

NVPS NEWSLETER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



March 2024 Issue

This month's meeting

March 25: Beth Schlanker

**Theme: Candid image of human interaction
or emotion**

The March guest speaker is Beth Schlanker, an award-winning photojournalist with the *Santa Rosa Press Democrat*.



Photojournalist Beth Schlanker Photo by Kent Porter, *The Press Democrat*

The Petaluma resident graduated from journalism school at the University of Missouri-Columbia in 2004, with the first all-female photojournalism graduating class. She interned at Missouri's *St. Joseph News-Press* and the *St. Louis Post-Dispatch* before joining the regional bureau staff of the *Minneapolis Star-Tribune*.

Following a job with the *Standard-Examiner* in Ogden, Utah, she became staff photographer at the *Press Democrat* where she has worked for more than a decade, capturing a wide range of human emotions and activities in a variety of situations.

Her experiences as a photographer on these newspapers, she notes, have strengthened her belief

“in the importance of the work we do, and in our mission to provide community journalism to Napa County and across Wine Country at the highest level.”

To see examples of her work visit:

<https://www.pressdemocrat.com/article/news/pd-photographer-beth-schlankers-photos-of-the-year-2022>

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.

The photo theme for the meeting is A Candid Photo with Human Interaction or Emotion. Remember the photos submitted must be taken in the month before the Saturday prior to the monthly meeting.

For the meeting, members may submit two photos according to the guidelines at the end of the newsletter.

Field trips and workshops

Kuehne Workshops

Lance Kuehne of Petaluma has announced his spring workshops including a trip to Texas to photograph the eclipse on April 8. Check him out at:

<https://lancekuehne.com/>



Events

Scott Kelby

At the last meeting we had a streaming video photography instruction session by Scott Kelby that was interesting and informative. The video was from *KelbyOne* (<https://kelbyone.com>), a website loaded with courses, tutorials, podcasts, etc. A subscription is \$20/month. There's a course for anything you want to learn from tending your aperture to wrestling with color tone in Lightroom. Well worth the money.



Frames

It's an event when you get it. *Frames* magazines comes out quarterly on paper. It contains photos, backgrounds, stories, information, and interviews by talented photographers. It's expensive at \$14/month, but the magazine is just the core feature. The website is loaded with content: PDFs of past paper issues, blogs, podcasts, video interviews, articles, photo book reviews, etc. The content is voluminous and enjoyable in an attractive presentation.

It's worth a look at: <https://readframes.com>

FRAMES
PHOTOGRAPHY PODCAST



Member news

Member Participants

The Mustard Finale 2024 participants are now on display at Jessup Cellars at 6740 Washington St., Yountville. Jessup is open from 10am to 6pm daily. The images will be on display through March 31, 2024. NVPS members were well represented by the following members:

George Bartolome

Elizabeth Bush

Dean Busquaert

Marissa Carlisle

Fred Goldman

Nancy Hernandez

Garret Murphy

Kevin Murphy

MJ Schae

Awards were given in three categories: Landscape, Innovative, and Mustard Animal-Pets.

Landscape

1st place - Geoff Hansen

2nd place - Andrew Greenblatt

3rd place - Elizabeth Bush

Honorable Mention - Katherine Zimmer

Honorable Mention - Celeste Johnson

Honorable Mention - MJ Schaer

Innovative

1st place - John Comisky

2nd place - Kay Lafranconi

3rd place - Dean Busquaert

Mustard Animal-Pets

1st place - Mark de Vere

2nd place - Carole Arcellana

3rd place - Suzanne Hawkin

Honorable Mention - Susan Price – Stewart

Take a look at the mustard:

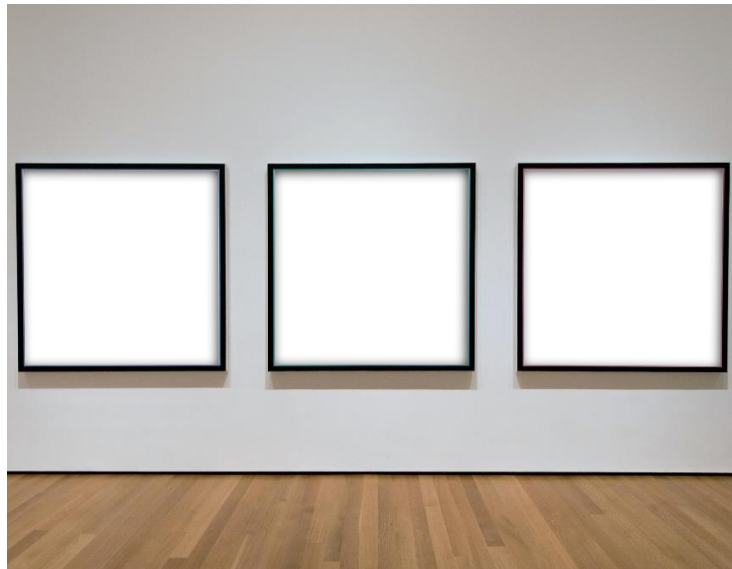
<https://photo-finale2023-napavalleymustardcelebration.artcall.org/pages/web-gallery>

Articles

Photo Exhibit Tradition ©2024 Joseph T Sinclair

There has been something of a curator tradition: display photos in identical or similar simple inexpensive black frames. Who knows where this came from?

- Saves money for galleries and museums?
- Saves money for photographers?
- Saves display-design time for curators?
- Presents a neat and tidy appearance?
- Is a wall-space saver?
- Photographers make poor choices for frames
- Don't want the frame to interfere with the appreciation of the photo?
- Without uniformity, a photo display would look like chaos?
- Acute lack of imagination?



Yet, it's not a tradition for curators to display a Botticelli or a Picasso in a simple black frame. Moreover a simple black-framed photo exhibit looks

like an art auction catalog, a student portfolio, or a photographer's marketing collection.

One might argue that if the photos have a theme in common (e.g., all sunset photos by the same photographer) that treating them with a homogenized display makes sense. But it's pretty easy to imagine that two of a photographer's sunsets can be totally different requiring a different frame and display treatment for each *photo* to shine its best.

Then too, a homogenized display that includes photos by several photographers makes no sense, as the photos by different photographers are likely to have little in common and thus different frame treatments.

Assuming a curator's goal is to get the best photographers to participate in the display, they may find that the best photographers are the most likely ones to refuse to participate due to the homogenization.



I believe the black-homogenization style treatment attempts to devalue photographs to be second-rate art. If you won't put a Botticelli in a simple black frame, why would you put a great photo in one?



The name, caption, and text attached to a photo, like it or not, becomes part of the art; and so does the frame. You can have a stark metal print without a name, caption, or frame leaving the photo in its purest art form. But where's the fun in that? It's ironic, however, because metal prints are revolutionary in that their physical characteristics enable unlimited new innovative possibilities for treatments of photographs.

It's time to move on and leave behind the black art of homogenization of photos and give every fine art photograph the unique treatment it deserves.

Tips for Naming Fine Art Photos ©2020 Joseph T Sinclair

Names Matter

In the best of all possible worlds, a fine-art photo shouldn't have a name. The art should speak for itself. When you add a name, however, the words become part of the work of art, like it or not. And words are powerful. Unfortunately, in Western civilization there is unwritten pressure to name works of art. *Rembrandt Kunstwerk 112* is not very satisfying. Consequently, you do need to create a name and understand that the name itself becomes part of your photographic art.

Yet most photographers need to sell their fine art. And marketing is a different matter than art. Most photographers need a marketing element in the names for their photos. Thus, a thoughtful combination of poetry and ad copy is a good way to think of naming photos. If you're serious about your art and about selling it, naming it is not a trivial task.

Don't Fall in Love with It

Don't fall in love with a name. Pick a name that fits the theme of the show you want to enter. As a consequence, a photo may end up with more than one name (i.e., entered in more than one show). This is extra work, but it's more work to find a good photo that matches a show theme.

Translate It

If you can't think of a good name, pick a pedestrian name. Then translate it into French on Google. No one will understand it, yet it will add a touch of elegance to your photo. Or use Spanish, Italian, Romanian, or Portuguese. But no other languages, please. I named one of my photos *Vrille Naturel* (French) and was happy to do so. Sounds kind of cool, but I can't remember what it means. It would be *Přírodní Kontury* in Czech, not quite so engaging.

Make It Long

Make it a long name. If properly imagined, it can add a lot to your photo. But capitalize the first letter of each word. Otherwise, it might be read as a caption, not as a name. Example: *Candle-Lit Impressionist Color Portraiture Study of a Mother on a Theme by Sandro Botticelli*. Otherwise, you might have to name it *Madonna* confusing it with the Rabelaisian pop star.

Candle-Lit Impressionist Color
Portraiture Study of a Mother on a
Theme by Sandro Botticelli

Steal It

If you run across good names in photo shows or in publications, write them down for future use. No one can copyright art titles. But don't steal from photographers in your own geographic area or in your own photo organizations. Bad manners. And don't steal famous names (e.g., *Moonrise*, *Hernandez*, *New Mexico*). Inane. You can steal book titles and song titles too (neither are copyrightable).

Photographers steal images; how many times is the image of the sun's rays streaming down through the haze into Antelope Canyon taken each day by different professional photographers? Answer: about eight dozen. That's about 35,000 professional photographers a year who shoot in Antelope Canyon. So, why not steal names too?



BTW, if you're looking for a name for your Antelope Canyon photo, try this one: *About Noonish in Mr. Slot Canyon*. That's a good one, and you can steal it from me.

A Gift from the Literary World

Advertisers use sex to sell. Why not photographers? Check out *Writers in the Storm*, a blog for novelists. It provides a huge list of common words in its *Sensual Word Menu* that may suggest sex:

<https://writersinthestorm.wordpress.com/2011/06/10/sensual-word-menu-2/>

You can use most of them in your photo names with complete innocence and without seeming indecent. Example: Sultry Sunset Afterglow on the Bosom of the Mountain. Buyers will line up at the door.



Less Can Be More

There is one naming strategy for fine art portraits. Use only a first name such as *Isabelle* or *Jacob*. Such names convey an ambiance of mystery. Who the hell is Isabelle? Who the hell is Jacob? It's not quite the same ambiance for *Isabelle Smith* or *Jacob Jones*. Let the viewer's imagination run loose. Let the image itself do the speaking. Use only a first name alone. Keep in

mind also that for fine art, the name of the portrait doesn't have to be same as the name of the subject (e.g., model). In other words, use an evocative first name that fits the portrait.

Number It

This highly advanced promotional technique is appropriate only for the most aggressive photo marketers. A photo named *Study of the Desert Sublime Number 17*, if a compelling image, will leave the viewers thirsty for photos 1-16 (or more). It's irrelevant whether numbers 1-16 exist or not. If such photos do exist, they will have the attention of your viewers. If photos 1-16 don't exist, you simply represent 1-16 as being unpublished, and refer viewers to your other photos.

Streets

Developers and municipalities name streets after states (*Idaho Avenue*), places (*Park Place*), English counties (*Devonshire Drive*), famous people (*Ted Kaczynski Boulevard*), and animals (*Raccoon Court*). This is not a good precedent for naming photos. Leave it alone.

This is a republication of an article from 2020.

Featured photographer

Teri Sandison

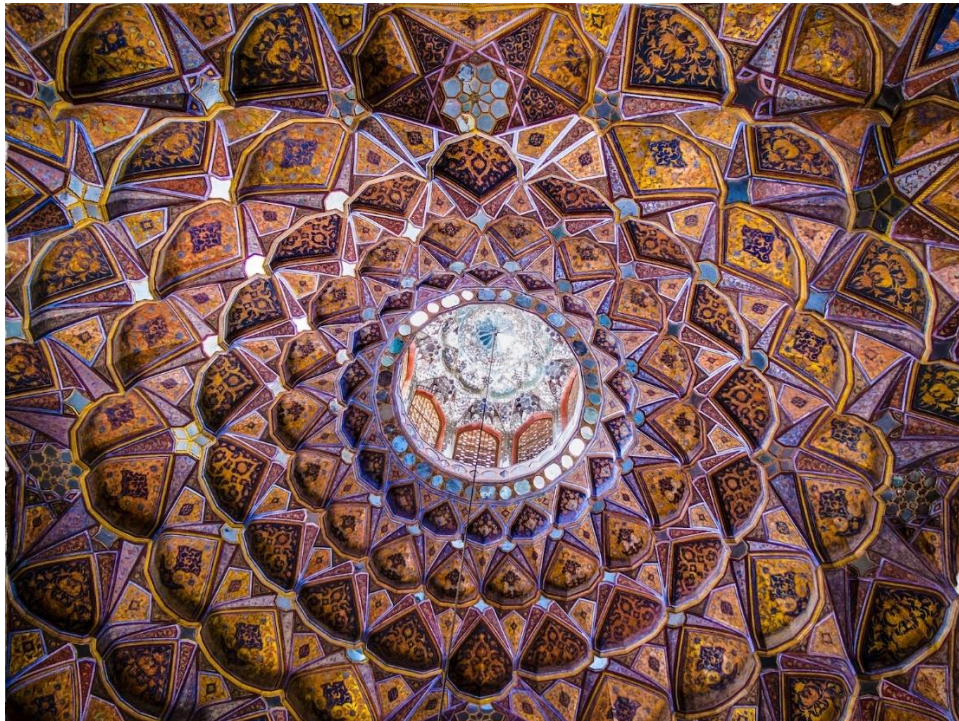
I spent the 27 years of my career as a commercial advertising photographer in the field of food and wine advertising. I closed my last big studio, in St. Helena, in 2005. Since then, I have reinvented my photographic life and travelled back to my root ambition to combine travel and photography. I call my journey "Sacred Sites and Ancient Wisdom." I have become obsessed with exploring the roots of humans' preoccupation with spiritual practices, often photographing ancient temple sites and burial grounds. Here are some of the images which I have shared with people, many of whom became collectors of my work.



Suleymaniye Mosque, Istanbul, Turkiye



Persian Dreams 8 of Unadomed Arches



Persian Dreams of Palaces in the Sky



Mayan Smoke Offering

Officers & staff

Elected Board members

President - Phil Venable

Vice president - Terry Smith

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Gary Sampson

Appointed board members & chairs

Member-at-large - Lanny Johnson

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, Ann Seronello,
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



Head photo: Chateau Chambord ©2024 Joseph T. Sinclair. All rights reserved.

Newsletter ©2024 Napa Valley Photographic Society. All rights reserved.

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 2000 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

Announcements of field trips and workshops 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. These are *participation* events. Announcements can run in two 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 two 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 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 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 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.

Photos for newsletter

Photos submitted for the newsletter should be: no more than 2000 pixels, and no less than 1000 pixels, on the longest 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 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

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 400 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 NEWSLETTER 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 month) and lives in Vallejo (doesn't know Napa very well). He receives about 400 emails every day thus requiring NEWSLETTER to be in the subject line of your emails. 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, your publish-ready content according to these guidelines will be welcome.