

NVPS NEWSLETTER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



March 2023 Issue

This month's meeting

March 27 – Sally Seymour

Theme: Fellow Creatures

Sally Seymour and Jim McIntosh of Seymour and McIntosh specialize in landscape and *street* images, both local and foreign, as

well as fine art studies of details in nature, still life, and architectural photography.



They are also ardent supporters of Jameson Humane, Humane Society Napa County, We Care Animal Rescue, and Sunrise Horse Rescue where they volunteer to photograph the four-footed clients to help them find loving homes.

At the March meeting, Seymour will discuss her approach to photographing companion animals. NVPS members are encouraged to provide two images of animal pals, regardless of the variety.

Both Seymour and McIntosh are transplants from the East Coast, but Napa County has been their home for 30 years; and the region's many personalities (both flora and fauna) serve as the inspiration for much of their work.

In 2012, the pair participated in the Memory Bank portrait project at the Napa Valley Museum honoring Napa County old timers; and in 2021 their images were part of the Everyday Heroes portrait show at St. Supéry Winery.

In another life, Seymour worked for the US Environmental Protection Agency as Public Affairs Director in the San Francisco regional office. McIntosh practiced law before shifting to full time photography.

The Seymour-McIntosh Napa landscapes can be seen locally at Milliken Creek Inn and the Hotel Yountville. To view other examples of their work, visit:

www.seymourandmcintosh.com

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 the meeting, members and guests may submit two photos for critique. Submit by the Saturday before the meeting according to the guidelines at the end of this newsletter.

A word from the President

As we approach the end of winter and the arrival of spring, the future of the NVPS is getting brighter. Each meeting we have new people attending the meetings. Most of the new people are becoming members, and our meetings are better attended.

This bodes well for us as, hopefully, we can encourage our new members to participate in the running of the club. We also encourage participation in our other events as well, such as Wine, Sip, and Stroll, our annual exhibits, and our two social events in May and December. Voluntarism is what will keep this club active and vibrant; so if you have some time to donate to the club, please notify one of the Board members, or you can email me at philven@comcast.net.

The weather has taken its toll on some of your planned Meetups and field trips. We have had to cancel most of the winter trips due to weather. I'm hoping once the skies clear and the sun warms the land, we can get some shutter time in. This should be an amazing year for wildflowers and water falls, so if anyone knows of some great places to shoot, please speak up. I think we all could use some new material in our portfolios.

If anyone has an expertise in photography or post processing they would like to share with the group, please contact Betty. We are

always open to learn new techniques, both for camera or for post processing. It helps us all become better photographers. I will be demonstrating my workflow in Lightroom and Photoshop later this year. But I know there are plenty of you who could show me new tricks; so let's get educated!

Lastly, I'd like to thank the Board, volunteer members who show up to the Zoom meetings, do the tasks that need doing, and help keep the club running. As they say, it takes a village, and we have a good one. Thank you again, and I will see you at the general meetings.

Philip Venable, President

Email: philven@pacbell.net

Phone: 707-689-3092

Field trips & workshops

Women's History Month photo programs

March 22

PhotoPhlo

Information from Matthew Baum, PhotoPhlo Founder – Our inaugural Women's History Month Celebration is a platform for bold ideas, highlighting groundbreaking contributions that women photographers have made throughout the history of the medium.

PhotoPhlo's celebration will include six online events, each hosted by one of the amazing women of PhotoPhlo's faculty, and including guest artists. These faculty members include Corinne Botz, Elinor Carucci, Laura Larson, Sara Macel, Stacy Mehrfar, and Qiana Mestrich. To learn more about each event, cost, and the artists participating, see:

www.photophlo.com/womens-history-month-2023

Northern California workshops

Lance Kuehne runs a variety of photography workshops both locally and elsewhere in California at reasonable prices, such as *Early Spring in Wine Country*, April 2, 1:30 – 7:30pm, \$125.



Kuehne will also design a private workshop for you or you + your colleagues.

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

Events

Library exhibit

The Napa County Library invites artists (all two-dimensional artists including photographers) to enter a juried competition. The deadline is March 31, 2023. For more information, visit the website.

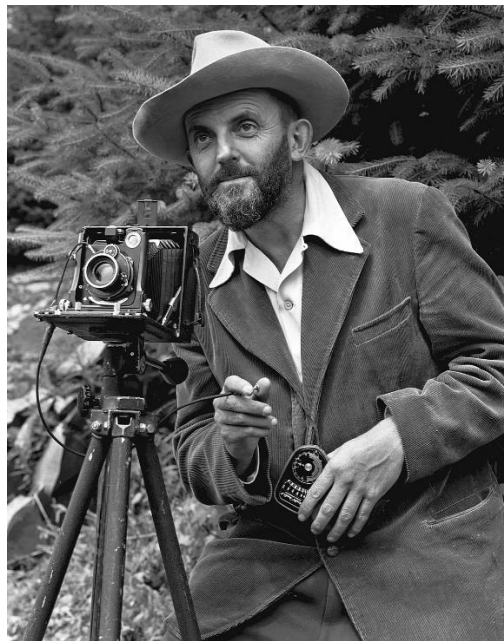


<https://www.countyofnapa.org/3292/Call-for-Art-in-the-Library-Exhibitors>

Five artists will be chosen, and each will be exhibited at the library for two months in 2024. Apparently NVPS may be able to apply as one artist.

Ansel Adams exhibit

Ansel Adams in Our Time, San Francisco de Young Museum coming: April 8–July 23.



Looking forward and back, this exhibition of more than 100 works by photographer and environmentalist Ansel Adams (1902–1984) places him in direct conversation with contemporary artists and the photographers who influenced him. Laid out in seven sections

tracing Adams' artistic development, the exhibition features some of his most-loved photographs, including images of Yosemite, San Francisco, and the American Southwest. Adams's works are shown alongside prints by 19th-century landscape photographers, such as Carleton Watkins and Eadweard Muybridge, as well contemporary artists like Trevor Paglen, Will Wilson, and Catherine Opie. Their work engages anew with the sites and subjects that occupied Adams throughout his life—from national parks to the use and misuse of natural resources. Adams's legacy continues to inspire and provoke, influencing how we envision the landscape and serving as an urgent call to preserve our environment.

Tickets include entry to to the exhibit, as well as all permanent-collection galleries at the de Young on the day of your visit. Tickets are timed for entry.

<https://www.famsf.org/exhibitions/ansel-adams-in-our-time>

Jeff Bridges – Pictures

An exhibition at the Napa Valley Museum exploring the work of the Oscar-winning actor, author, and acclaimed photographer runs through April 30. Downstairs is an exhibit by Susan Bridges: *Inside Heaven's Gate*. See the museum website

<https://napavalleymuseum.org/>

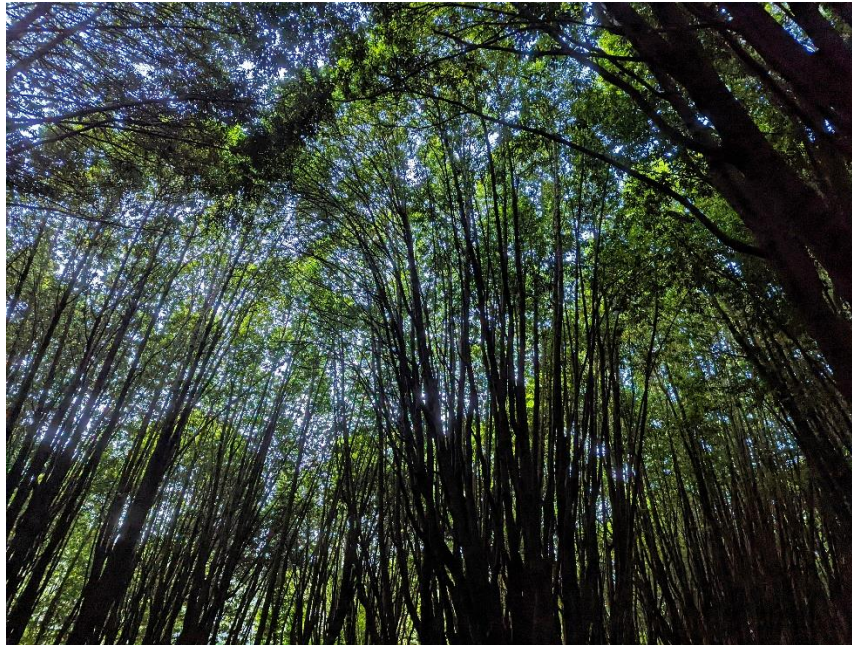
for more information, hours, and cost.

Member news

Club application for Napa library exhibit

The club will submit an application again this year for a group show. (We were not selected last year and have a better chance this year since more time has passed since our last show there.)

We can submit up to 5 digital image files (JPG format) to go with our application. Interested members are invited to send one image to be considered as part of the club application.



Depending on the response, we may need a *subcommittee* to select our five images to include with the application. We will see if a *theme* emerges. At this point, we want to be flexible.

If you are interested in being part of the application, please email me an image by March 22. Please do not submit the same image you did if you were part of the application process last year. New images are encouraged.

Label all image files (title, name, medium, dimensions of print). Artwork should not have watermarks or other identifying markers.

If the club is selected, you can still participate in the show, even if you do not help with the application. Contact Betty Malmgren: emmnapa@aol.com

Quality testing

Members who are making purchasing decisions about smartphone cameras, cameras, and lens can see the test results of the premiere texting lab Dxomark at:

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

Lab testing focuses on *measurable* attributes. Thus, lab testing isn't the final determination of quality. Actual use in the field and your

proficiency with Photoshop (or the like), for example, are also considerations. But a scientific testing lab gives you information that advertising and imprecise testing do not.

A *Featured photographer* is needed each month from the membership for the newsletter. It gives you the chance to let other members know you better through your photography. It also gives you the chance to put your photos on public display. Please submit photos according to the instruction at the bottom of every newsletter. For instance, photos embedded in email messages cannot be used. Photos must be attached to email messages or sent in a ZIP file.

Articles

A Photo Display System ©2023 Joseph T. Sinclair

It seems to me that the day of the framed photograph may about to be superseded by digital technology. Think about a digital (LED or other similar technology) display thinner than a typical photograph + frame. Such displays already exist.

Why not put an LED screen on the wall as an *object d'art*; that is, why not display photographs on an LED as a household or office decoration?



What are the advantages over a traditional framed photograph?

- **Lit-up brilliance** A photograph on an LED can take advantage of the lit-up capability and add a new dimension to both traditional, modern, and future photography. An LED can also display muted colors; it doesn't have to be brilliant.
- **Multiple photos** Such a display system is not limited to one photograph. Photographs can be changed as often as desired.
- **Power** The power for such a system can be provided by batteries or by normal electricity build into the wall.
- **Computer controlled** Such a system can be computer controlled (e.g, desktop, laptop, tablet, smartphone).
- **Low cost** The cost of such a system can be low today and will get lower in the future.

These are some characteristics to play with in designing a digital display system. Below is one example of how such a system might work.

This is *my idea* of a living room art system:

- Six LEDs of varying sizes on the walls.
- Controlled by a computer (e.g., a smartphone app).

This system, although seemingly ambitious, can be assembled to cost less than a serious stereo sound system. What can you do with such a system?

- Change the photographs displayed occasionally to avoid boredom.
- Create themes for the photographs displayed and use different themes for different occasions or for different looks (e.g., parties, Christmas, baroque, impressionist, etc).

The photographs for the 6-LED system will have to be ultra-high resolution (8K – 8192 x 4320) in order to display effectively on large LEDs and be usable in the future. Vendors will sell packages of

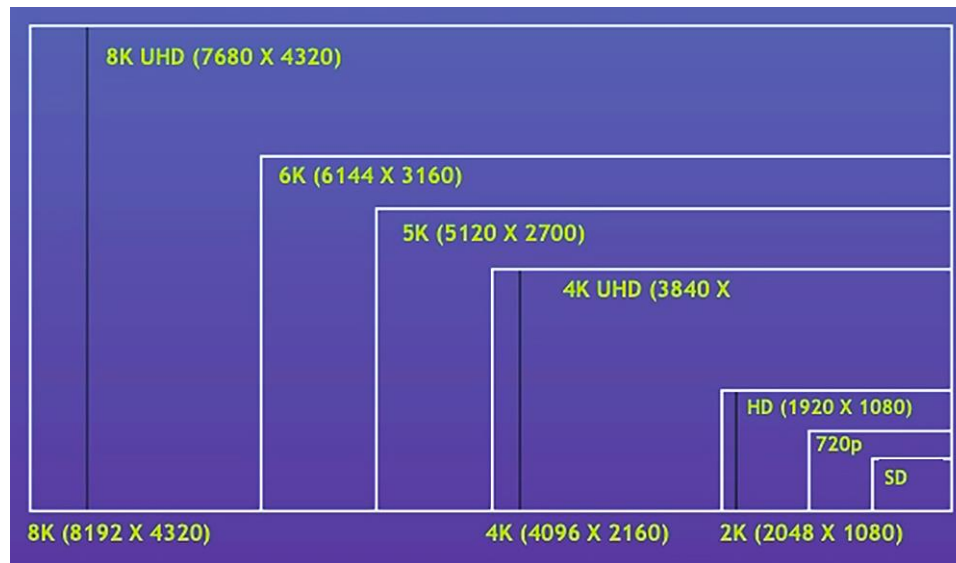
photographs that meet the ultra-high-resolution requirements. Fine art photographers will take care to shoot photographs that meet the ultra-high-resolution requirements.

Sensors

An HD (1920 x 1080) photograph requires a 2MP sensor. Virtually all digital cameras have more powerful sensors today. But an 8K photograph requires a 35MP sensor. Most of today's digital cameras do not meet such a requirement. But an 8K photograph is only necessary for very large displays. So, a 5K photograph requiring only a 14MP sensor is a good interim standard to aim for. Keep in mind that most software will *automatically* enlarge an image that's too small for the requisite display. But enlargement means a potential loss of quality. Thus, a higher resolution photograph is desirable.



Photos can't be fuzzy in large displays



The software for a LED system will enable a user to set the amount of brightness and other visual qualities for *each* photograph. So, it will be difficult to tell looking at an LED inside a wooden frame whether the display is an actual photograph print or a digital display.

Beyond photographs by photographers, there's another dimension: *photographs of art*. People buy posters and coffee-table books in art museum shops published with photographs of the art in the museums. Why not digital display versions?

Keep in mind that the primary missing ingredient of an LED display of art is the texture. But you will be able to elect to add appropriate texture simulation via the software.

Of course, not all art lends itself to being displayed well on an LED screen. But a lot of art does. And some art looks better in photographs than the original work of art itself. My 6-LED system can turn a living room into an art museum.



By the way, my research shows that such a system is readily available today, primarily for commercial use (i.e., video wall systems for offices, business buildings, etc) and very expensive. One application you will recognize is signage. For instance, in fast food places today, the menus are on LEDs. Although such systems are expensive today, prices will come down dramatically as systems become popular for home use. Digital components are not terribly expensive, and the software is simple.

But what about those of us who are still listening to AM radio, never had a big-time stereo system, and can't afford such a 6-LED system? Well, LED screens of various sizes are inexpensive today and will be cheaper in the future. They are cheaper than many art frames today and will perhaps be as cheap as *inexpensive* frames in the future.

The system I have outlined doesn't have to have six LED screens. It can have just one. The system uses LEDs as dumb terminals (receptive-only devices): in essence computer monitors. The screens are hooked up to power from the building; they have only enough storage for one photograph; they don't have software; and they don't have a CPU (computer). The image storage, software, and CPU are provided by a smartphone, tablet, laptop, or desktop. In other words, the computer-driven LED is likely to be the photograph frame of the future.

Of course, portable digital display devices have been available for a long time. They are self-contained with power (batteries), storage, CPUs, software, and LEDs all built in. They are designed to be setup on a flat horizontal surface, such as a table or desk; and they are intended primarily for friends and family snapshots.



So, the idea of using LEDs to display photographs is not a new one. And my 6-LED-room-display system in this article is just one idea of hundreds that might be devised using digital display technology; technology that exists today; technology that is about to revolutionize the future of photographs on display.

Will frame shops become extinct?

Probably not. Frame shops may provide attractive frames for LEDs, perhaps frames that can be easily changed to match different photographic themes. Frame shops may also become the place to buy an LED-home-display system.

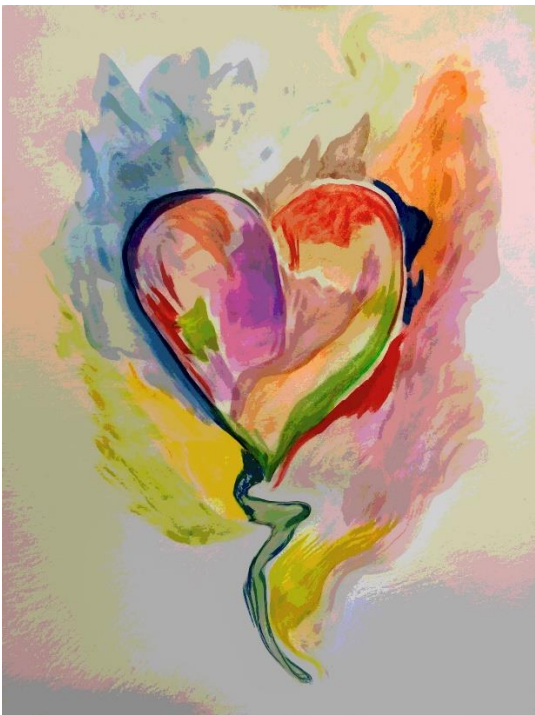
What about photographers? How will you sell your photographs? As NFTs? As 8K JPGs? In a copy-protection sales system such as Kindle or iTunes? Something to think about.

Featured photographer

Marissa Carlisle

Awarded and sold at Datura Gallery, Ivins Utah.

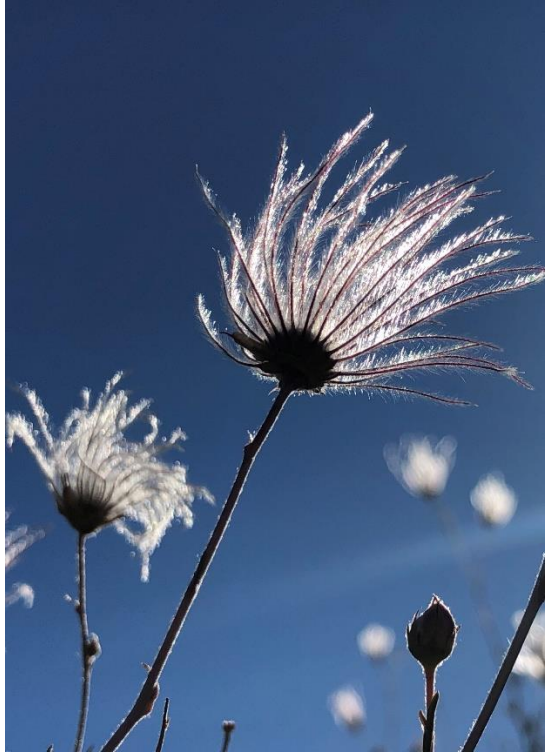






More photographs.







Officers & staff

Elected Board members

President - Phil Venable

Vice president - Terry Smith

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Irena Miles

Past president - Gary Sampson

Appointed board members & chairs

Member-at-large - Lanny Johnson

Program chair - Betty Malmgren

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibit chair - 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: Sonoma Afternoon ©2023 Joseph T. Sinclair. All rights reserved.

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Newsletter Submittal Guidelines

Submittal deadline

The submittal deadline for newsletter text + photos (content) is the third Monday of the month.

Members' photos for the meeting

Members may submit images for the meeting and should be prepared to make a brief verbal explanation. To submit your photos for a meeting, send your images to the regular critique site in the usual format (no more than 1920 pixels on the longest side) no later than the Saturday prior to the monthly meeting. The file name for an image should be:

members first&last name_title or theme_order number

Examples: John Everest_Harvest Time_01 and John Everest_After the Harvest_02

Send the files to: NVPS.Photo.Critique@gmail.com. Only photos taken by members accepted.

Newsletter head photo

If you desire to provide a head photo for one issue, submit a JPG 1920 pixels horizontal. The vertical can be between 450 and 1100 pixels. Anything outside these parameters cannot be used. The file name should be your name plus the title of your photo, the word *head*, and the date:

name_title_head_date

Send the file to jt@sinclair3.com with the subject-line: HEAD PHOTO (in all caps). Only photos taken by members accepted. And photos that have been published before on the NVPS website or in the NVPS newsletter are not eligible.

This month's meeting

Follow the guide for *Articles*.

Field trips & workshops

Announce of field trips and workshops should include all information including leader + contact info, date, time, meeting place, miles to location, cost, and nature of the photography as well as a general description. These are *participation* events. Announcements can run in successive issues *before* the event.

Events

This is an announcement of a photo exhibit, contest, or photo op of interest to members or one that includes a member or multiple members. It can run in successive issues *before* the exhibit.

This category also includes a call for member participants in future photo exhibits or contests with complete information on applying and participating.

If an event is a duplicate of full information elsewhere, it should be a brief announcement with a hyperlink.

Member news

This is a one-time *brief* announcement of a member's *past* achievement, such as an exhibit, a photo experience, a travel-photo experience, a photo learning experience, and the like. Use a hyperlink to indicate where full information is available.

If this is the sole information on a substantial achievement, it can be written like an article with full information; but it shouldn't be a duplicate of full information published elsewhere (use a hyperlink instead).

NVPS administrative news or other news is also appropriate for this category.

Articles

Articles (e.g., magazine-like articles) written by members can be posted in the newsletter for one issue. They will be assumed to be published by permission. They must be relevant to photography, of course.

Articles published by non-members are likely to be copyrighted. See *Copyrights* for the treatment of non-member articles.

Generally, only one article per issued will be published with membership-written articles given preference.

Equipment

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

Photos for newsletter

Photos submitted for the newsletter should be: no more than 1920 pixels on the longest side. File names should be:

author_title of photo_date

Photos taken by members will be assumed to be published by permission. Photos taken by non-members are likely to be copyright protected. See *Copyrights* for the treatment non-member photos.

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

Photo captions

If you want captions for you photos, include them in the photo file name.

Submissions

For all information (text) submitted, use a file name that identifies the subject matter and author. Send the file to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps).

Subject-line email

Unless you use the subject-line words requested for text or photos, your submission might be lost in the 300 junk emails received each day.

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

Copyrights

For articles and photos by non-members, NVPS must have written permission for publication. The exception is articles or photos in the public domain; for such articles or photos, the author and source of the public domain archive should be stated.

One exception to copyright protection is the use of copyrighted text or images in teaching, such as an article on photography.

One way to circumvent copyright problems is to use a hyperlink to the article or photo published elsewhere.

Typography

Use italics for emphasis. Use emphasis sparingly. Don't use bold or all-caps. Bold and all-caps are difficult to read. Nonetheless, all-caps are acceptable for acronyms and designations.

Suggestions

Suggestions for the newsletter format or otherwise should be sent to jt@sinclair3.com with the subject-line SUGGESTION in all caps.

Your editor

Your current newsletter editor is half-deaf with a short-term memory (25 seconds on a good day and getting shorter each 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.