building & Muscle Car in Pt Reyes. Oct 19



Church & Shrine in Nicasio. Oct 10



Peek-a-Boo Remnants After Harvest. Nov 11



Home Fountain on a Foggy Morning. Nov 25



At Rest, Tulocay Cemetery in Napa. Dec 20

## ***Officers & staff***

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### ***Elected Board members***

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership – Nancy Hernandez

Treasurer – Kim Marhan

### ***Appointed board members & chairs***

Member at Large – Fred Goldman

Master Communicator – open

Development – Jay Fellers

Programs - Mitchell Glotzer

Website manager – Mitchel Glotzer

Journal - Joe Sinclair

Exhibits - open

Ongoing exhibits - George Bartolome

Hospitality coordinator - open

Field trips - open

Workshops - Phil Venable

Publicity - Zach Berkowitz

Zoom coordinator - Phil Venable

Digital projectionist - Phil Venable

Facebook posting - Karen Noyes

Fundraising – open



**Head photo: Sanctum ©2026 Joseph T. Sinclair. All rights reserved.**

**All photographs herein ©2026 by the photographer. All rights reserved.**

**Newsletter ©2026 Napa Valley Photographic Society. All rights reserved.**

## ***Journal Submittal Guidelines***

### ***Submittal deadline***

The submittal deadline for *Journal* 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 4000 nor less than 2000 pixels on the longest side) no later than the Saturday prior to the monthly meeting. The file name for an images 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.

*Note that file size does not correlate to resolution (pixel dimensions). A 2000 x 1800 pixel photo might be 600 KB or 5 MP depending on how it was postprocessed and what file format it's in. For instance, PNGs are generally larger files than JPEGs. Image files with generous postprocessing are generally larger than files with little postprocessing. And JPEGs saved at Max (12 on Photoshop scale) are larger than files saved at High (8 on the Photoshop scale) Also note tha DPI is not relevant to digital photos and has nothing to do with resolution or file size.*

### ***Journal masthead 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: JOURNAL (in all caps). Only photos taken by members accepted. And photos that have been published before on the NVPS website or in the *Journal* are not eligible.

### ***This month's meeting***

Follow the guide for *Articles*.

### ***Field trips, workshops, and resources***

Announcements of field trips, workshops, and resources 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. Except for resources, these are *participation* events. Announcements can run in one issues *before* the event.

## **Guide for field trips**

If you propose a field trip, send it in detail to the president who will send out a notice to NVPS members and the *Journal* editor.

### *Leaders should:*

Provide full information on the trip in the newsletter for a months prior. That includes time, location, car-pooling location, photo ops, costs, etc. State an initial meeting place if appropriate.

Take roll and keep group together as is appropriate.

Make sure everyone returns to place of initial meeting.

Be aware of safety and report any perceived risks in trip announcement.

### *Participants should:*

RSVP

Report to leader at beginning of trip.

Stay with group.

Report to leader if you will leave group or if you will go home early.

## ***Events and exhibits***

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 one 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 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 or two articles 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.

## ***Features photographer***

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

## ***Photo essay***

A Photo Essay is a presentation with a theme that sets the unified relevance for the photos. In other words, there must be a theme, and all photos must be relevant to the theme. The theme can be stated in a block of text, intermittent text, or a title [2

to 20 photos]. (The newsletter has a limit of one per month)

Examples:

- Birds of winter
- Barns of the Sonoma countryside
- Who lurks along the Napa River?
- The life of the banana slug
- Winery architecture
- The beauty of North Bay reptiles

Each photo must work to create a coherent presentation.

### ***Travelogue***

This is a collection of photos about a place that helps define a place or gives the flavor of a place. Consequently, it's best if the place is limited.

Examples:

- Montmartre, Paris
- Creede, Colorado
- Mackinac Island , Michigan
- Point Reyes National Seashore
- The Embarcadero, San Francisco
- Austin, Nevada
- Hilton Head, South Carolina

Each photo must be high-quality and work to elucidate the place or the place-theme.

Text to explain the presentation is appropriate. [10 to 20 photos]

What's the difference between a photo essay and a travelogue? A travelogue is a specialized essay about *place*, typically a place far away to which a reader will be enticed to travel. A photo essay is about anything.

## ***Challenge***

One photograph per member based on the stated Challenge theme. Published every two months.

## ***Photos for newsletter***

Photos submitted for the newsletter should be: no more than 4000 pixels nor less than 200 pixels on the long 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 an email to jt@sinclair3.com with the subject-line: JOURNAL (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 to Windows file labeling 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 *Journal* 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](mailto:jt@sinclair3.com) with the subject-line: JOURNAL (in all caps).

### ***Subject-line email***

Unless you use the subject-line words (JOURNAL) requested for text or photos, your submission might be lost in the 450 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.

## **Calophon**

Georgia, a serif typeface, for text in size 23 pts for easy reading on all digital devices. Tahoma is used for headings, a sans-serif typeface. Both are common to Windows, Android, iOS, macOS, and iPadOS and work well with Adobe platforms. Both were designed specifically for use on digital devices and are variations of traditional typefaces.

## ***Suggestions***

Suggestions for the newsletter format or otherwise should be sent to [jt@sinclair3.com](mailto:jt@sinclair3.com) with the subject-line JOURNAL 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 450 emails every day thus requiring JOURNAL (all caps) to be in the subject line of your emails in order to be noticed.

Although the *Journal* editor reserves the right to edit or reject submissions, the newsletter editor's job is to *receive* content (information + photos) for the newsletter, not necessarily to create it. So, your *publish-ready* content according to these guidelines will be welcome.