



Journal

GREAT PEOPLE and GREAT IMAGES SINCE 1998



October 2025 Issue

This month's meeting

Theme: Landscape

Presenter: Lance Kuehne

October 27

Lance Kuehne has been photographing landscapes for most of his life—and doing it full-time since 2005. What drives him is simple: he wants to make images that stay with you. Not just pretty pictures, but scenes that stir something deeper—a memory, a sense of calm, or a feeling of place you can't quite name.

Over the years, his work has found its way into homes and collections across the US and beyond. It's been featured by clients ranging from Marin General Hospital to Martha Stewart, and sold by companies like Pottery Barn as limited-edition prints. Whether you're looking for something striking for your wall—or a quiet image that brings a sense of peace—he creates prints that are made to last, both in craft and in impact.

He also teaches photography workshops throughout California and the West, helping others connect with the land and their own creative vision. Whether you're just getting started or have years behind the lens, there's always something new to see—and a better way to see it.



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 landscapes photos. 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>

Field trips, workshops, and resources

San Francisco + Gallery field trip (RSVP)

Saturday October 25

Ferry ride to SF from Vallejo (\$9.80 RT for those with senior Clipper cards – you can also pay on the ferry). Catch the 9:00am ferry on Mare Island (ferry parking is free on Mare Island) arriving at the Ferry Building in downtown SF at 10:15am.

Photograph: the ferry trip, the Embarcadero, the ferry boats, the farmers market, the old street cars (from various US cities), the Colossus at Embarcadero (one of the seven

wonders of the Bay Area), the skyline, and the Bay Bridge.

Eat lunch at the Ferry Building (or farmers market). Chitchat and commiserate with NVPS luminaries.

Walk a half-mile up Market Street to the Fraenkel Gallery (no admission fee) to see the Katy Grannan and Peter Hugar exhibits:

<https://fraenkelgallery.com/exhibitions>

Walk three blocks to make a short visit to the Leica store (good opportunity to buy a new camera).

Walk a half-mile back to the Ferry Building.

Catch the Vallejo ferry at 4:05pm (Gate E1) returning to Mare Island at 5:15pm.

Note that not all the Vallejo ferries go to Mare Island. So, you will need to keep on the schedule for the field trip.

RSVP to Joe at: jt@sinclair3.com



Call a NVPS member you know to arrange car-sharing to/from Napa/Mare Island.

Rain cancels this field trip.

Mare Island Field Trip Report

The NVPS Mare Island field trip on September 21 got off to an inconvenient start. There was some huge event underway that caused a parking lot jam. But everyone had a beer and set off to shoot some photos of old buildings and industrial structures. There was more chitchat than shooting, as apparently some members ran out of digits. Nonetheless, several NVPS members did manage to take a few photos.



Jay Fellers



Kim Marhan



José Santa Clara



Michell Glotzer



John Rorabaugh



Lindy Johnson



Karol Cummins



Of course, everyone had an enjoyable time. It's hard to beat a draft of beer, a lot of chatter, and a little bit of photography.

Events and exhibits



Photo Finale 2026 will be held at the Steve Rogers Gallery, Yountville Community Center, 6516 Washington Street, Yountville, California, 94599 January 22, 2026 thru March 26, 2026.

Visit Photo Finale website for details.

<https://PHOTO-FINALE.com>

Email: photofinale.nvmc@gmail.com

ArtCall:

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

Mission Statement

The Mission of the Photo Finale, as part of the Napa Valley Mustard Celebration, is to curate and present a juried exhibition that captures the breathtaking beauty of Napa Valley's wild winter mustard season through the lens of talented photographers. We celebrate creativity and inclusivity by showcasing photographic art from artists of all ages and skill levels, both from within Napa Valley and beyond, fostering a shared appreciation for this iconic season and the art of photography

Goals

To gather all Napa Valley communities together, and beyond, to strengthen community and artistic relationships of each and to each other by outreaching to all photographers, local, regional and state.

Market to local Napa Valley communities, as well as a wide range of regional and national visitors.

Help provide support and connection for photographic arts.

Theme

The theme of the annual Photo Finale Photography Exhibition, is to celebrate the amazing, unmatched *Yellow Gold* beauty and splendor of nature's wild winter mustard bloom that blankets Napa Valley's landscape and vineyards from December through March.

Photo Finale 2026 schedule

Exhibition date: Thursday, January 22, 2026 thru Friday, March 26, 2026.

Entry registration date: September 30 to November 30, 2025.

Delivery of photography entries: Friday, January 16, 2026.

Exhibition opening reception: Thursday, January 22, 2026.

Exhibition closing reception: Thursday, March 26, 2026.

End of exhibition art pick up: Friday, March 27, 2026.

MJ Schaer, Photo Finale Founder, Director, Coordinator, 707-225-1565.

Conversations

At the DeYoung Museum through the end of the year starting at the Wilsey Court for 40 minutes every Saturday at noon + 3pm and the first Tuesday of the month at 10:30am. Each conversation is about two works in the permanent collection. Free tickets for Bay Area residents.

<https://www.famsf.org/events/free-saturdays-de-young>

This is a great way to inspire your creativity.

Manet & Morisot



Exhibit at the Legion of Honor through March 1, 2026. These two impressionist artists were friends and inspirations to each other. Were they lovers? Find out at the many museum events swirling around this exhibit.

<https://www.famsf.org/calendar?location=legion-of-honor>

A great way to gain some inspiration for your photographic creativity.

Katy Grannan

Katy Grannan: Mad River at Fraenkel Gallery, San Francisco, through October 25, 2025.

Photos of folks in Humboldt County, where people go to disappear. Visit this exhibit and stretch your imagination.

<https://fraenkelgallery.com/exhibitions/deep-dive-katy-grannan-mad-river>

Member news

Budget talk

In my research around the photosphere, I ran across a ranking I thought I'd never see by the leading testing lab, DXOMark.

The Sigma 50mm F1.4 DG DN lens not only has the highest rating (three-way tie) of all lens but also a sharpness rating (54) ten points higher than any other lens except the Yongnuo YN 85mm F1.8S DF DSM. (Yonghuo is a Chinese brand.) The Sigma is \$1,000 and the Yongnuo is \$345 at Amazon. These two lenses are shaper than all Nikkors, Canons, Sonys, Leicas, etc. They come with mounts for various cameras. Why would you pay \$2,000 to \$5,000 for a lens

that isn't as sharp? Although sharpness isn't the only consideration for using a lens, it's perhaps the major consideration. DXOMark tests only technical specs, however, not lens use such as field tests.

Show that guy with the Leica what's what with your Yongnuo 85mm.

The *Journal* doesn't endorse products, but these two lenses seem like a lot for the money so as to be noteworthy.

Challenge

The Challenge for the January issue is: a truck(s). 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.

Field trip procedure

If you want to do a field trip, write it up in detail and send it to the president. He will send your write-up out to the NVPS members and to the *Journal* editor. Don't forget to ask for an RSVP. The guidelines for a field trip are at the end of the *Journal*.

Photo contest

The Board agrees that it would be great PR for NVPS to sponsor an annual photo contest for the public. Jay Fellers and Joe Sinclair are an informal committee to explore this idea, and you are invited to join this inquiry.

Member's artwork in an exhibit



Where the Spirit Meets the Bone: Grief and Healing. Exhibition Opens October 25

Grief and loss are universal human experiences, causing complex emotions, thoughts, and feelings that are difficult to express verbally.

The various mediums and styles of art provide a vehicle for individuals to describe and communicate their feelings in a tangible way that can be shared with others. Where the Spirit Meets the Bone: Grief and Healing exhibition, juried by artist Diane Williams, show-cases artists' representations of the concepts and process of grief, loss, healing.

October 25 – December 21, 2025
1 Commandant's Lane, Benicia



Artwork by Elizabeth Bush

Articles

Smartphone resolution ©2025 Joseph T. Sinclair

Be aware to use the optical lenses on your smartphone. Each lens is an x factor with 1x being a normal lens, 0.5x being a very wide angle lens, and 5x being a telephoto lens (typical for many high-end smartphones). If you use an X setting in between, you get a combination of an optical + digital image with a degradation in photo quality.

For instance, on the iPhone 15 Pro Max 0.5x optical gives you high quality resolution at 12MP. At 1x you get high quality resolution at 48 MP. At 2x you get high quality resolution at 12 MP (a crop of 1x). And at 5x, you get high quality resolution at 12 MP. The phone has a 48 MP sensor.

For the iPhone 15 Pro Max, if you elect to use a setting of 3 (3x), you get a combination of an optical + digital image at lower quality resolution. The same for any other setting in between the optical X

settings. This means that if you use your fingers to increase or decrease the image size, you do not get the highest quality image possible. Indeed, you may get a low-quality image. You need to set your iPhone specifically at an optical lens X setting (such as 1x) to get the best quality resolution.

Thus, for the iPhone 15 Pro Max, set your X setting to 0.5x, 1x, 2x, or 5x for the highest quality. For other smartphones, learn what your X settings are and avoid in between settings that will provide you with lower quality images.

.5 1 2 5

Get basic info on a photo quickly ©2025 Joseph T. Sinclair

In Windows 11, you click on the photo icon to see the photo in a large size in the photo viewer. Then you click on the *Information* button in the photo viewer:

A little circle with an **i** inside

The result is basic data on the photo, such as camera model, lens, f-stop, shutter speed, ISO, etc.

This is also a general concept; that is, there are many apps for both Windows and IOS that will provide you with quick info on a photo.

Of course, most photographers know this. But there's now a new use. How do you determine whether a photo was AI generated? You check the data. If there's no camera information, the photo was AI generated.

However

There's also the possibility that the data in the photo was edited by someone using a data editing app. Thus, nothing is for certain.

AI photo creativity ©2025 Joseph T. Sinclair

If a photo is created using an AI generator, there are a number of factors to consider:

- The creator
- The words

- The AI generators
- The algorithms

The creator

The person creating the AI photo is the most important element of the photo. It is the person's aesthetic and other talents together with the mastery of the medium that makes the photo. AI is just another medium of expression, such as a Leica camera, a Nikkor lens, or the ON1 postprocessing software.

The words

An AI generator works with words. Someone has said that AI is the “English major’s revenge.” There is some truth in that. Manipulating the AI generators requires agility with words, key words, and concepts expressed in words. Unlike normal photography, which doesn’t necessarily require literacy, AI photography requires a mastery of language as well as other creative skills.

The generators

Unlike the first two factors, a photographer has no control over the AI generators, right? Wrong! The generators are different. Each has a different source of data and a different algorithm.

For instance, I ran an AI *painting* using Adobe's Firefly AI generator. It draws upon Adobe's vast database of photos. I ran the same on ChatGPT and CoPilot, which draw upon vast storages of data from the internet. The Adobe result was substantially less successful in providing what I was seeking: a work of art. Adobe cannot match the vast amount of data that the major AI generators can muster. Adobe is a specialty AI generator. Adobe does very well with *photos*. I was attempting to generate a *painting*.

Thus, the choice of AI generator becomes part of the creative process much like the choice of cameras. Today, there are general AI generators that get all the attention. But there are specialty AI generators too. In the future, there will be

many more specialty AI generators. What you choose gets different results.

The algorithms

Today you have no control over the AI algorithms. But different AI generators do use different algorithms, so you do have a choice, albeit a limited one. In the future, an AI generator may give you choices of algorithms to run on its service. Or an independent AI service might even give you a choice of algorithms to run on the various AI generators. (Will it include the capability to create your own algorithm to run on a particular AI generator?) In other words, the algorithms are not necessarily beyond your control.

Conclusion

Using AI to make photos is not de rigueur, right? Au contraire! If a photo is the end product, how it is made seems of little relevance. And very clearly, there is potentially a great amount of creativity and skill that goes into making an AI photo that's recognized as a good photo.

To be clear, photography has many uses. In cases where photos supposedly represent the truth, such as in journalism, AI generation is not only unethical but may even be illegal in some cases. Likewise, if a photo is represented to be a true *record* but is actually AI generated, it's a fraud.

Nevertheless, for creative and aesthetic photography, AI is a legitimate medium and is here to stay.

Clipping

Clipping isn't limited to whites and blacks. It works on every color, particularly red. This is highly technical. And who wants to hear it, right? But sometimes technical knowledge helps make us better photographers.

Read *On the Color Red* by Stephen Shore in *Aperture*:

<https://aperture.org/editorial/stephen-shore-on-the-color-red/>

Copyrights for AI

The copyright question is reviewed in *Aperture* by a University of Suffolk law professor. “Confronted with a groundbreaking technology our copyright administrators are left divining old, mystic texts rather than asking straightforwardly what the best rule would be to incentivize some desirable outcome.”

<https://aperture.org/editorial/inside-the-bizarre-realm-of-ai-copyright-law/>

Challenge

Still-life

The Challenge for October is still-life: and here are the results:

Karol Cummins



When AI moonlights as a Dutch Master, you get tulips with a luminescence that can only be digital

Kim Marhan



John Rorabaugh



JosAl Santa Clara



Courtesy of Adobe's Firefly

Lindy Johnson



Elizabeth Bush



George Bartolome



Nancy Hernandez



Janeth Sanchez



Photo essay

Elizabeth Bush

SHOW and SHINE, a photo essay by Elizabeth Bush

I am not particularly a vintage car buff, but the charm of the 2025 Show and Shine event in Napa was irresistible. On a sunny late afternoon in August, 150 vintage vehicles were corralled in the large parking lot at Pearl & Yajome Streets for closeup viewing by the general public. The meandering subculture of multi-generational car enthusiasts was visually well represented. Live music of old standards brought back memories. Beer was available, and food. The community vibe was refreshingly sentimental and inclusive.

Owners hung out nearby their showpieces to receive compliments, answer questions, and bask in the attention. Some vehicles manifested decades of wear and tear. These were outnumbered by others all spiffed up with showy interiors and shiny paint jobs. Most featured memorable iconic detailing from long ago. Reflections offered lots of ops for photo selfies.

All in all, a photographer's dream!











Travelogue

John Rorabaugh

Great Britain, walking tour: the good, bad, and ugly.

Signing up for a group walking tour of all of Great Britain is *good*. Being there, in person and seeing all the places you have viewed one way or another, seeing the beauty of the country, and seeing people, *good*.

Walking with a group, with a timetable, from one place to another with a retired British naval officer, who served on the Britannia with the Queen and who missing a deadline would have been court-martialed, is *bad* for photography.

Falling in London at 7:30 am, walking the city of Bath at 4:00pm with strained ribs, a concussion, and a very bad twisted right knee, *ugly*. British pain pills at a \$1.50 for 40 pills *good*. American football training, “just get up and do it”, *good*.

British, Welch and Scotland Pub's, *good* (no, *great*).

So, more *good* than *bad*. Would I do it again? Yes, in less than a heartbeat. But without the fall!













Featured photographer

Lindy Johnson

Last year in Berkeley, the University of California barricaded the historic block known as “People’s Park” with shipping containers two containers high.

Construction of student housing on the site started immediately. Curious, I walked around

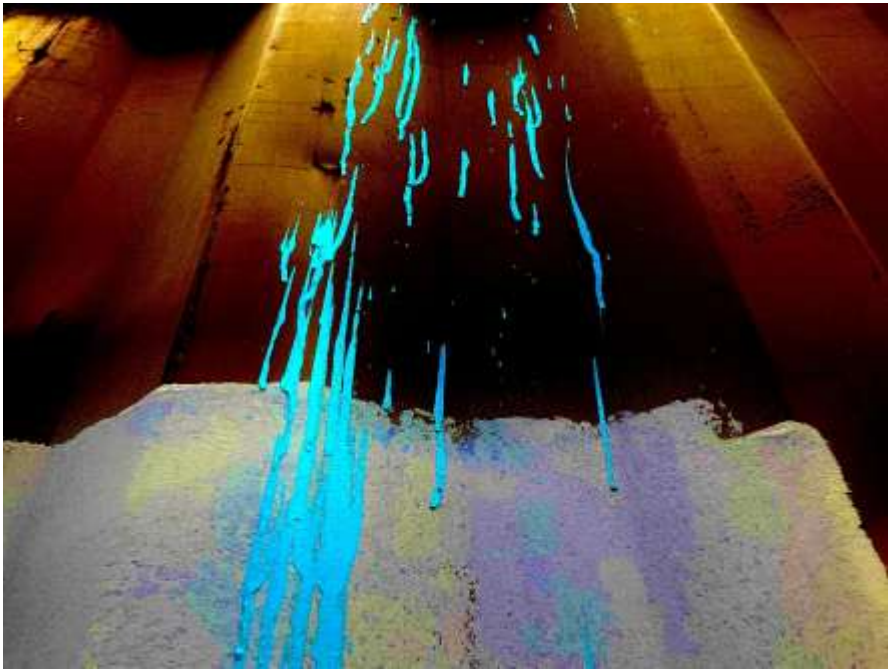
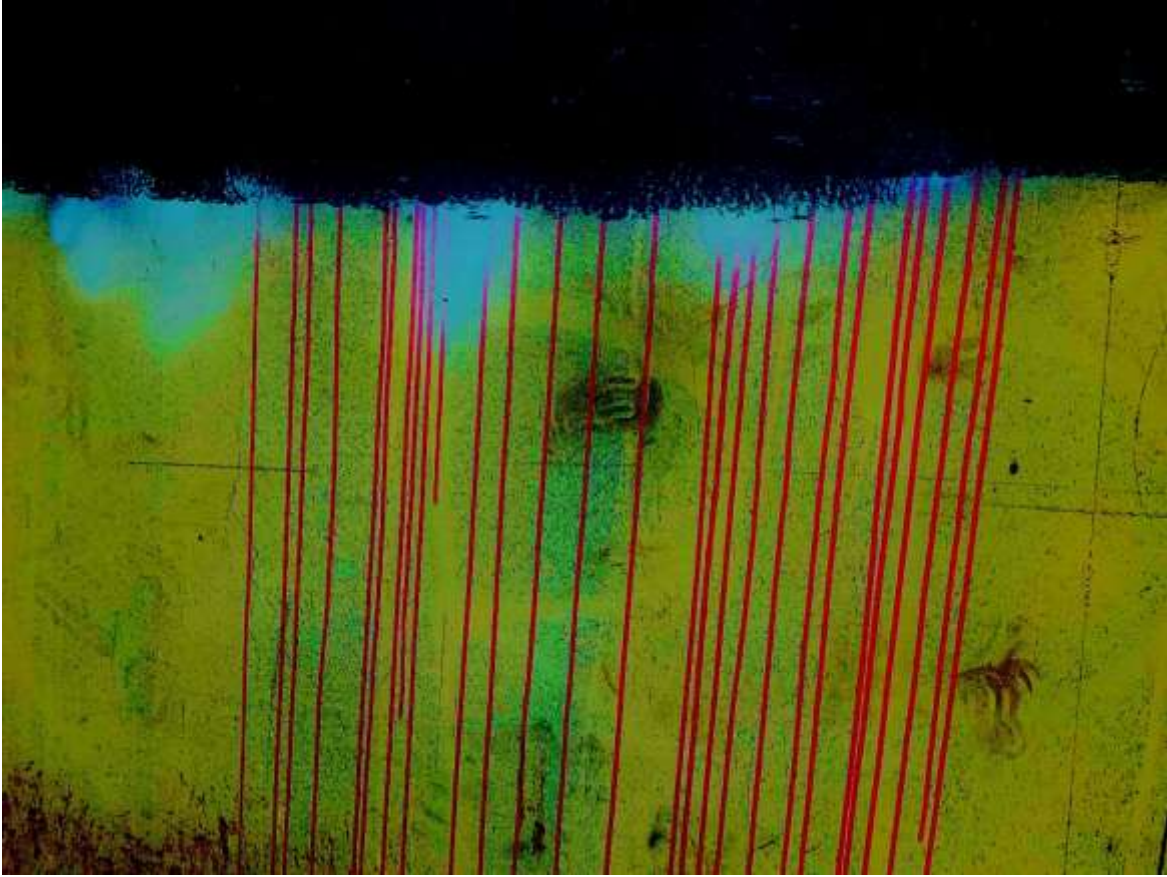
the outside of this unusual wall and, focusing in, found a treasure trove of the effects of time on their surfaces.

My vision was drawn into a fantastical world worthy of a museum of modern art.











Officers & staff

Elected Board members

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer – Kim Marhan

Appointed board members & chairs

Member at Large – Fred Goldman

Master Communicator – open

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



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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, 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: 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

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

Suggestions

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