

NVPS NEWSLETER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



July 2025 Issue

This month's meeting

Theme: Celebration of things that are old

Photos: Old things

July 28

The July guest presenter will be Michael Kenneth Depue, a contemporary artist who lives and works in Oakhurst, California.



A native of Michigan, he studied graphic design and started a career as an exhibition designer, before the computer age, when designs were illustrated in gouache paint.

Michael has more than 30 years in the design industry and now works as a painter, photographer and graphic designer. In addition he has been accepted in 38 national and international juried exhibitions with awards from eight of them and has one piece included

in the permanent collection of the Wausau Museum of Contemporary Art in Wisconsin.

He considers photography a foundation of his paintings and he utilizes digital manipulation to create compositions and collages. Recently, he has authored and illustrated four children's books.

The consuming interest that informs his work, he says, is exploring the abstract and the historical while developing a hidden narrative.

To see examples of Michael's work visit:

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

Photo assignment theme:

Celebrate all things that are old, faded signs or things with weathered textures or rusty patinas. For subjects, Michael suggests visiting antique or thrift stores, yard sales or flea markets. For photographers wanting to go to the next level, try double exposure using first a texture and then a subject.



Wild and Free by Michael Kenneth Depue

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 of things old according to the guidelines at the end of the newsletter.

Message from the president

This month has been active. It started with our elections when Gary Sampson announced he was stepping down from his position as Treasurer. Kim Marhan, who rejoined the NVPS after a long break, said she would volunteer to be nominated for the treasurer position. Kim was elected unopposed. Member Fred Goldman volunteered to take the vacant Member at Large position and was appointed.

A group of members decided to handle the vacant Board positions by committee, with no one in charge. The first of those meetings occurred yesterday, July 18 to discuss field trips and workshops. We did arrive at a decision on the first field trip: Mare Island. Details will be announced later. The trip is tentatively scheduled for mid-September. We also discussed workshops, and I will be contacting someone to do a lighting workshop at the Senior Center.

I was contacted by the Napa Town and Country Fair folks. I was asked to judge the junior photo contest, and they want us to put on an exhibit at the 2026 fair. Additionally, we will meet regarding expanding the fair's photo contest.

Jay Fellers and I completed a couple of the final steps toward achieving our non profit status.

If anyone wants to form a committee to organize the holiday party, let me know so I can reserve the Magnolia Room and obtain the insurance. If anyone wants to form a committee to find locations to show our work, feel free to do so and designate someone to report findings. The club runs best when everyone has a hand in determining its course.

Have a great month and I'll see you at the net meeting on July 28!

Philip Venable, President

Email: philven@pacbell.net

Phone: 707-689-3092

Field trips, workshops, and resources



Napa Valley College has many photography courses. They are very useful and inexpensive. Some of the courses are even intriguing. Check them out.

<https://www.napavalley.edu/>

Trust?

Some say there are an estimated 45 billion cameras on earth today, giving humankind access to perspectives far beyond our own reach. But the very tool that could help us understand the world is increasingly used to distort it. With AI, this distortion has reached a new level. When any photo or video can be manufactured, what happens to the camera's credibility? Can we still trust what we see?

<https://www.youtube.com/watch?v=Sf3wEg9tsCY>



Project Indigo

A strange name for an iPhone app to be sure. It's Adobe's new computational photography iPhone camera app (free). It's recommended for iPhone 15 Pro or newer but works for some earlier models as well. It offers features that one is more likely to find on a DSLR than a camera phone (e.g., manual controls).



Adobe provides smartphone app versions (both IOS and Android) for its photo-processing software. (These are not as convenient to use as software on a laptop or desktop, yet some photographers find them handy.) Project Indigo, however, is strictly an app to *substitute* for your iPhone's native camera. As such, it's not available yet for Android phone cameras.

Apparently, the objective is to take more *natural* photos with a higher dynamic range. However, the processing takes more time than the native iPhone camera. Nonetheless, you can take multiple shots (a limited number) in quick succession, and the processing will add up. Thus, after taking multiple shots quickly, you may need to pause to let the processing catch up.

This link provides an explanation of how the app works to give you more natural photos.

<https://research.adobe.com/articles/indigo/indigo.html>

Note that the app is designed to work seamlessly with Adobe's photo processing

software: Lightroom and Camera Raw. It works with both raw and jpg files.

The reason this app is called a *project* is because it is an ongoing effort to provide an alternative camera, not just a one-time version. In other words, look for new features to come including new modes in addition to *natural*.

There is much to learn about this app, and this is just a notification that it's here for you to try. And why not? It's free.

Events and exhibits

Forecast 2025



FORT MASON CENTER
FOR ARTS & CULTURE

Through August 16 at SF Cameraworks in the Fort Mason Center for Arts and Culture (2 Marina Blvd, Building A), visit the annual survey exhibition.

It features five artists selected from 140 juried. These artists explore diverse concepts that

challenge traditional methods including; what's revealed through disintegration and the beauty that might emerge in impermanence (Brianna Tadeo), engaging historic Black memory through objects, landscape, and portraiture (Jonathan Mark Jackson), reconstructing photographs within the environment while investigating systems, both natural and built (Anna Rotty), interrogating our relationship to the ecological network and creating formative narratives that seek to question our understanding (Jonah Reenders), as well as using the physical body to transform conditions within images and looking at identity in the margins (Lorena Molina).

<https://sfcamerawork.org/>

2nd Saturday

Food, drink, vendors, and fun in Vallejo on Mare Island August 9. Might be an opportunity to sell photographs.

<https://form.jotform.com/250797964814170>



Gravenstein Apple Fair

Ragle Ranch Regional Park, 500 Ragle Road, Sebastopol, August 9-10. Good food, good music, and good vibes. Looks to be a good photo op.

<https://gravensteinapplefair.com/>



Art along the River at River Terrace Inn

August 17, September 7, October 12, and November 9 in Napa, @1600 Soscol Ave. This is an opportunity to see some good art as well as an opportunity to be a featured artist.

<https://www.riverterraceinn.com/art-along-the-river/>



Member news

Election results

The results of the election of officers held at the June meeting are:

No changes except Kim Marhan is the new Treasurer and Fred Goldman is a Member at Large.

There are openings on the Board. Take a look in this newsletter (below), and then volunteer.

Newsletter Archived

This newsletter is now archived on the NVPS website for your reference.

New feature

A new feature of the newsletter will be *Photo Essay*. A submission of photos must support a theme; that is, 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.

Examples:

- Birds of winter
- Strange North Bay people
- Italian Cypress trees of Napa Valley
- Who lurks along the Napa River?
- The life of the banana slug
- The bustle of a restaurant kitchen

What's the difference between a travelogue and a photo essay? A travelogue is a specialized

essay about *place*, typically a place far away to which someone will be enticed to travel. A photo essay is about anything.

Submission criteria are in the submission guidelines at the end of every newsletter.

Articles

“Insider” trumps ... ©2025 Joseph T. Sinclair

The term *AI* (artificial intelligence) has come to mean anything that anyone wants to attribute to it. It's like the word *digitize*. If I tell you that automakers have digitized the modern car, what does that mean? Well, supposedly modern cars have about 2,500 chips regulating this, that, and the other thing. Some of the chips are major components without which a car cannot operate. Other chips operate minor superfluous accessories that have little to do with the operation of a car but provide some convenience to drivers or passengers. In other words, digitize doesn't mean a damn thing. Only a specific explanation will enlighten.

Likewise with AI. It doesn't mean a damn thing until you get specific information on how it functions in the operation or process of something. AI is not necessarily magic. It doesn't necessarily make operations or processes better or more efficient. Yet it has become an *ad* word with high promotional value. "The vacuum cleaner is powered by AI." Does that make it better, more efficient, less expensive, or higher quality? Who knows? No one, until a specific and credible explanation is given.

AI runs on a source(s) of data. To understand what AI does in a specific application, you need to know what its source of data is. It's very possible to have a high-quality AI operation but a low-quality or useless data source.

So, AI doesn't mean anything until you know specifically how it works and what its source of data is. But that raises another problem. AI can be so incredibly complex that any explanation can be beyond the understanding of laypeople. Consequently, the value of AI has to be explained in terms of useful results (outcomes).

Unfortunately, explanations of outcomes sound like hype and, in fact, can be difficult to distinguish from hype.

Another problem is that AI chips, and database storage (digital memory) can be very small now. High powered AI can exist in a device that is smaller than a thumbnail. Connect that device to the internet, and you can have the most powerful AI available anywhere. So, physical inspection of an AI device is of little value in attempting to understand it or measure its effectiveness.

Thus, a strategy for laypeople to evaluate AI in a particular use is to gather enough reliable information about the AI application to reach an understanding of its *added value* in a situation, whether financial, social, mechanical, statistical, medical, agricultural, etc. After all, if AI adds no value, what good is it?

Wait

Excuse me now. I have run off to brush my teeth with my AI electronic toothbrush. If I don't and I happen to run across my spouse this morning, I might get demerits.

OK, back with you now with clean teeth thanks to AI.

You might ask how can AI help photographers be better, more efficient, and more creative? There are thousands of ways. Some are simple, and some are complex and innovative beyond your imagination. Moreover, it has become almost impossible to discern reliable and useful information from the hype. As usual, you're on your own and left to be devoured by the advertisers and experts. And most of the experts know little more about AI than you, although that will change over time.

My advice is to look for the specific added value that the AI is alleged to provide. If that's something useful to you, GO FOR IT. You may get more capability and as an added bonus: *AI-bragging-rights*.

If it's not useful to you, PASS. But, do you have to forego bragging rights? Let's hope not.

If you PASS, use the explanation as old as the steam engine: "My cousin who is a computer scientist says the AI in this particular application is still in its infancy and doesn't do anything, significant." This makes you an

insider, never mind that your cousin is a cook at Burger King. Who's going to check?

Being an “insider” trumps AI-bragging-rights.

AI postprocessing

Does AI provide added value to postprocessing? Let's take Photoshop for example. For years Photoshop has offered a clever way to correct a defect in a photo usually by doing the corrections with parts (image fragments) from elsewhere in the photo itself. With AI, however, Photoshop can now make corrections with additions (image fragments) from outside the photo. From where? From Adobe's cloud (vast database of images).

Of course, you can't expect it to work perfectly every time. But, indeed, it works like magic for many situations. Not only that, but Photoshop gives you several choices (different corrections) from which to choose. If you don't like any of them, you can regenerate and get three more choices. The bottom line: you can remove your mother-in-law (ex-spouse, noxious boss, cheeky colleague, etc) from a photo, and what

replaces her looks natural and authentic, even though it didn't come from the photo itself.

In the photo below, you want to remove those pesky tourists. You use *generative fill*. Photoshop removes the people and substitutes photographic pieces from the Adobe database to fill in. Notice the new stairs.

It's not perfect, but it looks real. I did this in less than a minute. I took the first of three alternatives.





The bottom line is that you can save a lot of time doing your postprocessing. This is just one of dozens of functions (tools) in which Photoshop

uses AI. And each AI enhancement is an added value that enables you to do better work faster.

AI Presets

AI presets are here and ready to use. For instance, you can remove all lines (phone lines, electric lines, telegraph lines, etc) with one click and no other steps. You can do it the old way in multiple steps. But you can imagine how the AI-one-click preset can save you much time and effort. In the future there will be many more presets available.

What about the future? The future is already here. Photoshop has been integrating AI into its software for years. And recently Adobe has perfected many of its new AI enhancements, which have been in beta for many months. It's worth noting that some of Photoshop's new AI enhancements have replaced tools offered by other software vendors as plugins.

It's time to upgrade if you haven't already. Of course, Adobe Photoshop isn't the only photo editing software that uses AI productively.

AI is yours (version 2)

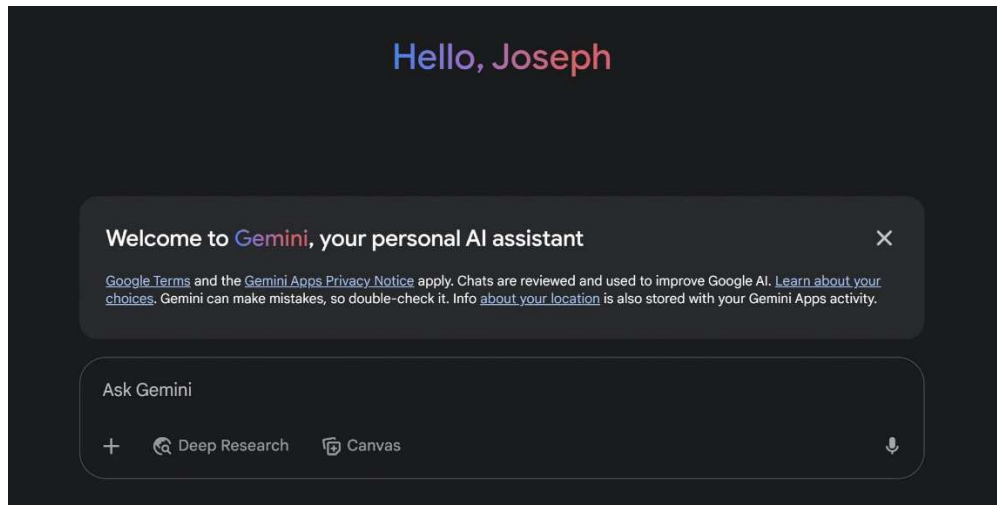
I have to say, "AI is where it's at." I have come to use AI about 75% of the time in place of search.

That means I often use it a dozen times a day. Although search gives you multiple sources, AI gives you the information you seek neatly summarized. And AI often gives you sources too. It doesn't matter what the subject is. AI does it for you.

For many, this is not news. For some it might be. And why is it relevant to photography? You can get photography information easily and quickly whenever you need it via one of the AI generators. It's amazing.

Some AI text generators are:

- Microsoft Copilot [Microsoft app]
- Apple [Intelligence]
- ChatGPT [<https://chat.openai.com>]
- Google Gemini
[<https://gemini.google.com/app>]
- Google search [often provides AI at the head of search results]



There are many more. Some are specialized. Some are free. Some require a monthly fee. And we're just talking about the *text* generators. There are also specialized AI generators for images, video, audio, code, and a myriad of other uses. The time has come to streamline your work, whatever it is, with AI. Read the August 2023 and February 2025 issues of this newsletter, archived on the NVPS website, for commentary on using AI to get information about photography.

Corroborate

Of course, AI can make mistakes. So, be sure to corroborate any AI generated information where safety or exactitude are at stake. Beyond the use of AI text generators for mundane searches for practical information (e.g., photography information), there is the use for getting other kinds of information, for instance

political information. An AI generator can be programmed to give biased results (e.g, Grok). So, although one may assume that AI searches for photography information are productive and likely to be accurate, you're on your own to determine whether the AI generator you use is accurate for searches in which you seek reliable and unbiased *subjective* information.

Of course, AI generators for images are of special interest to photographers. This newsletter covered AI for photographic images in the June, August, and September 2023 issues. You can read them archived on the NVPS website.

Check out Adobe's FireFly AI photo generator:

<https://www.adobe.com/products/firefly.html>

Input text: "cow at a train station"



Waiting for to Go, a potential winner of the ag photo contest at the county fair?

Challenge

The next challenge is not a *cow at a train station*. It's a **farm building**. The photograph can be moody, abstract, informative, or whatever the photographer intends. There are no limitations. A caption (optional) can comment, explain, or be an integral part (e.g., poetry) of the presentation. The photo must be submitted according to the normal guidelines. The next

challenge will appear in the August newsletter. Deadline for submittal is August 18.

Photo essay

Downtown Napa in infrared ©2025 George Bartolome

Spectacular tastes and inspiring experiences bloom in Napa every summer, and downtown Napa is at the center of it all. It's the vibrant heart of Napa's food, music, and art scenes with opportunities for wine tasting, fine dining, shopping, and more. And an infrared view sheds a new light on it all, so to speak.







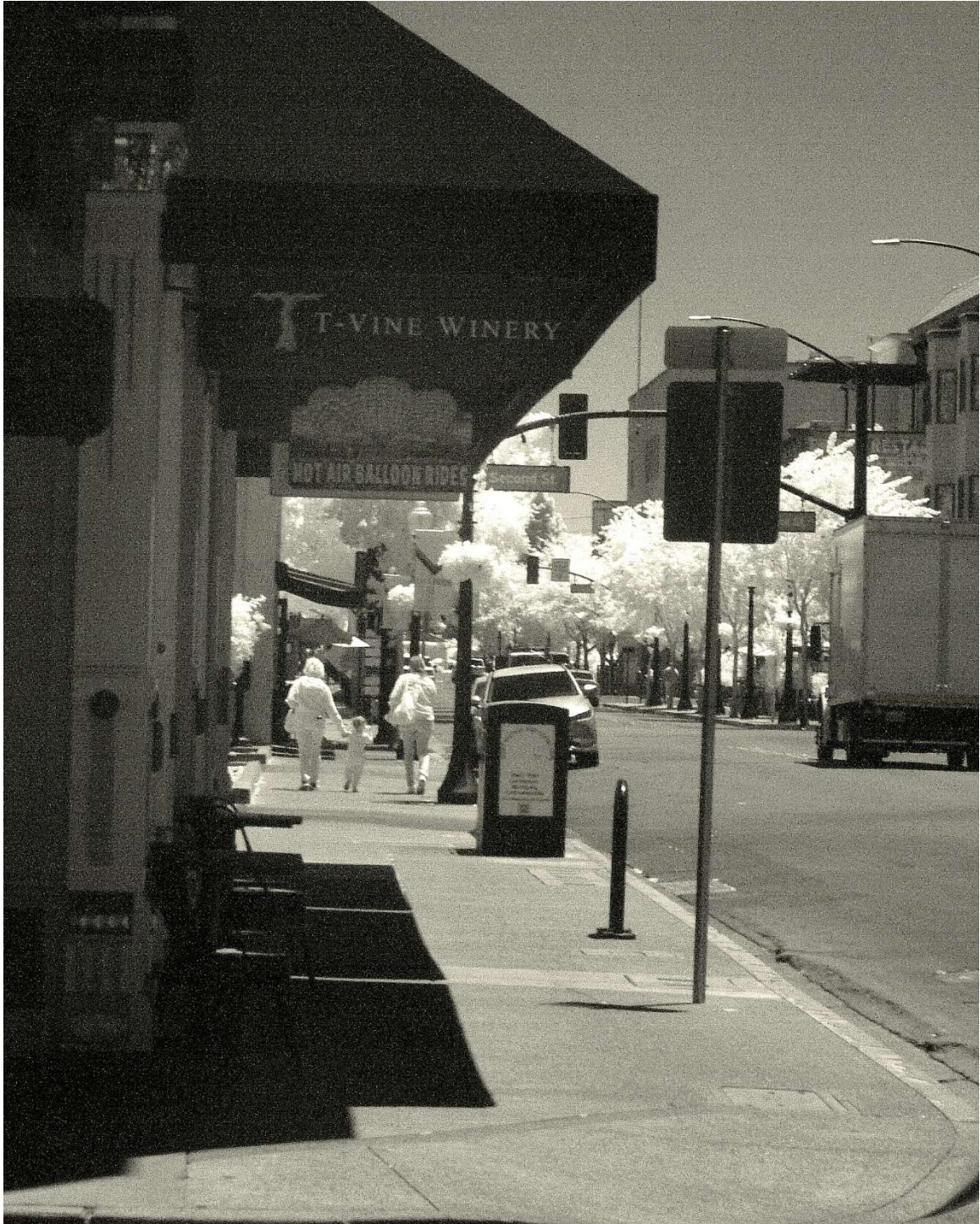


























Travelogue

Little bits of Prague



Selfie



Lani





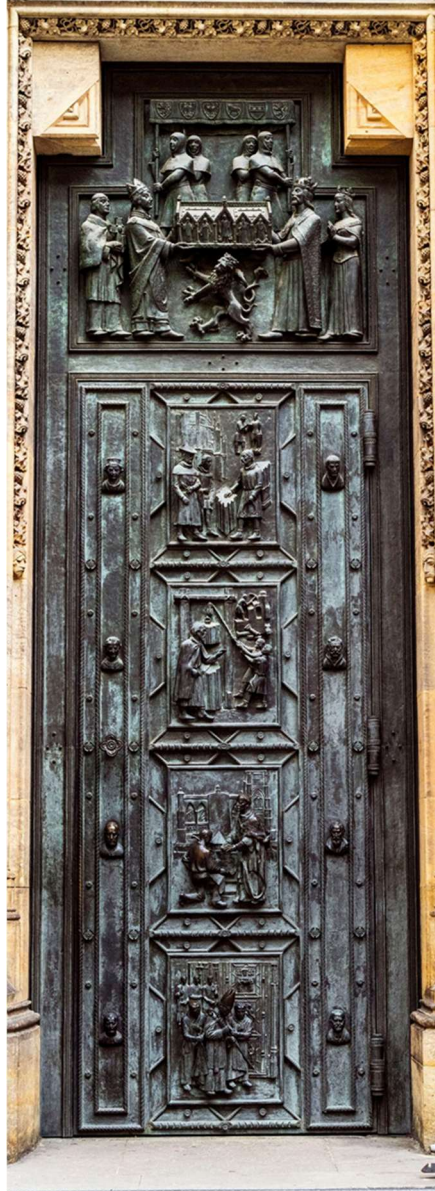










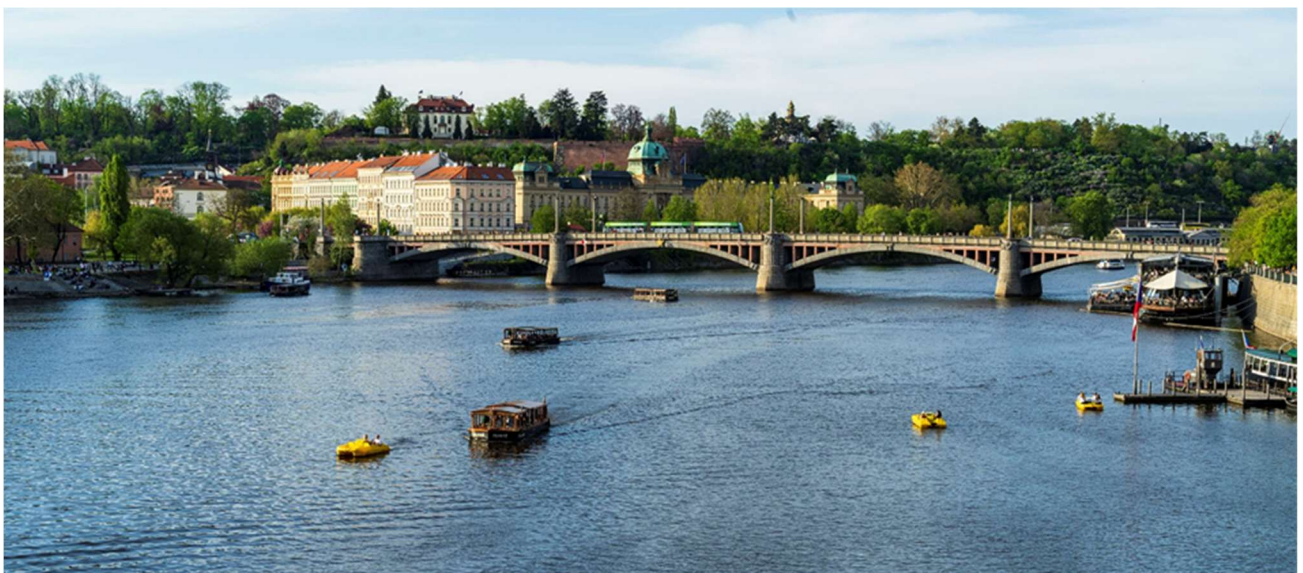












This is from a trip to Prague in April 2025 for several days. I found it difficult to take careful

photos or voluminous photos walking around town with Lani and enjoying the sights. Just not enough time. The two figures are photos of very high-quality street-level billboard signs. The art is from the Mucha Museum (Photoshop enhanced).

Photos by Joe Sinclair aka Jose Santa Clara.

Featured photographer

Marissa Carlisle

















Officers & staff

Elected Board members

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer – Kim Marhan

Appointed board members & chairs

Member at Large – Fred Goldman

Master Communicator - open

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 4000 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, 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 issue *before* the event.

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 issue *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 on the long side, and no less than 2000 pixels, on the short 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: 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

Captions are not required. But if you want captions for your photos, include them in the

photo file name and inform the newsletter 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 with the subject-line: NEWSLETTER (in all caps).

Subject-line email

Unless you use the subject-line words (NEWSLETTER) 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

Crimson Pro, a heavy-bodied typeface, is used for text in size 23 pts for easy reading on all digital devices. Franklin Gothic Medium is used for headings.

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 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 NEWSLETTER (all caps) to be in the subject line of your emails in order to be noticed. Although the newsletter editor reserves the right to edit or reject submissions, the newsletter editor's job is to *receive* content (information + photos) for the newsletter, not necessarily to create it. So, your *publish-ready* content according to these guidelines will be welcome.

