



# Journal

*GREAT PEOPLE and GREAT IMAGES SINCE 1998*



**November 2025 Issue**

***This month's meeting***

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**Theme: Mare Island**

**Presenter: Elizabeth Bush**

**Meeting: November 24**

I have photographed at Mare Island on many dozens of occasions since my first visit in 2005. In the early years, there were select areas not accessible to the public due to toxicity remaining from the naval shipyard which closed in 1996. However, I could pretty much roam most areas freely, which was very exciting to me as a photographer.

Over the years, Mare Island became a special destination for me artistically. I created two books and two slide shows specifically about Mare Island. The presentation for NVPS will be a showing of the 2nd slide show: *The Allure of Mare Island*. This program debuted in 2012 at Napa Valley Museum and was presented subsequently at Vallejo Naval & Historical

Museum, the Napa County Library, and other venues.



Elizabeth amidst keels at Mare Island  
circa 2011

Much has changed on Mare Island since creation of *The Allure of Mare Island*. I

recently reviewed the slide show in anticipation of the NVPS Mare Island presentation; I was amazed to observe that much of what I was able to photograph at the time has since been obliterated altogether. Thus, this presentation provides a nostalgic historical perspective.

Elizabeth has been a member of NVPS since 2010. She served on the Board of Directors for approximately 10 years, including as President and Program Director.

*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 Mare Island photos or photos of decrepit buildings. Submit according to the guidelines at the end of the Journal.

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>

### ***A message from the president***

As the new year approaches, it's time to reflect on what we have accomplished this past year. Membership has stabilized and we have seen attendance at our meetings increase. Mitchell put together an interesting and wide-ranging panel of presenters for our meetings. Gary Sampson stepped down as Treasurer. Recently, returning member Kim Marhan stepped up to assume the Treasurer duties.

The future looks bright. The NVPS is scheduled to exhibit at the Napa Public Library during the months of July and August. The theme for our exhibit is Scenes of Napa. There will be a proposal brought up at the Nov meeting to add three additional meetings during the year. These meetings would be via Zoom, to allow member who can't attend the regular meetings to participate. Additionally, this would allow for longer presentations by people who live outside the area. If you have any thoughts or concerns about this proposal, please email me at [philven@comcast.net](mailto:philven@comcast.net).

Our annual Holiday Party planning is in full swing. Stacey Fellers and Carol Howell, along with Jay Fellers and Judd Howell, are putting together a fulfilled bash. The party will be December 6 from 5-8:30 pm, at the Senior Center. You should have received a sign up sheet in email. If you haven't signed up and want to attend,

either sign up via the email you received, or email me at [philven@comcast.net](mailto:philven@comcast.net).

Our goals for the upcoming year are to continue to increase our membership, continue to give members quality presentations, have some meetups at interesting locations, and shoot a lot of amazing photographs.

Happy Holidays and happy shooting!

Philip Venable, President  
Email: [philven@pacbell.net](mailto:philven@pacbell.net)  
Phone: 707-689-3092

Who is this woman?



The first known photographer on the West Coast. See the *Articles* section.

## ***Field trips and resources***

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### **KelbyOne**



You can spend \$150/day for a photo workshop, which is a really good deal. More typically, you will spend \$300 to \$1,000/day. And it won't be for private instruction. That makes KelbyOne the bargain of the century. For \$20/month (\$240/year) you have access to all the countless streaming video courses, publications, tutorials, webcasts, event replays, communities, blogs, and more on the KelbyOne website:

<https://kelbyone.com>

Anything you ever want to learn is there available to you at any time.

Scott Kelby is an excellent instructor. He teaches several dozen courses, But many of

the other instructors are good too. You will never lack for an entertaining course to take. And the courses are painless, most running at less than an hour a session and many quite short.

Of course, there is always YouTube. It has plenty of streaming video photo courses free. Nonetheless, the sound quality is inconsistent. Many instructors are lackluster or speak with a foreign accent that's difficult to understand. And few channels have a wide variety of courses. KelbyOne solves all such issues with great sound and video quality and good instructors that you can understand.

Your time is your most important commodity. So, make every hour shooting photos count by becoming more educated in the wild ways of digital photography. You are living in the greatest revolution in photography history. Take advantage of it.

## ***Events and exhibits***

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FotoClave in Santa Cruz the weekend of March 20-23, 2026 is a presentation of the Northern California Council of Camera Clubs. It's at the Hotel Paradox. Not too expensive (Hint: don't stay at the hotel). You can get in as many as a dozen workshops. Check it out.

<https://fotoclave.slickpic.com/>

## ***Member news***

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### ***Holiday party***

At 5:00pm Saturday December 5 at the Senior Center in Napa. This is the annual gala potluck event that you don't want to miss. Bring your *significant other* (people only, no animals or reptiles). A sheet will

be emailed to sign up to bring a dish. Meat will be provided by the Society. An email will solicit your contribution to the traditional holiday auction. This is a photo of last year's holiday party:



Happy Holidays

## ***Last call***



Get your entry into the Photo-Finale photo contest by the end of the month.

<https://photo-finale.com>

<https://photo-finale2026-napavalleymustardcelebration.artcall.org>

## ***No Journal***

In December, there will be no issue of the *Journal*. The next issue will be January 2026. Don't forget to get your Challenge photo submitted [**truck(s)**] by the *Journal* deadline January 19.

## ***The Journal***

Most people who read on a digital device read on a phone (a fact based on publishers' research). Consequently, I did the layout for the *Journal* with some traditional fonts in a size that would enhance phone reading. The layout worked

but with some random anomalies when I *exported* to PDF. So, instead I started *printing* to PDF, and the anomalies disappeared. But *printing* to PDF disabled the hyperlinks (as I was informed by an NVPS member).

The only remedy was to switch to standard fonts (designed for online use) and *export* rather than *print*. Thus, this issue is the first with standard fonts, and it appears there are no anomalies. I mention this because I welcome your input as to the publication of the *Journal*. I can't carry out the extensive user testing that major digital publishers do.

## ***Articles***

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### **Epifania de Guadalupe Vallejo de Frisbie**

Señora Frisbie was a California photographer. She is the earliest *known*

photographer on the West Coast of the present-day United States.



Epifania de Guadalupe Vallejo was born on August 4, 1835, at the Mission San Francisco Solano in the Alta California territory of Mexico. Nicknamed “Fannie” or “Fanny”, she was the third of sixteen children of General Mariano Guadalupe Vallejo, a general, politician; and landowner, and Francisca Benicia Carrillo Vallejo. She grew up on Lachryma Montis,

the sprawling Vallejo estate in present-day Sonoma, California. She was educated by private tutors and learned piano and painting.

Around 1847, when she was about 12 years old, she acquired a daguerreotype camera. Daguerreotypes were relatively new—they had just been introduced commercially in 1839—and it is not known how she obtained the camera or learned the difficult process of long exposures and chemical processing on the California frontier while still a young teenager. In the late 20th century, a Vallejo descendant uncovered family correspondence and a ring owned by General Vallejo with a photograph of Fannie Vallejo's mother mounted inside which established her photographic activity.

In 1851, when she was 15 years old, she married 26-year-old US Army Captain John Blackman Frisbie. They had eight children. After living in various cities in

California, they settled in Mexico City around 1877 or 1878.

Epifania de Guadalupe Vallejo Frisbie died of pneumonia on February 14, 1905, aged 69, in Cuautla, Mexico.

[from Wikipedia found by John Rorabaugh]

Editors note: What's interesting is that she was the daughter in a wealthy family that could indulge her and provide the resources for her interests. Thus, it's not a stretch to imagine la señorita brewing photo chemicals in some small corner of one of the estate buildings. Let this story be a reminder to give your granddaughter a Photoshop subscription for her twelfth birthday.

**Less requires more** ©2025 Joseph T Sinclair

The latest iPhone 17 Pro Max has a screen display of 2868 x 1320 pixels. It's typical of smartphones. What does this mean? Well,

it means if your photos are not at least 2868 x 1320, they will be automatically enlarged when displayed on a full smartphone screen. You have no control over the quality of the enlargement. Better to use photos at least 2868 x 1320 or larger.

The prior standard was 1920 x 1080 (HDTV). But that's no longer adequate. To take into account future standards, the *Journal* standard is now 4000 pixels on the long side. (The next standard for digital devices will be 4KTV [3840 x 2160]).

The situation is such that most people now view everything on their smartphones. Tablets have resolutions similar to smartphones. Many of the devices have screens with over 300 dpi. But computer monitors have much lower dpi (72-190). So, what looks good on a monitor may not look the same on a smartphone or tablet.

You can rationalize that "as long as it looks good on my monitor, I won't worry about

it.” That may work some of the time. But it won’t work all the time.

*The following two articles show how your 50mm lens can be a telephoto lens with a high-MP camera and a wide-angle lens with panoramic treatment. Why carry multiple lenses? It’s crazy. Crazy, I say. The older you get, the heavier those extra lenses get.*

## **A 18x 50mm lens?** ©2025 Joseph T Sinclair

**[Part 1 in a 2-part series]**

I have written that a 50mm lens on a 60MP camera can be the equivalent of a 5x telephoto lens. The assumption is that a 12MP photo is the equivalent of 35mm film. With a 1/5th crop (80% discarded) of a 60MP photo, you get a 12MP photo.

Is this equivalency relevant? Well, there are new cameras over \$4,000 that are 12MP. So, the 35mm equivalency is still

relevant apparently, although most professional cameras have more than 12MP.

Let's look at this from another viewpoint. Ken Milburn, a quasi-famous professional photographer and Photoshop author, who went on many advertising shoots in the film days, opened his camera suitcase with his Hasselblad and lenses in a conspicuous place. He then proceeded to do the shoot with his 35mm camera. This routine was necessary because no artistic director would hire him for the shoot were they to know he used a 35mm camera. Advertising requires sharp photos.

Scott Kelby, famous photography instructor and author, in bygone days had his photo taken with a 4MP professional camera and created a sharp full-size photo cutout of himself, which he used for promotion at his photography instruction events. Everyone was impressed and asked

him which medium-format camera he had used to take the cutout photo.

In both these cases, the issue was sharpness. In the first case, 35mm film was adequate for taking advertising photos, contrary to popular belief. In the second case, a 4MP photo was adequate to be enlarged almost 1000% with a sharpness that impressed people who had more than an average knowledge of photography.

To get to the point, sharpness is a common standard for evaluating the quality of photos. This article is *strictly based on sharpness*. Nothing else. There are many ways to evaluate photos, but sharpness is the most popular and perhaps easiest to understand.

Thus, if you use a 50mm lens as a 5x telephoto lens, sharpness is a major concern. So, what are the factors that affect such use?

- The size of the sensor

- The sharpness of the lens
- The corner-to-corner sharpness
- The location of the image
- The f-stop used

## **The size of the sensor**

This article assumes a 60MP sensor. That leaves many MPs to crop away to get to 12MP. But the principle works with any size of sensor. The numbers are just different.

## **The sharpness of the lens**

You will want to use a lens with above average sharpness. After all, to get to 5x, you need to crop away most of the photo and still have plenty of sharpness remaining.

The corner-to-corner sharpness of the lens

Many lenses are sharp in the center but are softer in the corners. Thus, if the image you

want to crop out is near a corner of the photo, you may not get the sharpness you need without a lens that's sharp corner to corner.

## **The location of the image**

If you purposely take a telephoto shot, you need to keep the image you want in the center of the photo. If you do, a lens with corner-to-corner softness won't matter.

However, if you are looking for an image within a photo that you want to create with a crop, you need to have a lens that isn't soft in the corners.

Naturally, a lens that's sharp corner to corner is likely to be expensive. But if you have a 60MP sensor, it doesn't make sense to use an inexpensive lens.

## **The f-stop used**

Most lenses have an f-stop that provides maximum sharpness. Some lenses that have good sharpness corner to corner don't

necessarily have it at all f-stops. Consequently, that adds another dimension to a lens choice. You want a lens that has corner-to-corner sharpness at all f-stops.

If you have a lens that has good corner-to-corner sharpness at f4 and f8 but not otherwise, you'll want to take your photos at f4 and f8 whenever possible.

## **Other considerations**

Sharpness is only one consideration in choosing a prime lens to use as a telephoto. If sharpness isn't important to you, you will need to evaluate what is important and how it will work using your 60MP + a 50m lens as a telephoto lens.

## **Examples**

Kelbey claims that he got a sharp full-size (75-inch) cutout photo using a 4MP camera. With that in mind, the examples that follow are various size cropped photos

taken with a 60MP camera indicating that such crops are sharp and can be enlarged. Two examples are 5x crops that equal a 35mm film photo. The other examples are more extreme indicating that you can push this technique even further than 5x.

- 5x = 12MP
- 9.5x = 6.3MP
- 12x = 5MP
- 13x = 4.6MP
- 18x = 3.3MP

Each photo was routinely postprocessed in Photoshop Raw (same as Lightroom) including sharpening (photo 1)

- then cropped (photo 2)
- then the crop was enlarged in Topez as per the Topaz max (photo 3)

Your job is to compare photos 2 and 3.

## **Pixel peep**

Look at this PDF @ 100% or more. This is not the most accurate method of comparing photos, but it gives you some indication of comparative sharpness. You likely won't find much difference between the crop (photo 2) and the crop enlarged (photo 3) other than at exceptionally enlarged sizes. And although comparing the original photo files shows more of a difference, it doesn't show a great difference.

So, the first question: Is the crop as sharp as a photo taken with a telephoto lens; that is, is a 5x crop of a 60MP photo as sharp as a full-size photo taken with a 250mm lens?

- 5x = 250mm lens or zoom lens
- 8x = 400mm lens or zoom lens
- 15x = 750mm lens or zoom lens

Theoretically, the crop should be as sharp as a comparable quality telephoto lens but sharper than a zoom lens. (Zoom lenses are assumed to be lower quality than primes.)

*This article doesn't cover lens*

*comparisons.* So, this first question goes unanswered.

The second question: Is the crop (photo 2) sharp? That's for you to judge.

The third question: Is the enlargement of the crop (photo 3) as sharp as the crop? That's for you to judge.

Examine the sharpness and see what you think.

Example 1 - photo 1



Full size: 40-inch print on the long side (240 dpi)

### Example 1 - photo 2



A 5x crop: 26-inch print on the long side (240 dpi)

### Example 1 - photo 3



A 5x crop enlarged times 2 in Topaz: 53-inch print on the long side (240 dpi)

Example 2 – photo 1



Full size: 40-inch print on the long side (240 dpi)

## Example 2 – photo 2



A 5x crop: 28-inch print on the long side (240 dpi)

## Example 2 – photo 3



A 5x crop enlarged times 2 in Topaz: 53-inch print on the long side (240 dpi)

Example 3 – photo 1



Full size: 40-inch print on the long side (240 dpi)

### Example 3 – photos 2 and 3



Photo 2: a 9.5x crop, 10-inch print on the long side (240 dpi)

Photo 3: a 9.5x crop enlarged times 2 in Topaz, 21-inch print on the long side (240 dpi)

Example 4 – photo 1



Full size: 40-inch print on the long side (240 dpi)

## Example 4 – photos 2 and 3

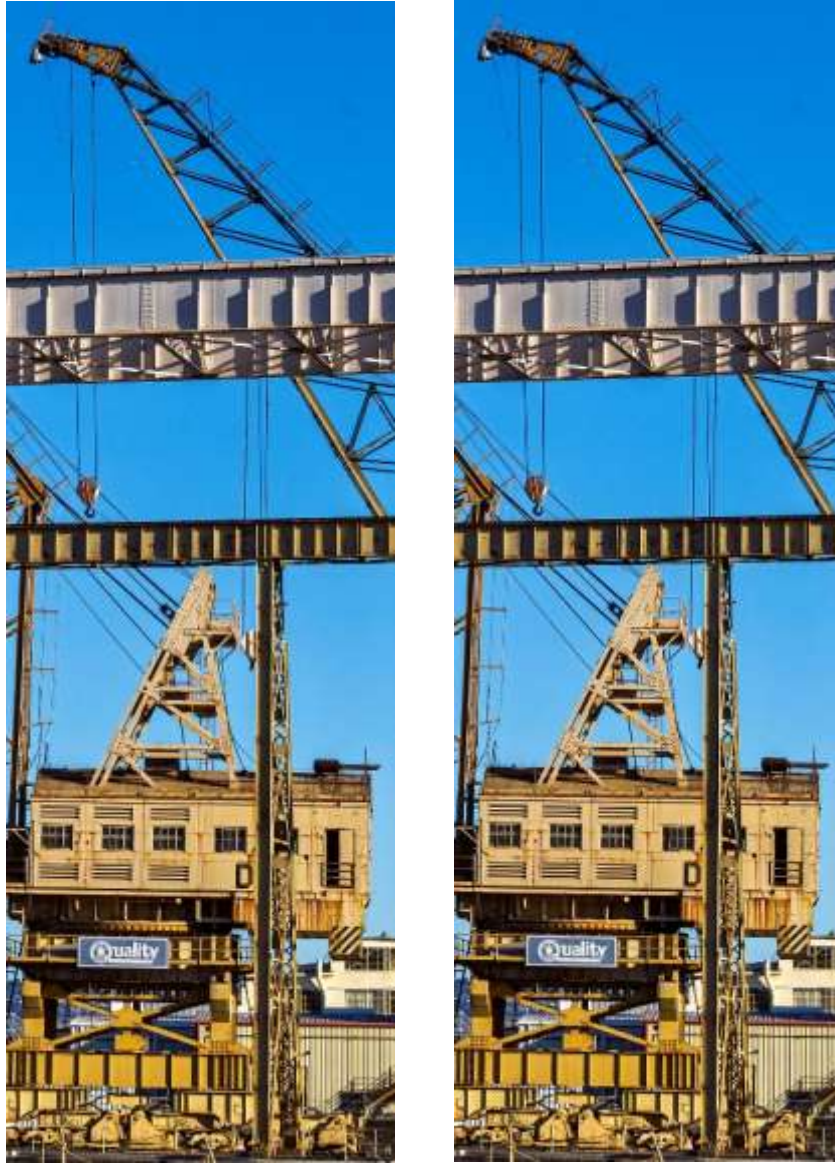


Photo 2: a 12x crop, 16-inch print on the long side (240 dpi)

Photo 3: a 12x crop enlarged times 1.6 in Topaz, 21-inch print on the long side (240 dpi)

Example 5 – photo 1



Full size: 40-inch print on the long side (240 dpi)

Example 5 – photos 2 and 3



Photo 2: a 13x crop, 14-inch print on the long side (240 dpi)

Photo 3: a 13x crop enlarged times 1.6 in Topaz: 23-inch print on the long side (240 dpi)

Example 6 – photo 1



Full size: 40-inch print on the long side (240 dpi)

Example 6 – photo 2



A 18x crop: 8.5-inch print on the long side (240 dpi)

Example 6 – photo 3



A 18x crop enlarged times 1.9 in Topaz: 16-inch print on the long side (240 dpi)

The camera used was a Sony a7CR 60MP with an FE 50mm f2.5 G lens. All photos were shot in aperture-priority (f16) for a deep depth of field to create maximum sharpness throughout. The photos were routinely postprocessed without any special techniques. And all photos were downsized the same to 2000px on the longest side in order to be included in this PDF at a reasonable file size. If this technique works (i.e., 60MP + 50mm lens used as a telephoto) for 18x, it certainly works well for 5x.

[For large sizes (digital or print), denoising will likely be necessary.]

**To be clear**

Adobe's PDF software processes the photos in its own way and does a pretty good job of maintaining photo quality. Yet there is still a big difference between the photos in their original files and those embedded in a PDF. The original files are sharper. Nonetheless, this PDF shows that using a 50mm lens with

a high MP camera is a viable way to get high-quality photos up to 5x and even beyond.

With Topaz you can effectively enlarge photos with little noticeable loss of quality at Topaz's maximum quality calculation. Note that for Topaz, a calculated maximum factor is for the *pixel dimensions*, not the *area* of the photo. Thus, a factor of 2 doubles the dimensions but quadruples the area. In other words, a factor of 2 enlarges the photo 400%. That's a big jump over the enlargement capabilities of begone years.

As you would expect, some photos lend themselves to more severe cropping than others and still maintain sharpness. And some photos lend themselves to more generous enlargements than others and still maintain sharpness. Thus, you might (or might not) be better off with a high-quality prime telephoto lens (not a zoom) than with cropping.

Then too, there are technical considerations regarding lenses, sensors,

light, and cameras that affect the analysis herein and that go well beyond the understanding of non-engineers including me.

### **Caveat**

Obviously, if you use a 250mm telephoto lens and get a 60MP image, you will have a huge amount of information (photographic information) with which to manipulate in postprocessing. Cropping out a comparable 12MP image using a 50mm lens is going to give you much less information. Thus, if you want or need a huge amount of information for heavy-duty postprocessing, using a 50mm lens may not be practical; use a telephoto lens.

In addition, you will not get the field of view or compression (image flatness) that you get with a telephoto lens. If this is important to you, use a telephoto lens. It seems difficult to rationalize, however, why the flat-look is desirable except in special cases. A 50mm field of view simulates the human eye.

If you're thinking of how to use a phone camera photo with the method covered in this article, note that some phone cameras have large sensors, 48MP to 56MP, making them good candidates. But be advised that not all photos taken by a phone camera use the full capability of such a sensor. For instance, an iPhone 15 Pro Max uses its 48 MP sensor to take 48MP photos only at its setting of 1x. At other X settings (e.g., 5x), it produces only a 12MP photo. Thus, you need to understand your phone.

And it needs to be said that any photo to be sharp needs to be taken with the correct settings on the camera. A photo that's not sharp cannot be corrected in postprocessing. Nor does a 60MP camera + a 50mm lens guarantee that you will take sharp photos. It's up to you to use camera correctly.

In the end, the proof is in the pudding. You always need to experiment to see what works for you. Using a 60MP camera + a

50mm lens as a telephoto lens is an experiment that's worth trying.

## **A wide-angle 50mm lens?**

**[Part 2 in a 2-part series]**

The article above is about using a high-MP camera + 50mm lens as a 5x telephoto to take high-quality photos. But what about using a 50mm lens to take wide-angle photos? First, look at the disadvantage of wide-angle lenses:

- Makes distant objects look small
- There's noticeable lens distortion, particularly for lenses less than 35mm
- May force the inclusion of undesirable foreground elements
- May create a photo without a clear subject

Second, what can you do to get around using a wide-angle lens when you need to take a wide photo? There are two things:

- Use the panorama mode inside the camera
- Take multiple photos and stitch them together with stitching software such as Photoshop.

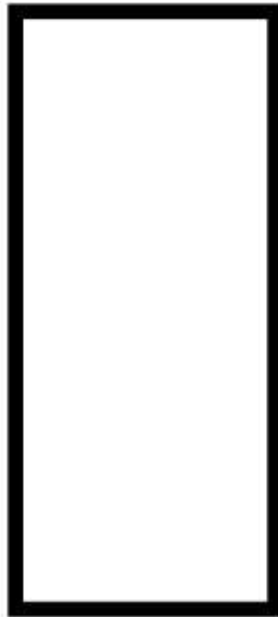
### **In-camera**

The in-camera panorama mode is surprisingly high quality. The camera does all the stitching work. It's designed for hand-held panoramas. You can shoot horizontally but only along the horizontal aspect ratio. You can't shoot vertically along the horizontal aspect ratio. You can shoot horizontally but only along the vertical aspect ratio. You can't shoot vertically down the vertical aspect ratio.

Shooting horizontally means shooting with a horizontal frame.



Shooting vertically means shooting with a vertical frame.



Thus, for a 4000 x 3000 frame (resolution), you can shoot horizontally only across the 4000 side. You can't shoot vertically along the 4000 side. You can shoot horizontally down the 3000 side, but you can't shoot vertically down the 3000

side. This is a limitation that prevents you from getting the highest quality and largest vertical field of view along the 4000 side.

## **Stitching**

Stitching together a number of photos in Photoshop is quite simple. But taking the photos with a tripod is complicated. You need a professional tripod head + additional components to get it right. If you don't do it correctly, you may get noticeable distortion at places within the photo. When shooting for stitching, you need to overlap the images by about 30%.

The value is that you can increase the vertical field of view by shooting horizontally with a vertical frame. That gives you a photo with a greater height and many more MPs to manipulate.



## **Handheld**

Can you use stitching for handheld panoramas? You can. But you need to be very careful. You need to learn how to take a panoramic shot with a tripod first. Then you need to use your handheld movement to simulate a tripod. Unfortunately, if you make a mistake, you won't see it until postprocessing. But like everything else, it's just a matter of practice and discipline.

When we think of panoramas, we think of very wide landscapes. But you need only two photos to use the panorama technique. Consequently, with a 50mm lens and two or three photos overlapping, you can simulate a 24mm lens without the lens distortion. Is it more trouble than using a 24mm lens? Sure. But then, you don't need to carry around an extra lens, and you can get a photo without wide-angle distortion.

### **Tip**

Before I take my first photo of a stitch, I shoot my hand. After I take my last photo of

a stitch, I shoot my hand. In postprocessing, my hand denotes the photos to be stitched together.

## **Considerations**

Many photographers get carried away with this panoramic technique. They shoot  $180^\circ$  or  $360^\circ$  and make photos that look gimmicky or are difficult to comprehend. To be safe, limit your panoramic shots to  $120^\circ$ , which duplicates human vision, unless you have a specific purpose for doing otherwise.

An extra benefit is that often using the panorama technique lends a 3D effect to your photo that can be more attractive than the flat look of one wide-angle lens photo.

For most people, the motivations for using only a 50mm lens to shoot both telephoto and wide-angle shots are:

- No extra lenses to carry around
- No extra lenses to buy

- No wide-angle distortion (50mm = depth of field of the human eye)

With in-camera image stabilization (IBIS), even handheld panoramas can turn out well. For more precise photos, stitching photos can work well with care.

There is a lot of free information available on the internet about shooting panoramas.

### **In practice**

For a wide-angle photo, you take two or three overlapping shots while taking care to move the frame precisely horizontally or vertically. It takes less than 3 seconds. (For in-camera panoramic shots, you don't have to worry about the overlapping.)

For any panoramic photos, you will likely do some routine postprocessing, at least. For stitching photos, it's just an easy extra step in postprocessing.

In other words, it's practical.

## ***Photo essay***

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**Karol Cummins**

### **The Life Stages of the Julia Child Rose**

In the studio's quiet space, the Julia Child rose becomes a study in transformation—each phase of its life distilled into light, line, and form. Against the simplicity of a dark backdrop, the rose reveals itself not as a fleeting decoration, but as a complete life: tender, vivid, fading, and enduring.

The cycle begins in stillness. Tightly clustered buds lean toward the light, brimming with potential. Their curves are sharp and green, protected and patient. Then, a subtle loosening: petals begin to unfurl with a buttery blush, hinting at the lush geometry to come.







In full bloom, the Julia Child rose is abundant—velvety spirals of soft yellow layered with warmth and fragrance. The blossoms are varied, each unique in structure and gesture. Some tilt upward in exuberance; others begin the graceful arc downward, marking the turn toward aging.



As petals fade and soften, the rose does not diminish—it evolves. There is quiet dignity in the paling hues, in the edges that curl and relax. Even in decline, the flower retains its elegance, no longer reaching, but simply being.



Finally, what remains are the hips—green orbs crowned with the remnants of sepals, holding seeds for what’s to come. These final forms are sculptural, stoic, and strangely beautiful. They speak not of loss, but of continuity.



Through this sequence, the Julia Child rose invites us to slow down and witness life not as a single moment of perfection, but as a full and expressive continuum. In each stage, there is something to admire, something to learn—a fleeting form made timeless through close attention.

# *Travelogue*

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**Betty Malmgren**

**Sweden**













# *Featured photographer*

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## **Mitchell Glotzer**



Mitchell has been fortunate to be a photographer at the forefront of the Napa Valley music scene since 2010. He has been the House Photographer at the Uptown Theatre since it reopened in 2010 and has since photographed hundreds of shows at the venue. He has also photographed for Blue Note Jazz Club

since it's opening in Napa, the Blue Note Summer Session at the Meritage, as well as the nationally recognized BottleRock music festival to name just a few. “Given my love of music and photography I sometimes think that I have the best job in town.”









## ***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

Journal - 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



**Head photo: Lemme Outta Here ©2025 Joseph T. Sinclair. All rights reserved.**

**All photographs herein ©2025 by the photographer. All rights reserved.**

**Newsletter ©2025 Napa Valley Photographic Society. All rights reserved.**

## ***Journal Submittal Guidelines***

### ***Submittal deadline***

The submittal deadline for *Journal* 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.

### ***Journal 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 with the subject-line: JOURNAL (in all caps). Only photos taken by members accepted. And photos that have been published before on the NVPS website or in the *Journal* 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.

### **Guide for field trips**

If you propose a field trip, send it in detail to the president who will send out a notice to NVPS members and the *Journal* editor.

#### *Leaders should:*

Provide full information on the trip in the newsletter for a months prior. That includes time, location, car-pooling location, photo ops, costs, etc. State an initial meeting place if appropriate.

Take roll and keep group together as is appropriate.

Make sure everyone returns to place of initial meeting.

Be aware of safety and report any perceived risks in trip announcement.

*Participants should:*

RSVP

Report to leader at beginning of trip.

Stay with group.

Report to leader if you will leave group or if you will go home early.

### ***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. 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: JOURNAL (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 to Windows file labeling 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 *Journal* 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: JOURNAL (in all caps).

### ***Subject-line email***

Unless you use the subject-line words (JOURNAL) 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**

Georgia, a serif typeface, for text in size 23 pts for easy reading on all digital devices. Tahoma is used for headings, a sans-serif typeface. Both are common to Windows, Android, iOS, macOS, and iPadOS and work well with Adobe platforms. Both were designed specifically for use on digital devices and are variations of traditional typefaces.

## ***Suggestions***

Suggestions for the newsletter format or otherwise should be sent to [jt@sinclair3.com](mailto:jt@sinclair3.com) with the subject-line JOURNAL 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).



Mr. Sinclair

He receives about 450 emails every day thus requiring JOURNAL (all caps) to be in the subject line of your emails in order to be noticed.

Although the *Journal* 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.