



# Journal

*GREAT PEOPLE and GREAT IMAGES SINCE 1998*



**January 2026 Issue**

***This month's meeting***

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**Theme: Ethical Wildlife Photography**

**Presenter: Wendy Sparks, Jeff  
Torquemada**

**Meeting: January 26**

Jeff Torquemada and Wendy Sparks will discuss the finer points of ethical wildlife photography at the Society's January meeting.



The couple shared a passion for photography, and advocacy for wildlife and the environment brought them together many years ago.

They are passionate about preserving all things wild, and through photography, they strive to capture images that tell a story and evoke emotion.

Photography has given them a more intimate perspective on wildlife by allowing them to view it through the lens of a camera. They have spent thousands of hours observing and photographing animals, always waiting to capture the perfect light!

All the animals in their photographs are taken in their natural habitat; they do not bait or compromise the welfare of any animal to capture an image. They aim to raise awareness and foster respect for all wildlife by providing visuals that remind people of the importance of connecting with nature on an emotional level. They aspire to create images that people will want to display in their homes, helping them stay connected to the world of wildlife.



Catch Me If You Can Young Red Fox



Puma Siblings the Chase



Juvenile Green Herons



Young Long-tail Weasel Balancing on a Fence Rail

Their work has been featured in magazines, books, films, and art gallery exhibitions, and their art is permanently displayed in The Little Art Shop in Benicia, California. They teach classes on ethical photography and provide images to nonprofit organizations and ecotourism websites.

Check their website to enjoy many of their images:

<https://www.jeffandwendyphotography.com>

*NVPS meetings are on the fourth Monday of each month starting at 7:00 pm in the Oak Room at the Napa Senior Center, 1500 Jefferson, Napa. Guests are welcome.*

For this meeting, members may submit two wildlife photos. Submit according to the guidelines at the end of the Journal.

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

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### **UC Berkeley Extension**

UC offers photography classes in its Extension program. These are courses for credit. Anyone can take them, and they are reasonably priced. They typically meet once a week for three hours. Expect them to be more rigorous than courses given elsewhere.

<https://extension.berkeley.edu/>

### **Magazines**

*aint-bad* is a magazine of articles that contain lots of photos.

<https://aint-bad.com/>

*Notice* is a photography publication for photographers. It has a unique approach to featuring artists.

<https://noicemagazine.com/>

## ***Events and exhibits***

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### **Bouquets to Art 2026**

At both the deYoung and Legand of Honor March 3-8, this is an annual event of floral displays throughout the galleries. Might be a good photo op.



## ***Member news***

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### ***Holiday party***

The Society got together on December 5 at the Senior Center in Napa for a dinner and auction. This annual gala potluck event was great fun. And the auction was successful. This is a photo of the party:



And more photos:







Thanks to Judd and Carol Howell and Jay and Stacy Feller for the dinner and auction arrangements, and to George Bartolome for the salmon.

# ***Mustard Festival 2026***



## Reception for Photo Exhibit

5:30pm January 22 at Steve Rogers  
Gallery, 6516 Washington Street,  
Yountville

NVPS has 14 members showing a mustard photo in the exhibit. The photo exhibit is free. The festival even next door with food and wine is \$25/person, but members who have a photo in the exhibit get in free. Buy you tickets early.

<https://www.photo-finale.com/>

for tickets:

<https://web.yountville.com/atlas/events-v4/register/10945>

Member photos:



Dean Busquaert



Judd Howell



Elizabeth Bush



Fred Goldman



Geoff Hansen



Jay Fellers



George Bartolome



John Comisky



John Rorabaugh



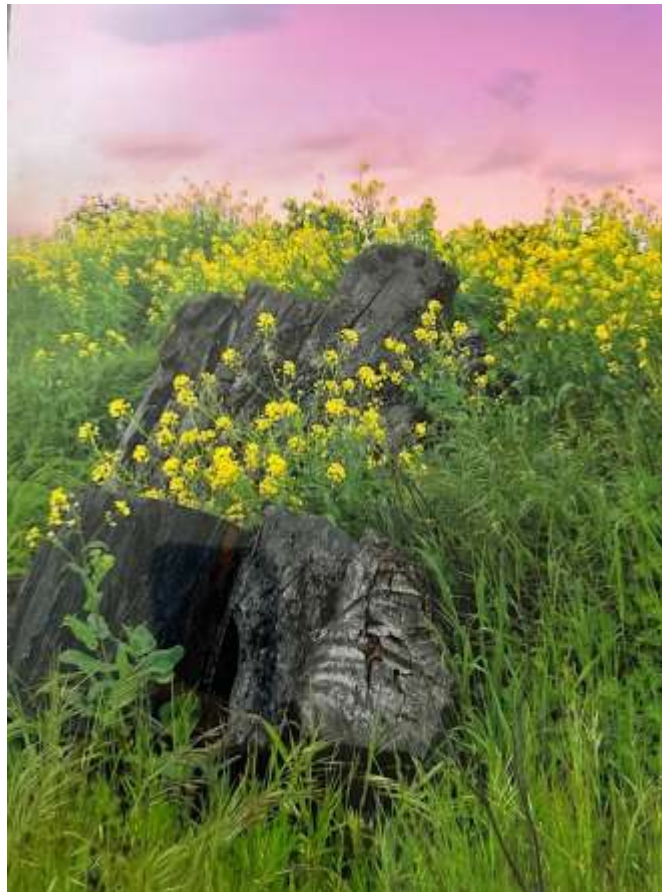
Joe Sinclair



Marissa Carlisle



MJ Schaer



Nancy Hernandez



Irena Miles

## ***Resume***

Don't forget to add to your resume your contribution to the *Napa Valley Photographic Society Journal*. And if you haven't contributed yet, get off the couch, take some photos, and participate. That's what real photographers do. So. Just do it!

*The last sentence is courtesy of Nike, Inc, Beaverton, Oregon.*

## ***Mustard Festival 2027***

The time is now. The mustard is blooming. Get a pic. You'll need it to enter the Photo Finale 2027 next September (only nine months away).

### ***Photos***

Photos submitted to the *Journal* should meet the submission standards set forth at the end of every *Journal* issue.

In addition, photos should otherwise be magazine quality; that is, would they look normal in *Popular Photography*, *People Magazine*, *AARP Magazine*, *Aperture*, *Outdoor Photography*, and the like? Tourist-quality photos are OK for NVPS member-events and for Travelogues.

### ***Reminder***

*Magnachrome* in Concord provides metal prints that you can pick up to avoid postage, if desired. And they dropship. They print at 300 dpi (no extra charge – normal is 240 dpi) upon request. And they

offer cutting services too. This reminder is that they offer NVPS members a 15% discount: code = *NVPS15*

<https://magnachrome.com>

### ***From the editor***

Everything is booked through February, except I need an *Essay* for February. I need *Featured Photographer*, *Travelogue*, and *Essay* for March, April, and June.

I'm trying to limit each category to one participation per year per member. That means that you have three chances a year to show your photos. Indeed, it's an inviolate obligation of membership. Don't be a slacker. Just do it!

*The last sentence is courtesy of Nike, Inc, Beaverton, Oregon.*

Please note that any photos you submit to the *Journal* should be from among your best.

# *Articles*

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## **Enlargements** ©2026 Joseph T Sinclair

How much can you enlarge a digital photo without a noticeable loss of sharpness? The old standard from the bygone past was to enlarge about 30% before losing quality. But much progress has been made in the past years. Today enlarging can change your 25MP camera into a 100MP camera, theoretically.

- A high-resolution image (e.g., 25MP+) allows for a greater (percentage) enlargement than a lesser resolution.
- The method (algorithm) you use can determine the maximum amount of enlargement. For instance, Photoshop offers several different methods for enlargement.
- The use of AI can increase the amount of sharp enlargement.

- And a sharp photo can be enlarged more than a soft photo.

Every photograph is different. So, the amount of enlargement without loss of quality is different for each. In the end, it's your judgement that determines how much enlargement you can use.

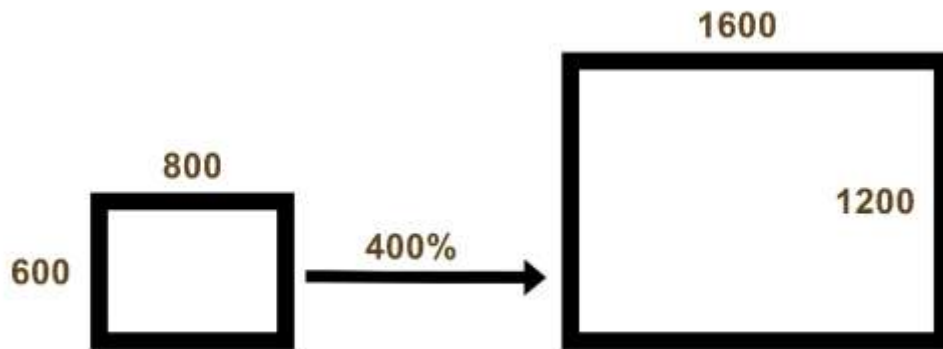
But what do the experts say? Many believe that you can typically enlarge up to 200% before losing significant quality.

### **Be careful**

You need to be aware when reading about enlargements exactly what is discussed. What does a 200% enlargement mean? Does it mean 200% times the original (2x)? Or does it mean 200% of the original added to the original ( $1 + 2 = 3$  or 3x)? Sadly, this may prove difficult to determine from your reading about enlarging.

With advanced enlargement tools offered by Topaz, Photoshop, ON1, and others, you

may be able to enlarge with acceptable sharpness up to 400% (4x) successfully.



How do you measure? Digital resolution is measured by pixel dimensions, not dpi. Thus, an image that's 4000 x 3000 pixels has a resolution of 4000 x 3000 (dpi is irrelevant).

You multiply the dimensions to get the number of pixels in the image. A 4000 x 3000 image has 12,000,000 pixels (12MP). If you enlarge it 200% (2x), it has 24,000,000 pixels (2 x 12,000,000). At a 4:3 aspect ratio, that's a resolution of about 5656 x 4242 pixels (5656 x 4242 = 23,992,757).

(Note that to get a 200% enlargement you do not increase the pixel dimensions by 200%. You increase the number of pixels.)

## **What's the formula?**

*The square root of the scale times the original pixel dimensions*

In the example, the scale is 2 because it's 200% times the original. (If it were 200% added to the original, the scale would be 3 [1 + 2]).

$$\sqrt{2} = 1.41$$

$$1.41 \times 4000 = 5656$$

$$1.41 \times 3000 = 4242$$

So, if you take a 4000 x 3000 image and enlarge it 200%, you get a 5656 x 4242 pixel photo.

## **Prints**

For print, the dot density (dpi – dots per inch) limits the size of an enlargement for

a sharp physical print. Normal commercial quality is 240 dpi. Fine art quality is 300 dpi. (Note: dpi is not a measurement for digital photos. It's for printed photos only.)

Nonetheless, for printing, you can consider pixels as the equivalent of dots.

### **What size print can you get (longest side)?**

- 4000 x 3000 @ 240 dpi = 16.6 inch print
- 4000 x 3000 @ 300 dpi = 13.3 inch print
- 5656 x 4242 @ 240 dpi = 23.6 inch print
- 5656 x 4242 @ 300 dpi = 18.8 inch

Since 12 MP (12,000,000 pixels) is the equivalent of 35mm film, the above shows how you can enlarge this durable standard size.

Today, however, professional cameras typically have 25 MP+, thus providing you more pixels to work with. Consequently, enlargements can provide you with large prints without worrying about a significant loss of sharpness.



## **Some practical considerations**

First, if you send in a photo file that's too small (pixels) for the physical size you order, the printing service will automatically enlarge your photo to the correct size. That may result in a photo that doesn't meet your quality standards. In

other words, you have lost control. The cure: enlarge it yourself before submitting.

For instance, suppose the photo service prints at 240 dpi. You order a print that's 20 inches on the long side and 16 inches on the short side. Your photo resolution will have to be at least 4800 x 3480 (pixels). If it's smaller, the photo service will automatically enlarge it for printing purposes.

Second, some printing services will print at both 240 dpi and 300 dpi. What do you need? That's a matter of judgement. For small prints, 300 dpi is probably better because people will view the print more closely (1.5 feet or less). For large prints, it doesn't matter because people will view the print from several feet away (more than 1.5 feet). The greater the distance, the lesser is the dpi required for sharpness.

## **Search or AI?** ©2026 Joseph T Sinclair

A search engine will only provide you with a list of the websites that have information relevant to the key words you use. AI generators do more.

### ***AI generators***

The AI generators are free. But they also offer an advanced service for a monthly subscription fee. If you work in a highly technical field all day, you may need a subscription. But most likely you don't need one otherwise.

What are the details for using an AI generator?

**Windows 11** has Microsoft Copilot built in. Just click on the Copilot icon and write in your question. Copilot is a very competent AI generator.

For other AI generators, you simply go to the website. (The AI generators are on websites.)

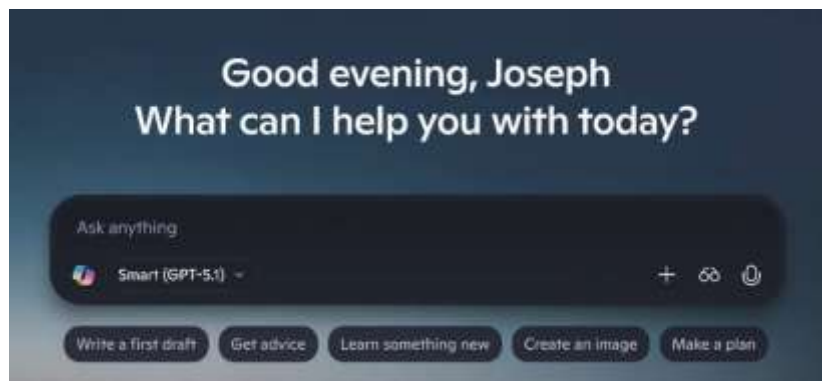
You can then shortcut (in Windows) the URL of the website, and you can make an icon for your screen. Click on the icon for quick access.

**Apple** has Intelligence, built into Apple devices.

**Tablets and smart phones** use the app for the AI generator.

The primary AI generators are:

- Microsoft Copilot <https://copilot.com>



- ChatGPT <https://chatgpt.com/>
- xAI <https://x.ai/>
- Google Gemini

<https://gemini.google.com/app>

There is a button at the top of the Chrome browser for Gemini; and Google automatically provides an AI answer to many, but not all, Google searches.

- **Apple Intelligence**

Intelligence has been built into Apple devices since 2024. It is a suite of AI generators.

Specialty AI generators:

There are also specialty AI generators that service narrow fields of information (databases, human activities, various technologies, etc).

For instance, Adobe has an AI generator for photos (Firefly) based on its vast collection of photos.

<https://firefly.adobe.com/>

It gives you a small monthly allowance of use. After the allowance is up, you have to

pay. It enables you to create AI photos and videos. Very spiffy.



A fine photo of an AIgator

### ***How to***

Why not use AI? Projections indicate that AI inquiries will constitute 80-90% of all searches in the near future. So, why wait? Use AI now. But how?

- Change your thinking from using key words, as you do for search. Instead, use a sentence(s) or something that looks like a sentence. (Tip: It helps to have keywords in the sentence.)

- Use capitals as you normally do (e.g., Kansas City, not kansas city).
- Be specific. A general question may get you only a general answer.
- Don't outguess the AI generator. You might think your question is so specific that the AI generator can't possibly provide a meaningful answer. This is usually a mistake on your part.
- For routine inquiries, AI can be reliable. But if you're looking for absolute facts (e.g., for journalism, health), get a second opinion; that is, do further research to corroborate.
- Reeducate yourself to use AI for every inquiry, no matter how small.

What do you get for your trouble? AI will provide you with a detailed explanation (written in sentences): an answer to your question. It may even provide some cites.

Also, AI will usually ask you if you want a supplemental explanation.

### ***Relevance***

What's the relevance to photography? It's simply efficiency. You can get work done much faster. What work? Primarily postprocessing. You can ask any question no matter how specific about how to do something in any postprocessing software no matter how obscure. Example: **How to take away the glare from a photo shot through a window, using *Luminance HDR*.**

But AI is good for any other photographic question too. Example: **What is the angle of sunlight at 3:00pm in Savanna, Georgia on September 15.**

Give AI a try with the two questions above.

### ***Postprocessing software***

And what about the use of AI in postprocessing software? It's built in. What does it do? Typically, it condenses several

steps or many steps into one click. Again, efficiency!

But wait! AI can do more. For instance, Photoshop provides *generative fill*. If you want to subtract something from a photo (e.g., a bus), Photoshop will subtract it and then fill in the vacant space. Photoshop will take elements from photos in its vast photo database (online), as well as elements from your photo, and will fill in the void.

For instance, you have some people (pesky tourists) standing in front of a cathedral that you photograph. Photoshop removes the people and replaces them with logical photographic elements, such as the stairs up to the cathedral doors.



You can't easily tell that the altered photo isn't original. Very spiffy.

### ***Conclusion***

The thrust of this article is to use AI instead of search in the normal course of your activities and in particular for your photographic activities. Also, experiment with AI functions in postprocessing software. The reward is efficiency. The more AI, the less work.

“When in doubt, AI it!” José Santa Clara

*Caveat: In situations where changing photos is unethical or illegal (e.g., journalism), don't use AI to alter photos.*

## **Addendum** ©2026 Joseph T Sinclair

This is an addendum to the article *A 18x 50mm lens* in the November 2025 issue of the Journal.

My use of a “x” factor was incorrect according to advice from a photo techie. A cropped photo is not equivalent to a telephoto lens photo. A telephoto photo has a different perspective (flattened look), different depth-of-field characteristics, and different lens resolving capability among other issues.

I should have used a term such as “size factor” to be correct. So, if you crop 1/18 out of a full photo, the resulting image is not equivalent to an 18x telephoto photo. It has a size factor of 1/18. Nonetheless, the idea works regardless of technicalities and

technical jargon, although severe cropping isn't without issues.

In the article I stated:

As you would expect, some photos lend themselves to more severe cropping 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.

And

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.

Thus, you shouldn't expect to use severe cropping without problems. A crop could be out of focus in what appears to be a well-focused full photo. It could have a noise problem. And it could have other technical abnormalities. That's why I have implied that a 1/5 size factor might be as far as you want to go without asking for trouble (in my non-technical judgement). For instance, a 1/18 crop is more likely to turn out to be a faulty photo than a 1/5 crop.

(Note: in comparison, if you take a *handheld* photo with an 18x telephoto lens, you have a good chance of getting an unsharp photo. That is, you'll have a difficult time steadying such a long telephoto lens.)

Accordingly, a 1/5 size factor crop is not technically equal to a 5x telephoto shot, but it nonetheless enables a sensible technique for creating photos.



1/20 size factor - 60 MP camera



1/6 size factor - 60 MP camera

# ***Challenge***

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The Challenge this month is **truck(s)**.



Karol Cummins



MJ Schaer



Judd Howell



Karen Noyes



Garret Murphy



Ron Rogers



Nancy Hernandez



Mitchell Glotzer



Lindy Johnson



Gary Sampson



Jay Fellers



Elizebeth Bush



George Bartolome

## ***The next Challenge***

The next challenge is a **diptych**; that is, two photographs side by side. The diptych can tell a story, set a mood, be shocking, generate an emotion, 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. The diptych must be submitted as *one* photograph according to the normal guidelines.

I know, I know. This is a tough one. You'll have to work a little. But you have two months. And your reward is to be published in the leading photography journal in Northern California.

Example by José Santa Clara, famous diptychist:

## Cologne



Drink or worship? "Both!," she shouted like an umpire calling a strike.

**This Challenge will appear in the March issue. Just do it!**

*The last sentence is courtesy of Nike, Inc, Beaverton, Oregon.*

# ***Travelogue***

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**Karen Noyes**

## **Magic of the Midriff Islands**

My journey begins in the Mexican town of Puerto Penasco where I board the liveaboard dive boat Rocio del Mar. It is a 110 foot vessel equipped with everything one could need for a week of diving including experienced local guides who know the best spots.

We travel overnight 150 miles south to a remote, stunning archipelago in the northern Sea of Cortez. Famous for incredible biodiversity and unique marine encounters, Jacques Cousteau once famously dubbed the “worlds aquarium”. We could expect to see abundant sea lions, whale sharks mobula rays and unique fish such as jawfish, blennies and nudibranchs. Conditions are varied with rich reefs, black

coral forests and walls. Currents can be strong.

Due to zero light pollution, the dark skies provide exceptional stargazing. These remote and unspoiled islands provide a true escape from civilization with phone signals often absent, offering solitude and immersion in nature.













# ***Featured photographer***

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**Jean Timken**









## ***Officers & staff***

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### ***Elected Board members***

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership – 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 – Mitchel Glotzer

Journal - Joe Sinclair

Exhibits - open

Ongoing exhibits - George Bartolome

Hospitality coordinator - open

Field trips - open

Workshops - Phil Venable

Publicity - Zach Berkowitz

Zoom coordinator - Phil Venable

Digital projectionist - Phil Venable

Facebook posting - Karen Noyes

Fundraising – open



**Head photo: Stump of the Woods ©2026 Joseph T. Sinclair. All rights reserved.**

**All photographs herein ©2026 by the photographer. All rights reserved.**

**Newsletter ©2026 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 nor less than 2000 pixels on the longest side) no later than the Saturday prior to the monthly meeting. The file name for an images 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.

*Note that file size does not correlate to resolution (pixel dimensions). A 2000 x 1800 pixel photo might be 600 KB or 5 MP depending on how it was postprocessed and what file format it's in. For instance, PNGs are generally larger files than JPEGs. Image files with generous postprocessing are generally larger than files with little postprocessing. And JPEGs saved at Max (12 on Photoshop scale) are larger than files saved at High (8 on the Photoshop scale) Also note tha DPI is not relevant to digital photos and has nothing to do with resolution or file size.*

### ***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 issue *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 nor less than 200 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](mailto: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).



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.