



# NVPS NEWSLETTER

*GREAT PEOPLE and GREAT IMAGES SINCE 1998*



*January 2023 Issue*

## *This month's meeting*

January 23 – Eric Luse

Theme: Capturing Decisive Moments

Eric Luse has a background in photojournalism and a current life in viticulture and wine which he is documenting in photographs. Luse will speak on *Capturing Decisive Moments* reflecting his background in people photography which includes features, portraits, hard news, and mostly feature-oriented sports photography. Composition will be a focus. He features photo stories on the Eric Ross Winery website (<https://www.ericross.com>).



Luse joined the U.S. Navy at 18 during the Vietnam War years and served aboard an amphibious assault ship as a Damage Controlman then became a Photographer's Mate. After his service he graduated from San Jose State University with a degree in photojournalism in 1978. He worked as a staff photographer for the *Merced Sun-Star* then became a contract photographer for the *San Francisco Examiner*. From 1980-2009 he was an award-winning staff photographer for the *San Francisco Chronicle*.

His interest in viticulture and wine was sparked on photography assignments in wine country. He calls being born and raised in Modesto his “agriculture influence.” Luse took classes at UC Davis and Santa Rosa Junior College; then in 1993 he returned to his agriculture roots and co-founded Eric Ross Winery with a fellow photographer. Luse bought out his partner and today is the winemaker and sole proprietor. His tasting room in Glen Ellen showcases both his photojournalism skills and more recent photographs of life in the vineyard and wine world.







*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.*

Members are encouraged to submit two people shots or portraits for the January critique. Submit by the Saturday before the meeting according to the guidelines at the end of the newsletter.

## ***Field trips & workshops***

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### **NVPS Embarcadero field trip**

Saturday, March 18

Meet at the Vallejo ferry building at 9:00am to catch the 9:20am ferry arriving at the SF Ferry Building at 10:20am. Shoot the Ferry Building, the waterfront, and the farmers' market. Eat lunch in the Ferry Building.





Take the trolley to Fisherman's Wharf. Shoot the waterfront. Take the trolley back to the Ferry Building to catch the ferry to Vallejo at 4:10 arriving in Vallejo at 5:10am.

Ferry tickets RT \$9.00 (seniors)

<https://sanfranciscobayferry.com/vallejo-ferry-route>

Ferry parking \$8.00 per day

Trolley tickets 1-way \$1.10 (seniors)

FYI: the trolley along the Embarcadero uses antique trolley cars from different cities around the country; interesting photo op. The ferry itself provides a

photo op. The light (if a sunny day) provides a unique view of the SF skyline and the Bay Bridge. And boats, ships, and fish markets provide photo ops.



Contact Joe Sinclair for RSVP (please) or more info: [jt@sinclair3.com](mailto:jt@sinclair3.com)

## Future field trips

Sonoma Botanical Gardens

Jepson Prairie Preserve

## Events

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### Anniversary

This year is the 25th anniversary of the Society. So, it's appropriate to celebrate. Here are some celebratory ideas:

- A parade down Third Street.
- A valley-wide photo exhibit (libraries, bus stops, galleries, tattoo parlors, car washes, pizzerias, wineries, day care homes, highway rest stops, etc).
- A pagan dance ritual around a big bonfire in Bothe-Napa Valley State Park.
- An environmental photo exhibit at Napa Valley Petroleum.
- A march down Main Street with the Calistoga Proud Girls Militia.
- A boat photo exhibit at the Cutting Wharf boat launch.

- A seminar on Martin Heidegger's contributions to the philosophy of aesthetics.
- An animal photo exhibit at the hog barn on the Napa Fair Grounds.
- An early afternoon slumber party at the Napa Senior Center.
- Lunch for family and friends at the French Laundry.
- A bird photo contest exhibited at KFC.
- A grand field trip to Hudson Bay to photograph the polar bears.



***Photo of three polar bears on the snow***

What are your ideas for a celebration? Submit them to Phil, our president.

## Photo Finale 2023

The first annual *Photo Finale*, an open invitation photography exhibition in alliance with the 2023 Napa Valley Mustard Celebration, will premiere March 4, 2023 at Jessup Cellars Gallery in Yountville and continue through March 31, 2023.



The *Photo Finalte* will exhibit a visual sensation of photographic art capturing the beauty of nature's winter mustard season of the Napa Valley while showcasing the talents of photographers of all age levels and expertise from throughout Napa Valley and beyond.

The first annual *Photo Finale* exhibition will celebrate nature's unmatched *Yellow Gold* beauty and splendor of the winter mustard bloom that blankets the Napa Valley landscape and vineyards from December thru March. All submissions must depict the mustard of the Napa Valley in some aspect.

This exhibition will comprise of two age groups: Adult, 18 years and up and Youth/Student group, 17 years and under. There are four subject categories: Landscape, People/Pets, Innovative, and Food & Wine all of which must exhibit the Napa mustard in bloom.

Interested photographers should contact PHOTO FINALE 2023 for details and application.

Website: <https://www.photo-finale.com>

Email: [photofinale.nvmc@gmail.com](mailto:photofinale.nvmc@gmail.com) Text/phone: (707) 225-1565

Entry deadline is February 10, 2023.

Entry link, ArtCall.org:

<https://photo-finale2023-napavalleymustardcelebration.artcall.org>

## ***Member news***

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### ***New Section***

Addition of a new section to the newsletter: *Featured photographs*. Each month one member's photographs will be featured and displayed. Submit 4 to 8 photos together with whatever text is appropriate. Keep the text short. First come, first served. Submit according to the Guidelines at the end of the newsletter. This will help other members become acquainted with you as a photographer.



### *Holiday party*

The NVPS holiday party at the Napa Senior Center was a joyous success.



*The crowd*



*The cake (MJ Schaer)*



***A raffle winner***



***The decoration fabricators***

The raffles netted over \$800 thanks to the item contributors and ticket buyers.

## ***Articles***

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### **The Best Photography Technique** ©2023 Joseph T. Sinclair

I was in Grand Gulch, Utah on a backpack trip and ran across a lama tour for photographers. (The lamas hauled the camping and photography equipment.) I talked to one of the photographers from London who had a gallery where he

sells images of the US Southwest. He was photographing the Anasazi ruins with a large-format view camera. He told me that he took only one shot of any subject but that he was very careful in taking the shot. And he normally took up to two hours in setting up the shot.

Maybe that works, although occasionally he must get an unusable shot. And when he does, it's inconvenient to return to Grand Gulch from London to get a replacement shot. But for most artists who are photographers, that's not a normally smart or efficient way of producing art. Indeed, just the opposite is true; keep shooting until you can't stand up any longer. Well, maybe that's an exaggeration. But shooting lots and lots of shots is a time-honored photographic technique that most fine-art photographers use routinely.



***After Glow – Best of 22 shots***

Even those iconic photographs taken on the spur of the moment within a window of opportunity only a few seconds or minutes long are the usually the result of taking multiple shots. For the above photograph, I walked out the door and saw a brilliant sunset. By the time I hurried inside, got my camera, and ran out the door to a good place to take a photograph (about 2 minutes), the brilliance was gone, unfortunately. But with 22 shots (over about 3 minutes) I was able to capture a useable remanent of the spectacular sunset.

I'm not saying that careful photography is not *de rigueur*. Of course, it is. But multiple careful shots are more productive of good photography. For instance, have you ever taken a photograph of someone outside that turned out to be the perfect photograph; but in postprocessing the subject turned out to have a tree branch growing out of their ear? In an uncontrolled environment (most



photography), unless you take an inordinate amount of time setting up a shot, you take a substantial risk of ending up with a shot that's not usable. And long setups are just not practical much of the time.

Try using a mental checklist for each photograph. You can do it in less than a minute; and you can take a lot of shots and still be careful.

Of course, stationary objects where the light is not changing very quickly are more susceptible to generous amounts of time spent being careful. For the following photograph, I had plenty of time to shoot. So, I shot 24 photographs to be sure I got the photograph I wanted.



***Creek Garden – Best of 24 shots***

Then there is the shooting *situation*. If you are with someone else (hiking, traveling, exploring, etc), invariably you don't have the time to take carefully executed shots. You need to keep up with the group or person you're with. Thus, taking multiple shots is your best bet of getting the photograph you envision.

Even during the years of film, professional photographers used lots of rolls of film to insure they got the shots they wanted. On a photo field trip, the difference between an amateur and professional photographer was typically that the amateur brought along three rolls of film and the professional brought



thirteen. Today with virtually unlimited cheap digital storage, there is no reason not to use this valuable technique. Just shoot a lot of photographs.

Of course, each shot should be not only careful, but each shot should be a little different. Change the exposure, angle, framing, or depth of field an increment for each shot. In other words, bracket the photo op with a lot of incremental shots. You are more likely to get what you want (to satisfy your vision of the photograph to be taken). And you will substantially reduce the risk of a missed opportunity.

Finally, what about the great photograph you take inadvertently? It doesn't happen very often for me. But it happens more often when I take more shots.



***One of many carelessly snapped shots turned out to be pretty good***

I try to take a lot of photographs, often to the delay of the group or person I'm with. And when I'm alone, I take shots until the tedium becomes unbearable. I have never felt I took too many shots. I have often felt I didn't take enough; that is, I couldn't get the photograph I envisioned. So, my advice to myself is to take even more photographs in every situation.

What's the downside? Well, you may have a bigger editing job. But do you really? Let's say you take a dozen photographs of a subject. You know what your vision is of what the photograph should be. If you have captured your vision, you can quickly pick it out from a dozen photographs. If you haven't captured your vision, you will also know quickly.

If you haven't captured your vision, the editing process becomes more difficult. You need to evaluate whether one of those dozen photographs can be manipulated in post processing to match your vision. But just the fact that you may be able to correct your deficiency in post processing is a benefit of generous shooting.

There are plenty of other benefits to shooting lots of shots. But let's keep it simple. Suffice to say that shooting lots of shots has been a technique that has separated professionals from amateurs for many decades, and it continues in the new digital age.

## *Featured photographs*

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Carolyn Younger



*Early morning backyard visitor*



***Cedar waxwing in the big leaf maple***



***Oak Titmouse in the magnolia***





***Common Mergansers stopping near the Oxbow Commons***

## ***Officers & staff***

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### ***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 - Chris Sauer



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: Chihuly Phoenix ©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.

### ***Featured photographs***

Each month one member's photographs will be featured and displayed. Submit 4 to 8 photos together with whatever text is appropriate. Keep the text short. First come, first served. Submit according to the Guidelines herein. This will help other members become acquainted with you as a photographer.

### ***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:

category\_title of writing\_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 to jt@sinclair3.com with the subject-line: PHOTO (in all caps).

### ***Photo captions***

If you want captions for your photos, include them in the photos. For instance, you can attach a white strip with text (in Photoshop) at the bottom of the photo for the caption.

### ***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 emails received each day.

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

### ***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](mailto: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.

### ***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 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](mailto: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 year), 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. And please, no verbal submissions.