

# NVPS NEWSLETTER

*GREAT PEOPLE and GREAT IMAGES SINCE 1998*



**September 2025 Issue**

***This month's meeting***

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**Theme: Documentation**

**Presenter: Therese Agnes Hughes**

**September 22**



Babysitting monies purchased her first Brownie Instamatic camera. The Canon EOS 7R became her workhorse camera.

In 2010, Therese quit working and started a small photography business: *Military Women: WWII to Present* project.

She worked for a member of Congress where she met many retired and separated military women. She learned their issues and wanted to see if she could help raise awareness of our awesome women veterans.

From 2011-23, She interviewed and photographed nearly 800 women veterans, active duty, separated, and retired. Interviews were at US bases, on board ships, on a submarine, at USA, USCG, USAF, USN, and USMC bases, boot camps, military academies, and women veteran workshops.

In 2014, Brigadier General Vaught, USAF (Ret) invited Therese to create an exhibit for Veterans' Day. She created the *In A Heartbeat* military women's exhibit. It showed 113 women veterans in 93 B&W photos. It opened at the Women's Memorial at the Gateway to Arlington National Cemetery to show for eleven months. It moved to Hampton Roads, Virginia and was at Tidewater Community College for four months. It remains available for exhibit.

The *In a Heartbeat Military Women: WWII to Present* book was published in 2023.

Therese continues to document life and service, taking photos daily with her Nikon 750, Canon, and iPhone.

*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 photos, women's portraits. Submit according to the guidelines at the end of the newsletter.

Napa Valley Photographic Society (NVPS) promotes the art and science of photography providing education, appreciation, inspiration, and exchange of technologies. We invite guest speakers for monthly meetings who also evaluate members' photographs. Check the website for more information.

<https://napavalleyphotographicsociety.org>

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

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### **Mare Island field trip**

Meet at the Mare Island Brewinng Company on Vallejo's Mare Island @ 4:00pm on Sunday September 21. It's on Nimitz St at the coal sheds.

There are industrial machines, maritime structures, old buildings, officer houses, and other interesting photos to be taken. Plus a sunset. You can have a light dinner and a brew before you walk/drive around taking pictures.



## East Bay



The East Bay Photo Collective at 4200 Park Blvd #631 Oakland is a place that sponsors and publishes an interesting schedule of photo events and workshops. Check it out.

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

## Photography School



The Photosprouts Photography School in San Francisco offers a smorgasbord of photo classes at reasonable prices. There might be a “must take” class for you.

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

## Sliverman workshops



### **Susan & Neil Silverman PHOTOGRAPHY & WORKSHOPS**

These two have given many workshops enjoyed by NVPS members. Reasonably priced and informative. Their schedule is online at:

<https://silvermansphotography.com/>

## *Events and exhibits*

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### **Photo Book Fair**

October 18 & 19 at the Harvey Milk Photo Center in San Francisco, the San Francisco Photo Book Fair will take place. It will feature over 30 tables of publishers and vendors selling and promoting photography books, magazines, and zine publications. Free admission.

<https://www.harveymilkphotocenter.org/events/san-francisco-photo-book-fair/>

The Center provides myriad exotic services and classes for photographers. The Center is a part of the San Francisco Recreation and Parks Department. Since 1954, the Center has resided at 50 Scott Street, in the lower level of the Harvey Milk Center for the Arts building at Duboce Park.

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

## ***Member news***

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### ***Volunteers***

What makes a great organization of photographers? It's resources. What resources? Learning. Exhibits. Field trips. Good photographers. Mutual assistance. Activities. Camaraderie. If dues were \$1,200/year, it would be easy to provide all of these. But dues are only \$50/year.

Consequently, it takes member volunteers to provide the resources. Look at the Board at the

end of this newsletter; find a vacancy; and volunteer. Then, as a volunteer, do something. But you don't need to be a Board member to organize a field trip, to find an exhibit opportunity, or to recommend a meeting presenter, etc.

As Nike says “Just do it!” Or as Lani's grandmother said, “Just do *something*, even if it's wrong!” Editor's corollary, “Just do something, *especially* if it's wrong.”

### ***X-mas party***

Saturday December 6 @ 5pm is set for the NVPS annual X-mas dinner. Be there or be square.

### ***Photography exhibit extended***



The exhibit *Paul McCartney Photographs 1963–64: Eyes of the Storm* has been extended at the de Young Museum in San Francisco to October 5. The exhibit is well done. The unique photographs capture Beatlemania and reflect Paul McCartney's skill as a photographer. The exhibit includes a wide variety of images including when McCartney turned his camera on press photographers. He noted how much he learned about photography from watching them.

<https://www.famsf.org/exhibitions/paul-mccartney-photographs>

### ***Photo challenge to benefit American Cancer Society***

Take a photo a day: October 1-31. Share your talent and help make a difference. *Photo a Day in October* is a challenge for people who love photography. Inspire support by sharing your photos, and the ACS will send you an exclusive T-shirt when you raise \$25. Every photo you take this October will help you stay engaged in photography, and every dollar you raise will

help improve the lives of people with cancer and their families through advocacy, research, and patient support.

Step one for a successful challenge: If you haven't already, make sure to register for your challenge T-shirt and fundraiser. Here's the link:

[https://givp.nl/register/kdY5LviD?source=lead\\_email1](https://givp.nl/register/kdY5LviD?source=lead_email1)

### ***Your pet could be famous***

The Napa Humane Society is holding its annual Pet Photo Contest through September 30. Your pet could be on the cover (or inside) of the 2026 Napa Humane calendar. There is a fee to enter which benefits the Humane Society.

<https://gogophotocontest.com/napahumane>

## *Articles*

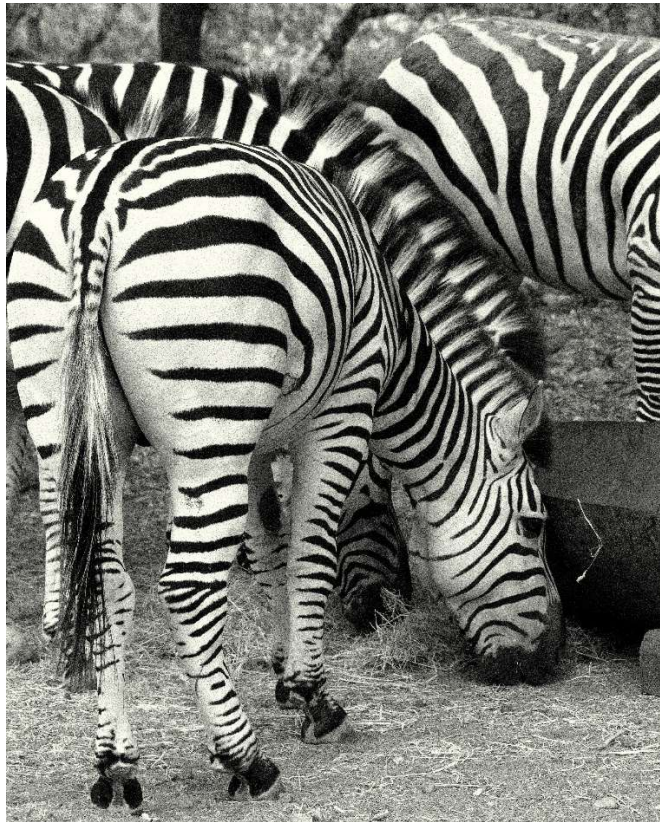
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### **INFRARED PHOTOGRAPHY** ©2025 George Bartolome

Digital photography nowadays has included infrared photography. Infrared photography can be achieved by acquiring a monochrome digital camera or converting an existing camera to have an infrared sensor. Finally, you have to acquire the appropriate processing tools to complete your images.

The know-how I have acquired to pursue infrared photography has been a simple trial and error process. The first step I took was to have one of my cameras converted to have an infrared sensor.











## **AI tutorials** ©2025 Joseph T. Sinclair

Using AI to ascertain facts can be tricky. The database AI is using can pick up false data or can be skewed to a bias (e.g., Grok). It's best to corroborate with another trusted source. One approach is to search for authentic sources. Another is to use a different AI generator—a second opinion.

That said, most of the routine use of AI for many of us is not fact-sensitive. You can use AI for almost any information you seek. We like to talk about the spiffy AI postprocessing procedures we use that are incorporated into

our software (e.g., Photoshop). But that may be a minor use for many photographers. Any time I want to learn how to do something with any software or device, I simply ask AI. In my case, it's CoPilot, part of Microsoft Windows. It works wonderfully.

I can ask CoPilot to provide me with directions on how to do a procedure with the most obscure postprocessing software, and it pops up directions on the screen in seconds. No more long searches for a tutorial. And each request is a custom request to get specific instructions, not a general request hoping to get an approximate answer. In other words, each response is a custom *tutorial*.

Yes, there might be better AI generators than CoPilot for postprocessing. And many AI generators charge a monthly fee to give supposedly more complete instructions. It's your choice. So far, for me, CoPilot (free version) has worked just fine.

What's the trick to wording. Write something that resembles a sentence using as many

keywords as possible and as many specifications as possible in order to be as specific as possible. Not much of a trick! But when you're a novice, you tend to generalize rather than be more specific.

For instance: **how do I denoise the sky in a photo?**

- Too general.
- You don't need the question mark.
- You may get too many answers without one that fits exactly.

Better: **how do I denoise just the sky in a jpg using Photoshop**

- Proper capitalization can be important for using AI generators.
- You will likely get a more useful specific answer.

If you haven't tried this AI technique yet, it's time to do so. It's time to make your postprocessing more efficient. As for factual

accuracy, if you get a response (tutorial) that doesn't work, try again.

## **Easier, faster, better** ©2025 Joseph T. Sinclair

I have been using Photoshop for decades with some degree of pedestrian success. But I have been putting off learning Raw for all these years (procrastination supreme).

### **The same**

Photoshop Raw (Camera Raw) and Lightroom are almost the same except for Lightroom's additional cataloging capability. Photoshop includes Raw. (Lightroom Classic is not quite the same, but very similar.) You can also use Lightroom and Raw for jpg files; you won't get as good a result as using raw files, but it works. It is the Development (editing) Module that enables you to create great photos.

Sure, I played around with all the sliders in Raw. But I had trouble correlating Raw to what I do in Photoshop. Finally, I took Scott Kelby's course *7-Point System for Lightroom* (streamed online – less than 2 hours). It was short; it was enjoyable; Kelby is a great instructor; indeed, it was quick and painless. And now I'm a seasoned Raw user (based on the course plus

my long experience with Photoshop). It's a no-brainer.

### **NVPS class**

Unfortunately, I missed our NVPS president's class on Lightroom in the summer of 2023, or I may have become a convert earlier.

Kelby takes you through easy processing step by step to make great photos. You end up with an ordered list of sliders to use routinely, a list of sliders to use to solve special problems, and a good idea of how to use each slider. Does it make a difference? It makes a substantial difference in most photographs and a marginal difference in the rest. (Remember, marginal differences can make something great instead of average.)

I used routine steps for processing in Photoshop for most photos; some photos required to be tweaked. Now I use routine steps in Raw for most photos; some photos require tweaking. Ironically, Raw processing is *easier, faster, and better* than in Photoshop for routine postprocessing.



**Original in Raw**



**Routine postprocessing**

This is not to say that Raw processing routines will make you a great Raw user. Nor does Raw

replace Photoshop for lots of clever specialty postprocessing. But the routines you will learn from Kelby's course gives you a solid basis for advanced learning as well as solid skills in routine postprocessing.

Try it: <https://kelbyone.com/>

Access to KelbyOne is \$20/month. But you can subscribe for just one month and get access to all his courses and hundreds more by other instructors. The \$20 for 7-Point System for Lightroom will be the best \$20 you ever spend for photography besides \$15/month for Photoshop/Lightroom.

Of course, there is other postprocessing software that uses raw files and is perfectly competent. The question is, can you find Kelby-quality instruction to help you use it?

## *Challenge*

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The Challenge for October is: **a still-life**. The photograph can be abstract, ancient, 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. You need to submit one photo to the editor (jt@sinclair3.com) according to the normal guidelines.



## *Photo essay*

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### **Haystacks** ©2025 Kevin Murphy

This is about the haystacks we see piled up when a vineyard is ripped out and about the machines and men that do it.

**Photo 1**



**Trefethen Vineyard with many haystacks from ripped out vine rows**

Vineyards are ripped out typically to replace one varietal with another, sometimes due to climate change.

**Photo 2**



**Men putting tarps on a haystack, to keep it dry**

When sufficiently dry, the stack is burned to remove organic matter. Then a truck comes from American Canyon to haul away the steel stakes and wires for recycling. The ashes from burnt vines are spread across the vineyard to enrich the soil.

**Photo 3**



**A Caterpillar D6 Bulldozer caught in the act of rolling up a vine row**

**This is in Beckstoffer's Vineyard on Orchard Lane.**

**Photo 4**



**It takes incredible power to rip out vines**

**This shows the dozer's track digging into the earth to gain traction.**

**Photo 5**



**This is the big brother, Caterpillar's biggest dozer, the D8**

You can see that the track is a good 6 feet high at highest point. The cabin is maybe 10 feet tall. The blade about 4 feet high by 8 feet wide.

These men are doing maintenance on the D8 after ripping out vines at O'Brien Vineyards.

Photo 6



A detail of the track & driving mechanism on the D8 dozer

The colors are manipulated to show the shiny track in lavender.

Unfortunately (or not) this manipulation makes the dozer itself a deep pink.

I kinda like it. I call this “Bulldozer in Drag.”

Photo 7



This is the massive blade on the D8 that weighs over a ton  
The coloration is of course manipulated, like  
the Dozer in Drag.

What came to mind is that the coloration  
actually reflects the colors in a producing  
vineyard.

The scratches and marks are a record of where  
it's been and what it's done. Again, this is  
O'Brien's vineyards.

**Photo 8**



**This is a detail of the business end of the steel dozer blade and is maybe 30" of the 90" full blade**

The blade's center is reinforced with an extra 1" thick steel plate.

It shows scrapes and scars of the steel stakes, wires, and vines that have been removed from the earth.

After I saw this photo, it struck me that the blade shows the life cycle of the vineyard it works on. An allegory, if you will.

Photo 9



Taking liberties frowned on by many, I manipulated colors to purposely depict a vineyard's life cycle.

In this version of blade detail, I can see grapes, leaves, roots, the earth, and perhaps even the water.

It's like the blade pays homage to the vineyard it just worked on at O'Brien Estate.

That vineyard is already refreshing itself lying fallow for the next planting.

## *Travelogue*

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### **A living corpse**

Eureka, Nevada is an old mining ghost town. Except it's still alive with 241 residents. Starting in Fallon, Nevada and going east on US Highway 50 there is Austin 110 miles away, then Eureka another 70 miles, followed by Ely 78 miles away, and finally Delta, Utah 152 miles from Ely. There is nothing inbetween. Nothing!

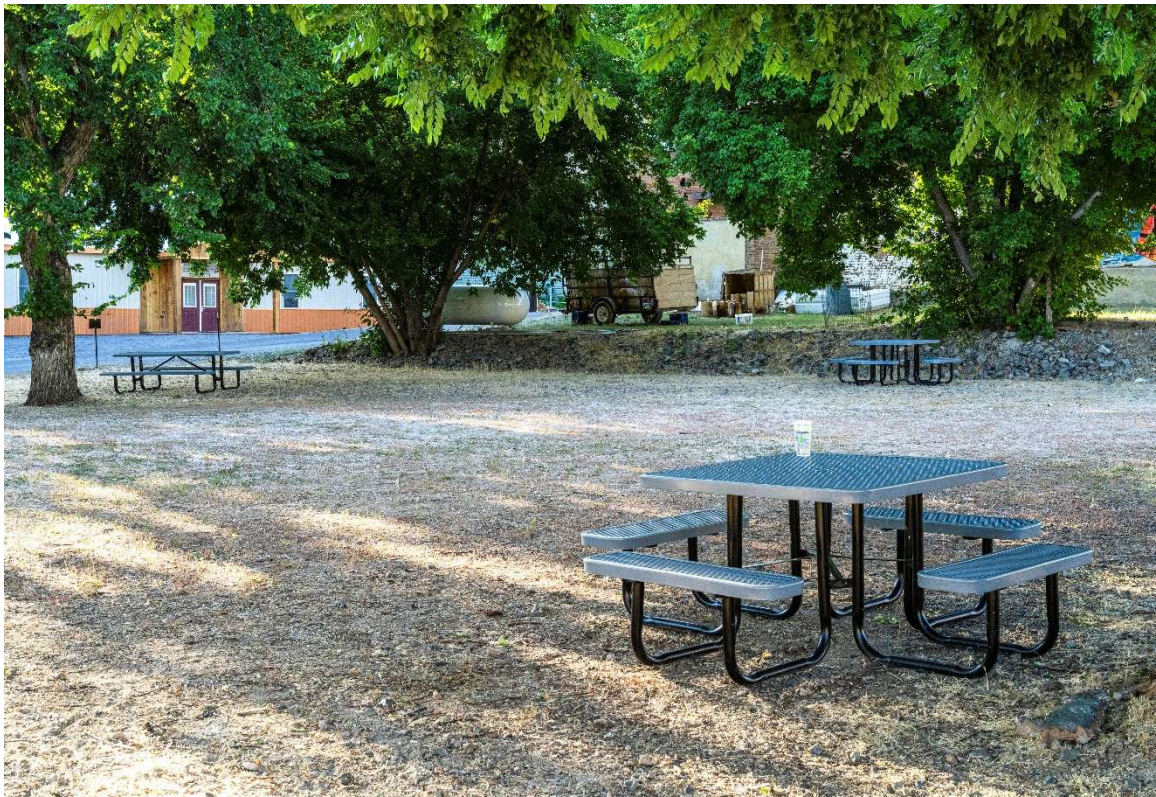
Highway 50 is billed as the "Lonliest Road in America" which of course it isn't. A car or truck comes along about every 7 minutes. But loneliness makes good PR supposedly.

Fallon, Nevada is a booming town. Austin has some visible business and hospitality activity. Eureka is a ghost town with people living in it. Ely seems a healthy active place. And Delta is a thriving agricultural community. In other words, Eureka is literally in the middle of nowhere, lost in the last century.

Nevada has tried to Romanticise Highway 50 in brochures and other advertising, even by designating numbers for the sights along the way. But it hasn't worked in Eureka. Eureka's three blocks of downtown is populated with failed businesses, a minor restaurant, some defunct motels, and an ancient gas station partially rehabed to look half-way modern.

Ironically, in the last decade a transcontinental fiber optic cable was buried along Highway 50 with 108 strands of glass. It hasn't made any difference on Highway 50, certainly not in Eureka; but it has helped the West Coast. An email from San Francisco to New York takes less than a second via a buried cable in Eureka.



















Eureka is not cute. It's not quaint. It's not even nostalgic. And it's not being gentrified. It's just depressing. A slum on a highway that goes through the hauntingly beautiful desert of Nevada.



This jolly travelogue is brought to you by José Santa Clara. Actually, the newsletter editor has indicated that he is looking for travelogues that are a little more cheerful.

## *Featured photographer*

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### **John Rorabough**

New member, John Rorabaugh, from Benicia. First ever, photo sharing of my simple point and shoot photographs. No processing, no cropping, no enhancement, no changes.

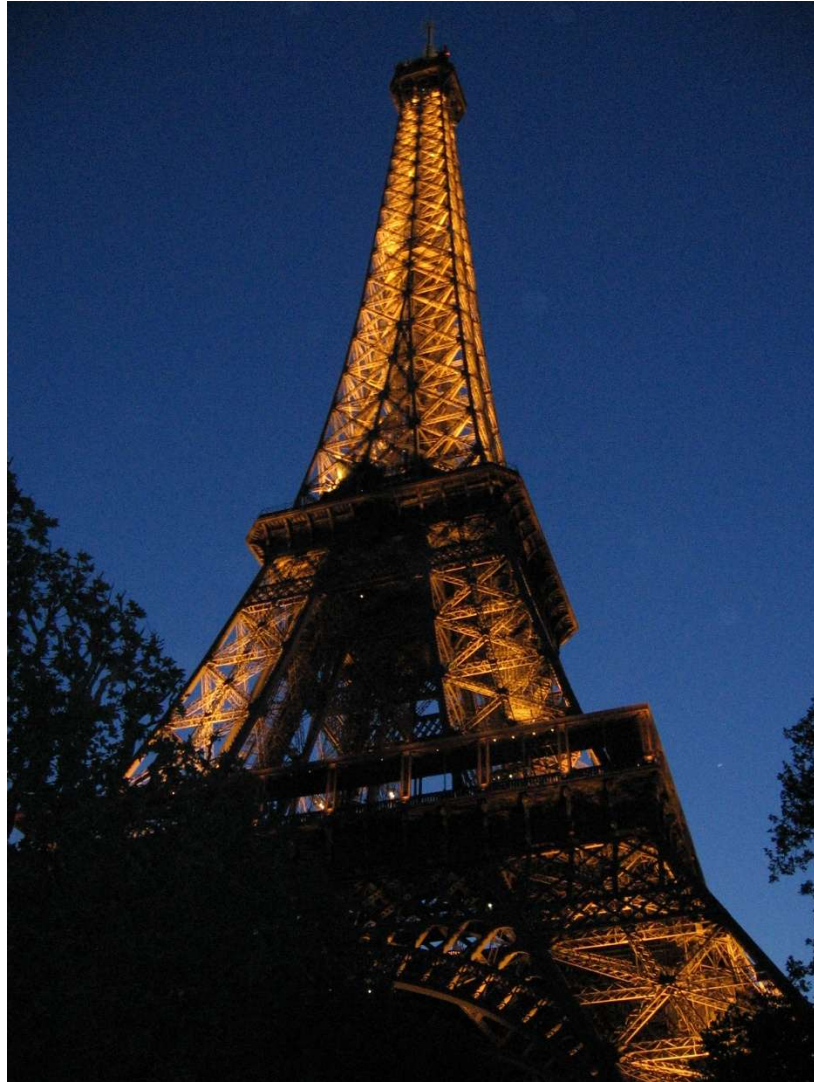
Sometimes I sit by the ocean, stream, or lake and let the water do the talking. Sometimes I sit in a field, meadow, or forest and let the wind do the talking. Sometimes I snap photographs of flowers, trees, animals, people, buildings, houses, sunsets, landscapes, details, loved ones, and let them do the talking. Photographs help me remember what they said.











## *Officers & staff*

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### ***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

Development – Jay Fellers

Programs - Mitchell Glotzer

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibits - open

Ongoing-exhibits - George Bartolome

Hospitality coordinator - open

Field trips - Irena Miles (Karen Noyes, Geoff Hansen)

Workshops - Phil Venable

Publicity - Zach Berkowitz

Zoom coordinator - Phil Venable

Digital projectionist - Peter Guenther, Phil Venable

Facebook posting - Karen Noyes

Fundraising – 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 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](mailto: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 issues *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 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 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](mailto: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.