

NVPS NEWSLETTER

GREAT PEOPLE and GREAT IMAGES SINCE 1998

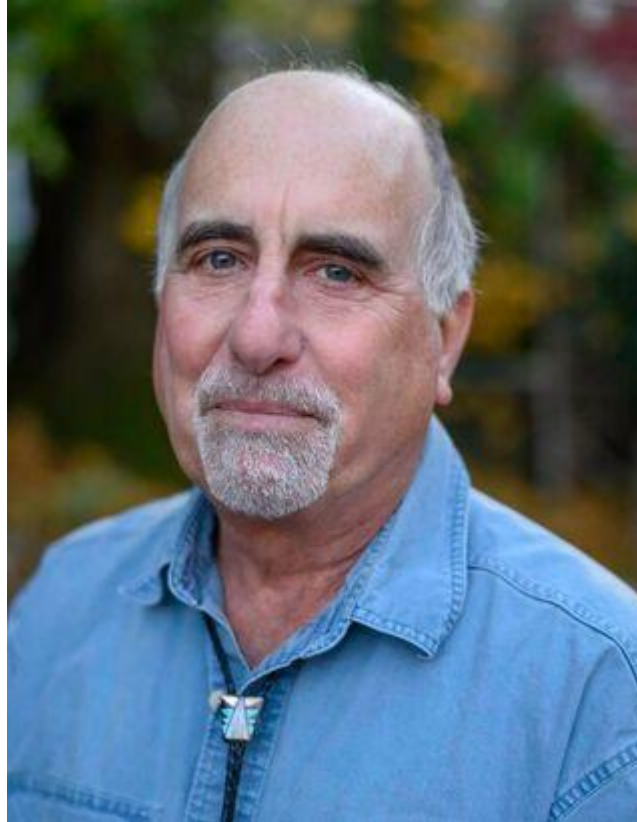


February 2025 Issue

This month's meeting

Theme: Architecture

Presenter: Barry Schwartz



Guest presenter Barry Schwartz is a Bay Area photographer specializing in architecture, documentary work, and portraits. He has taught business practices for 12 years in college classes and workshops, and he has written extensively about the photo business producing essays, interviews, and profiles of photographers and consultants.

Among the topics he will cover are contracts, releases, insurance, pricing, marketing and

negotiating as well as workflow, color and data management, printing and video.

He has also produced and moderated numerous panels, lectures, and workshops for other photographers.

In leadership at ASMP (American Society Of Media Photographers), he was president of the Los Angeles chapter for three years and served two terms on the national board.

He was a contributor to the book *ASMP Professional Business Practices in Photography*, and later, the *ASMP Guide to New Markets in Photography*, where he contributed three chapters: 32 interviews with a wide variety of photographers working in many kinds of specialties.

In addition, he assisted in producing ASMP's touring national business conferences, *Strictly Business*.

He was also part of small group of photographers (including those from APA), who met with the House Judiciary Committee,

which was responsible for bringing the Copyright Claims Board (CCB) to a vote, which opened its doors in 2022. In addition, he is an FFA certified drone pilot.

All these experiences have informed his teaching. His professional site can be reached at:

<https://barryschwartzphoto.com>

Or to learn more about his teaching and writing, visit his blog, Barry Schwartz Not Barry Schwartz:

<https://barryschwartznotbarryschwartz.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.

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

A word from the president

Our new year started off with a bang as our General Meeting was the largest I've seen in quite a while. We had several people say they were interested in becoming members. This is a good sign.

Our Eye Specialist show has been extended until mid March. To date 4 photos sold at this show, making it one of our most successful shows in recent years.

Jay Fellers has joined the Board of Directors, as elected during the Jan Board Meeting. Jay is hard at work trying to get us as a non-profit organization. Being a non-profit will enable us to work with a wide variety of photography related companies, and local companies, who would then be able to write off any contributions to us as tax deductible. It will also help us receive grants from local, state, and federal agencies to promote photography as an art within our local community, such as putting on youth workshops. This will be a large step in helping us achieve our long term goals, and

grow our membership, keeping the NVPS sustainable for the long term.

I will be applying to the Library for the 2026 Art in the Library program. Changes have been made to the program. Art will be in place for 2 months per artist or organization instead of a single month. I'll keep you posted on the result.

Enjoy your winter and keep on shooting!

Philip Venable, President
Email: philven@pacbell.net
Phone: 707-689-3092

Field trips, workshops, and books

Instructor Kelby

Online photography education is just like college. Some lectures are good, some bearable, and some just hibernation-time. Thus, my report on KelbyOne. It's filled with online courses by good photographers. Over 1,000. And I've taken some; they are an above average sort (from a watching point of view), much like college. But Scott Kelby himself is a great online

instructor, well worth the \$20/month it takes to be a subscriber to KelbyOne. But \$20/month is a lot of money.



For those of us who are tightwads, however, we can keep our cost low by subscribing for a month, taking most of Scott Kelby's courses, and then cancelling our subscriptions. A total cost of \$20. He offers over 20 up-to-date courses, each about an hour long and each loaded with information. He also offers additional courses, which may not be up-to-date. And, you may find you want to try other courses, too, taught by the many instructors at KelbyOne.

It's my experience that if you get just one good idea, technique, experience or skill out of a photo workshop or course, it's worth it. Got lots from Scott Kelby.

<https://kelbyone.com/>

Events

Nimbash

Nimbus Arts will have a fundraiser (Nimbash) on May 17 at the Charles Krug Winery in St. Helena. It will be an auction and silent auction of art. Paintings, prints, drawings, ceramics, sculpture, and photography are the categories.



Over 60 *juried* pieces will be featured. Artists can receive up to 50% of final sales. For more info:

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

If you're interested in submitting a photo to be juried and included, apply before March 17 at Everythingy online:

<https://www.entrythingy.com/d=nimbusarts.org?start=list>

Wood & Stone

The Bonsai Show: Wood & Stone is at the Sonoma Botanical Garden until March 30. Step into a miniature world of timeless beauty where stones become mountains, and intricately crafted trees evoke ancient forests. Experience the serene beauty of bonsai this winter with 20 works by artisans from the Redwood Empire Bonsai Society and a display of suiseki viewing stones.



<https://sonomabg.org/>

This looks like an interesting photo op.

PHOTO FINALE 2026

PHOTO FINALE 2026 will be held at The Steve Rogers Gallery, Yountville Community Center,

January 29, 2026 thru March 27, 2026. Visit the PHOTO FINALE website for developing details.



<https://PHOTO-FINALE.com>

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.

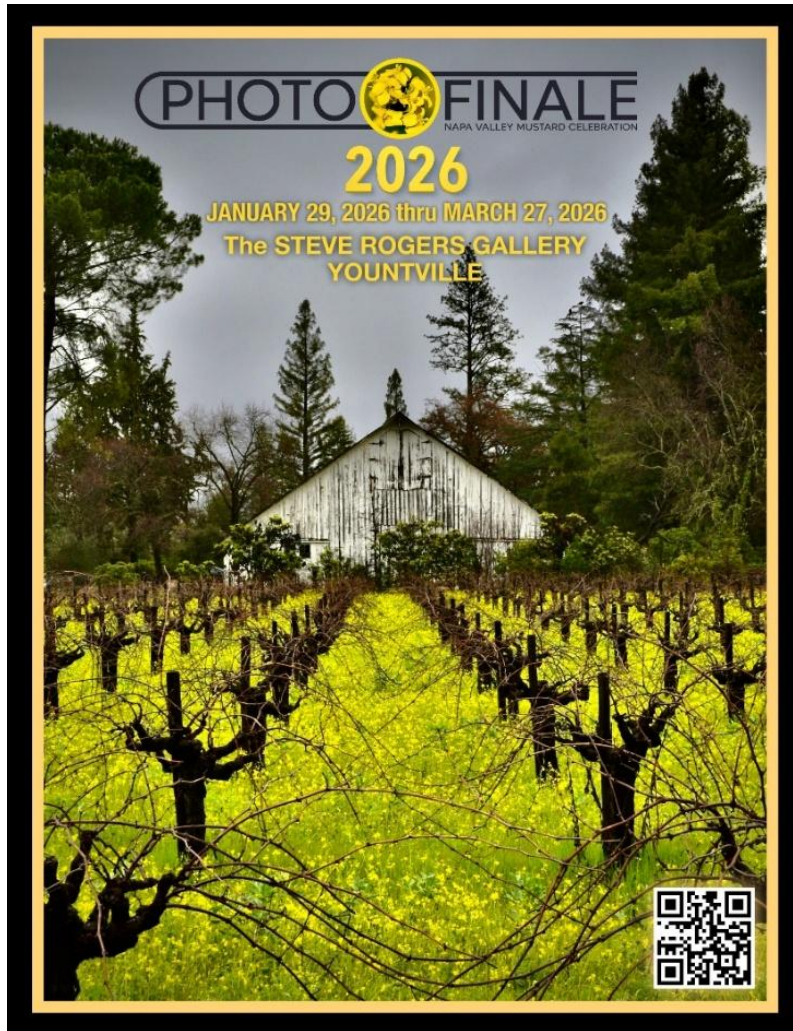
Help provide support and connection for photographic arts.

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.

Why now?

Why announce the 2026 mustard PHOTO FINALE now in early 2025? It gives you the chance to photograph the mustard now in order to enter the FINALE at the end of the year. Go for it!



Member and other news

Members' photos at the Senior Center



Nancy Hernandez



George Bartolome

New Newsletter Section: Travelogue

This is a collection of photos about a place that helps define the place. Consequently, the place must be small or the place/theme must be limited.

Not acceptable:

- Paris – It would take dozens and dozens of photos to define Paris.
- Colorado – It would take dozens and dozens of photos to define Colorado.
- Beaches of California – It would take dozens and dozens of photos to define even a small number of beaches in California.

- Churches of New York City – It would take dozens and dozens of photos to define even a small number of churches in New York City.

Acceptable:

- Montmartre, Paris
- The Canals of Amsterdam
- Leadville, Colorado
- The Mines of Creede, Colorado
- Indio, California
- Point Reyes National Seashore, California
- The Embarcadero, San Francisco
- Churches of Austin, Nevada
- Hilton Head, South Carolina

A haphazard collection is not appropriate. Each photo must be high-quality and work to define the subject of place or place/theme.



What's the difference between *Featured Photographer* and *Travelogue*?

Featured Photographer is a *scheduled* display of your photos (no theme necessary) to acquaint NVPS members with your photographic work. Text is optional. [4-8+ photos]

A Travelogue is an *unscheduled* presentation (whenever you want but the newsletter has a limit of one per month) about a place, narrowly curated to help define the place or the theme about a place. Text to explain the presentation is appropriate. [10- 15 photos]

Articles

AI is yours ©2025 Joseph T Sinclair

AI isn't going to get you; isn't going to make you irrelevant; isn't going to kill you; isn't going to eliminate mankind. Indeed, it's at your disposal. For Windows, it's Copilot. For Apple, it's Apple Intelligence. Each is an AI generator readily available as part of your operating system. Use it. For anything.

For our use we ask, what can it do for photographers? Anything. Just ask it.

For we of the digital cognoscenti, keywords have been very useful for searches for over a quarter-century. No longer. Yes, keywords can be useful; but instead ask a question. AI generators don't do searches as we've been conditioned to understand. They answer questions, and questions are sentences (hint: you don't need to use the question mark). They answer any question.

Sounds great, but does it work? It works unsettlingly well.

Example (Copilot):

[input: how do I make a shadow lighter in lightroom]

To make shadows lighter in Lightroom, follow these steps:

Open Lightroom and select the image you want to edit.

Go to the Develop module.

Locate the Shadows slider in the Basic panel.

Move the Shadows slider to the right to lighten the shadows and reveal more details in the darker areas of your image.

Adjust the Blacks slider if needed to fine-tune the contrast and depth of your photo.

That's pretty handy. Here's another example (Copilot):

[input: what light is best for photographing trees]

The best light for photographing trees is soft, diffused light, which helps to highlight the details and textures of the trees without creating harsh shadows. Here are some ideal lighting conditions:

Golden Hour

Early Morning or Late Afternoon: The light during these times is warm and soft, casting long shadows and adding a golden hue to the scene. This can enhance the natural beauty of trees and create a magical atmosphere.

Overcast Days

Cloudy Weather: Soft, diffused light on overcast days reduces harsh shadows and provides even illumination, making it easier to capture the intricate details of tree bark, leaves, and branches.

Backlighting

Sun Behind the Trees: Shooting with the sun behind the trees can create a beautiful backlight effect, highlighting the silhouettes and creating a dreamy, ethereal look.

Side Lighting

Sunlight from the Side: Side lighting can emphasize the texture and depth of the trees, revealing the intricate patterns and details.

Blue Hour

Dawn or Dusk: The soft, cool light during blue hour can add a serene and tranquil feel to your tree photographs, with a subtle blue tint.

Experimenting with different lighting conditions can help you find the best way to capture the unique beauty of trees. Do you have a specific type of tree or scene in mind for your photography?

Google search now is also an AI generator, albeit a specialized one. If keywords don't work well, try sentences. The point is that an AI generator can immediately provide you with very specific answers to very specific questions. Why waste your time with anything else?

What about accuracy? Accuracy is an issue with facts. For instance, who was Ansel Adam's mother? The AI generator could give you a wrong answer.

But the answer to “what light is best for shooting trees” is not a fact. It’s a subjective discussion. Thus, unless you’re asking photographic history questions, accuracy isn’t your major concern. What is important is that you get a solution to your question.

Why is this distinction important? Because any solution is likely to be experimental. That is, perhaps it works, or perhaps it doesn’t. That’s for you to decide. But even if the solution is inaccurate, it’s still likely to give you a good lead to the information you’re looking for or to a question that provides more accuracy. In addition, the solution may give you other information that you didn’t know you needed.

Example (Copilot):

[input: will a leica lens work on a sony a7cr]

Yes, you can use Leica lenses on a Sony A7CR with the help of an adapter. However, it's important to choose a high-quality adapter to ensure proper compatibility and image quality¹. Brands like Novoflex, Fotodiox, and URTH are recommended for their reliability and precision.

Keep in mind that using Leica lenses on a Sony camera might require manual focusing, as autofocus may not be fully supported. Additionally, the color rendition and other characteristics might differ slightly between the two brands.

Would you like more information on specific adapters for Leica lenses?

The factual answer to the question is “yes.” The solution-answer above is more useful.

Another example (Copilot):

[input: what f-stop is best for photographing flowers]

Photographing flowers can be a rewarding experience, and choosing the right f-stop can greatly enhance the outcome. Here are some considerations for selecting the best f-stop for flower photography:

1. Shallow Depth of Field (f/1.8 - f/4)

Background Blur (Bokeh): Using a wide aperture (low f-stop number) will create a shallow depth of field, isolating the flower from its background with a beautiful, creamy bokeh. This technique helps to emphasize the flower's details and colors.

Artistic Effect: A shallow depth of field can add a dreamy and artistic effect to your flower photos.

2. Moderate Depth of Field (f/5.6 - f/8)

Balanced Focus: A moderate aperture provides a balance between the flower and its surroundings. This setting is ideal if you want to capture the flower with some context while maintaining a sharp focus on the subject.

Versatility: This range is versatile for various lighting conditions and compositions.

3. Greater Depth of Field (f/11 - f/16)

Detailed Shots: Using a smaller aperture (higher f-stop number) will increase the depth of field, ensuring that more of the flower and its surroundings are in focus. This is useful for capturing intricate details and textures.

Macro Photography: For close-up shots, a smaller aperture can help maintain sharpness throughout the flower.

Tips

Lighting: Ensure you have adequate lighting when using smaller apertures, as they allow less light to enter

the camera. You may need to adjust your ISO or shutter speed accordingly.

Tripod: Consider using a tripod for stability, especially when using smaller apertures or slower shutter speeds.

Experimenting with different f-stops can help you find the perfect setting to capture the beauty of flowers. Do you have a favorite flower you'd like to photograph?

And so it goes. AI makes your photographic activities easier. But what's the catch? The catch is that AI is only as useful as the databases upon which it relies. For instance, IBM's Dr. Watson provides an AI generator that diagnoses diseases. This particular generator has read every medical journal article ever published in any language. That's its database.

What's the photography database used by Copilot? According to Copilot, Copilot isn't directly associated with any specific photography database. That means that its database is the web. In other words, Copilot uses the Bing search system for its data (confirmed by Copilot) thus making it similar to Google.

Are there photography questions that Copilot (or Google or Apple Intelligence) can't answer. Of course. But they will tell you so. The reality is that they may be the best starting point. With a non-AI search engine, you can search for something and expect to get an article, tutorial, or YouTube video and then complete your search by digesting what you find. But with AI you get a direct and immediate answer. And you may get referrals to articles, tutorials, YouTube videos to boot.

It took me some mental discipline, time, and practice to switch from keywords to sentences. Then it took more mental discipline to switch from Google to Copilot for certain questions. And there may be more agile AI generators than Copilot or Apple Intelligence. That invites investigation. (DeepSeek maybe?) But the writing is on the wall:

Use AI

What about AI photo editing?

Well, it's been built into leading photo editing software for several years. It makes many editing techniques simple that used to be complex.

Is extreme photo editing gimmicky? Yes, it can be. But one person's gimmick is another person's beauty. Andreas Gursky's *Rhine II* photo sold for \$4.3 million at auction in 2011. Gursky shot the Rhine River and then digitally removed a factory and some dog walkers, a feat that took some time and effort in prior days. Nonetheless, today you can do the same with minimal effort using a photo editor such as Photoshop that has integrated AI.



Rhine II

(this © infringement may cost the NVPS \$25,000 – but it's worth it just to see a great photo)

Local photographer José Santa Clara managed to outdo Gursky with his *Napa River II* photo. Using Photoshop (up to date in 2025), He was able to remove everything except the water easily and quickly.



Napa River II

©2025 José Santa Clara

José is expecting about \$8 million at auction. He will give all NVPS members notice when it goes to auction so that you'll have a chance to bid.

Oh, AI
what have you wrought
with the software that I bought
and then caught
the river

Poem by José Santa Clara

Why all the effort (five minutes)? Using AI, José could have had AI write the poem (in one minute) and saved time. Although I must say, the Copilot AI version (below) is a little wordy:

[input: write a poem about AI photo editing software creating a beautiful photo]

Pixels Alight

In the glow of the screen, a silent dance, Where shadows and highlights find their chance. An AI's

touch, so delicate and fine, Weaving magic in the image
line by line.

With algorithms sharp, and code that gleams, It
breathes life into digital dreams. A click, a spark,
adjustments flow, Bringing forth beauty that begins to
glow.

Contrast balanced, hues aligned, Every flaw, with care,
refined. Textures softened, edges sharp, The software
plays its digital harp.

Colors bloom, like dawn's first light, Transforming
darkness into sight. A scene emerges, vivid and clear, A
masterpiece without a peer.

Through the lens of AI's might, A simple photo turns to
pure delight. In every pixel, art is shown, Crafted by
hands that are not its own.

For those who like their info in poetic form, you
can't beat AI for quick answers. Let's try once
more before this article bores you into a three-
day coma (Copilot):

[input: how old is the napa valley photographic
society]

The Napa Valley Photographic Society (NVPS) was founded in 1998. It has been promoting the art and science of photography for over 25 years, providing education, inspiration, and a platform for photographers to share their work and learn from each other.

Are you interested in joining the society or attending any of their events?

Revenge of the English Majors

Ah yes, to be a technocrat in the golden age of networks is to be on top of the world. Right?

Short lived! With the advent of AI, the English majors will now rule the technosphere. Those who can use language adroitly will be better able to make AI work productively. Your time is over geeks!

Equipment

Manfrotto MP3-BK

This is the first *must have* gadget I've seen in a long time. It's small, well made (metal),

innovative, and inexpensive. It's a professional-grade tabletop tripod, in effect.

It attaches to the bottom of your camera in the normal way with a screw. You can keep it on your camera even when you put your camera into a camera bag or case.



Can be attached to a camera folded

It works well as a floor plate to put your camera on the floor or other flat surface without getting your camera dirty.



Use as a floor plate flattened (unfolded)

But it also unfolds into a useful tripod-like support enabling you to shoot at multiple angles. You will find it quite easy to use.



The adjustable legs

The device supports up to 1.7 lbs (771 gm).

For those who don't like to use a tripod but need solid support occasionally, this is a reasonable substitute for many situations. For instance, if you like to travel but don't want to carry a tripod, this mini-mount may be useful. In addition, there are many places where tripods are prohibited (e.g., museums, churches, public buildings), but this device is acceptable.

Many photographers use tabletop tripods; but many such devices are too large for a pocket and

inconvenient to keep attached to a camera. Thus, the Manfrotto *whatchamacallit* will find a place with minimalist photographers.

Featured photographer

MJ Schaer

How I See... What I See



<http://www.mjschaerphotographer.com>

“HOW I SEE - WHAT I SEE” ... is the creative and driving force behind my ability to visualize, capture and finalize that one-of-a-kind image, an instant in time that otherwise would never be seen again.

I categorize my photography as the “Art of Freeze”©, referencing from my years as a Cinematographer and the cinematography term, “Freeze Frame”, a single frame of film depicting a motionless, impactful image.

My photographic career was developed in the Navy in 1966 when deployed to the Vietnam War. My Professional career began in 1968, encompassing 30 years of professional and collegiate sports, as a freelance cinematographer for NFL Films and a plethora of commercial and corporate clientele.

My life-long appreciation for the Arts also encompassed designing and owning art galleries from 1979 - 2008 in La Jolla, San Francisco, and Napa Valley, CA

Retiring from sports photography in 1990 and the art business in 2008, I stepped back to my roots and passion for photography of the great outdoors.

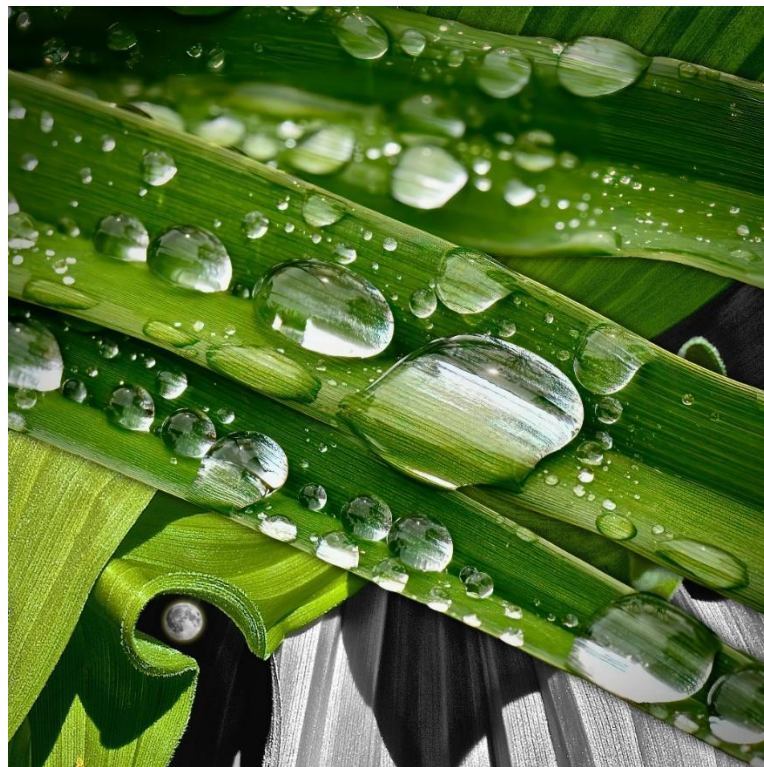
“The most important element of a camera lens is the eye behind it”





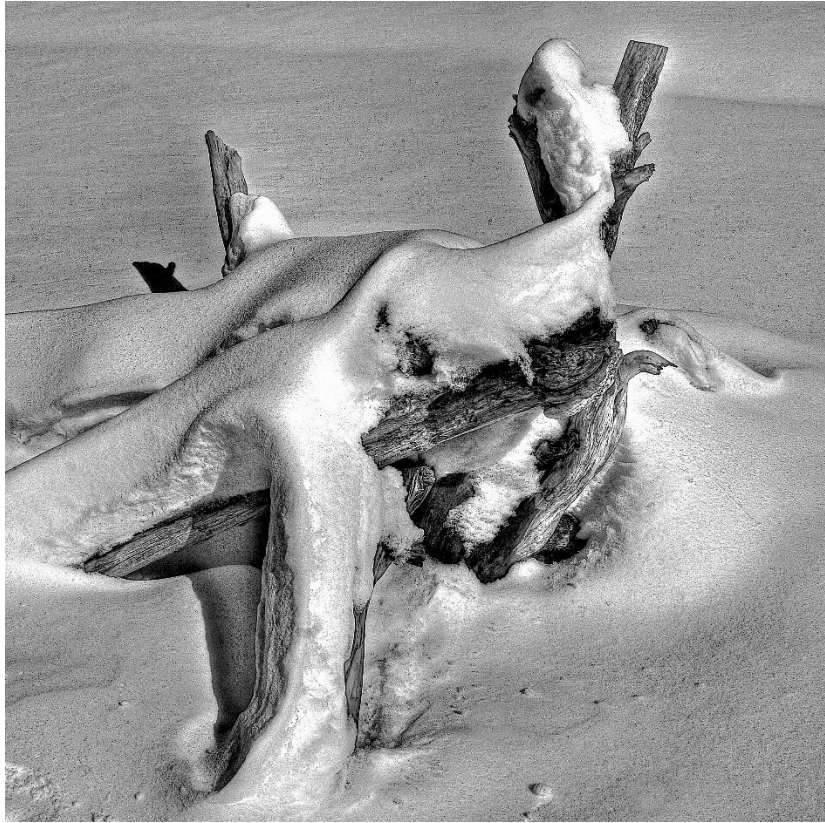
















Officers & staff

Elected Board members

President - Phil Venable

Vice president – Judd Howell

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Gary Sampson

Appointed board members & chairs

Master Communicator - Philip Shoots

Program chair - Mitchell Glotzer

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibit chair - open

Ongoing-exhibits chair - George Bartolome

Hospitality coordinator - open

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

Workshops - Phil Venable

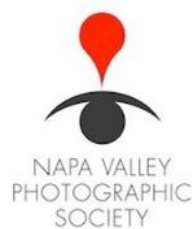
Publicity - Zach Berkowitz

Zoom coordinators - Phil Venable

Digital projectionist - Peter Guenther, Phil
Venable

Facebook posting - Karen Noyes

Fundraiser chair – open



Head photo: Colosseum Dark ©2025 Joseph T. Sinclair. All rights reserved.

All photographs herein attributed to a photographer ©2025 by that photographer.

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

Newsletter Submittal Guidelines

Submittal deadline

The submittal deadline for newsletter text + photos (content) is the third Monday of the month.

Members' photos for the meeting

Members may submit images for the meeting and should be prepared to make a brief verbal explanation. To submit your photos for a meeting, send your images to the regular critique site in the usual format (no more than 2000 pixels on the longest side) no later than the Saturday prior to the monthly meeting. The file name for an image should be:

members first&last name_title or theme_order
number

Examples: John Everest_Harvest Time_01 and
John Everest_After the Harvest_02

Send the files to:
NVPS.Photo.Critique@gmail.com. Only photos
taken by members accepted.

Newsletter head photo

If you desire to provide a head photo for one issue, submit a JPG 2000 pixels horizontal. The vertical can be between 450 and 1100 pixels. Anything outside these parameters cannot be used. The file name should be your name plus the title of your photo, the word *head*, and the date:

name_title_head_date

Send the file to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps). Only photos taken by members accepted. And photos that have been published before on the NVPS website or in the NVPS newsletter are not eligible.

This month's meeting

Follow the guide for *Articles*.

Field trips & workshops

Announcements of field trips and workshops of interest to members should include all information such as leader + contact info, date, time, meeting place, miles to location, cost, and

nature of the photography as well as a general description. These are *participation* events. Announcements can run in two successive issues *before* the event.

Events

This is an announcement of a photo exhibit, contest, or photo op of interest to members or one that includes a member or multiple members. It can run in two successive issues *before* the exhibit.

This category also includes a call for member participants in future photo exhibits or contests with complete information on applying and participating.

If an event is a duplicate of full information elsewhere, it should be a brief announcement with a hyperlink to the information online elsewhere.

Member news

This is a one-time *brief* announcement of a member's *past* achievement, such as an exhibit, a photo experience, a travel-photo experience,

a photo learning experience, and the like. Use a hyperlink to indicate where full information is available.

If this is the sole information on a substantial achievement, it can be written like an article with full information; but it shouldn't be a duplicate of full information published elsewhere (use a hyperlink instead).

NVPS administrative news or other news is also appropriate for this category.

Articles

Articles (e.g., magazine-like articles) written by members can be posted in the newsletter for one issue. They will be assumed to be published by permission. They must be relevant to photography, of course.

Articles published by non-members are likely to be copyrighted. See *Copyrights* for the treatment of non-member articles.

Generally, only one article per issue will be published with member-written articles given preference.

For sale, give away, or wanted

Photographic equipment for sale, giveaway, or wanted can be listed here for one newsletter issue. Provide full information about item and full contact information.

Equipment

New and unique equipment of interest to members.

Travelogue

This is a collection of photos about a place that helps define the place. Consequently, the place must be small or the place/theme must be limited.

Not acceptable:

- Paris – It would take dozens and dozens of photos to define Paris.
- Colorado – It would take dozens and dozens of photos to define Colorado.
- Beaches of California – It would take dozens and dozens of photos to define even a small number of beaches in California.

- Churches of New York City – It would take dozens and dozens of photos to define even a small number of churches in New York City.

Acceptable:

- Montmartre, Paris
- The Canals of Amsterdam
- Leadville, Colorado
- The Mines of Creede, Colorado
- Indio, California
- Point Reyes National Seashore, California
- The Embarcadero, San Francisco
- Churches of Austin, Nevada
- Hilton Head, South Carolina

A haphazard collection is not appropriate. Each photo must be high-quality and work to define the subject of place or place/theme.

Check with the newsletter editor before you submit to ensure the appropriateness of place or place/theme.

What's the difference between Featured Photographer and Travelogue?

Featured Photographer is a scheduled display of your photos (no theme necessary) to acquaint NVPS members with your photographic work. Text is optional. [4-8+ photos]

A Travelogue is an unscheduled presentation (whenever you want but the newsletter has a limit of one per month) about a place, narrowly curated to help define the place or the theme about a place. Text to explain the presentation is appropriate. [10- 15 photos]

Photos for newsletter

Photos submitted for the newsletter should be: no more than 2000 pixels, and no less than 1000 pixels, on the longest side. Logos can be a smaller size. File names should be:

author_title of photo_date

Photos taken by members will be assumed to be published by permission. Photos taken by non-members are likely to be copyright protected. See *Copyrights* for the treatment of non-member photos.

Send the photo file *attached* (not *embedded*) to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps). Photos must have an extension that indicates their protocol (e.g., *.jpg*); that is, Windows compatible. Due to incompatibilities between Apple and Windows, photos that don't conform may be unusable.

Photo captions

Captions are not required. But if you want captions for your photos, include them in the photo file name and inform the newsletter editor that you desire them.

Submissions

For all information (text) submitted, use a file name that identifies the subject matter and author. Send the file to jt@sinclair3.com with the subject-line: NEWSLETTER (in all caps).

Subject-line email

Unless you use the subject-line words requested for text or photos, your submission might be lost in the 400 junk emails received each day.

In the email, explain your submission. Example: *This photo goes with my article on shooting wildlife.*

Copyrights

For articles and photos by non-members, NVPS must have written permission for publication. The exception is articles or photos in the public domain; for such articles or photos, the author and source of the public domain archive should be stated.

One exception to copyright protection is the use of copyrighted text or images in teaching, such as an article on photography.

One way to circumvent copyright problems is to use a hyperlink to the article or photo published elsewhere.

Typography

Use italics for emphasis. Use emphasis sparingly. Don't use bold or all-caps. Bold and all-caps are difficult to read. Nonetheless, all-caps are acceptable for acronyms and designations.

Suggestions

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

Your editor

Your current newsletter editor is 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 400 emails every day thus requiring NEWSLETTER (all caps) to be in the subject line of your emails in order to be noticed. Although the newsletter editor reserves the right to edit or reject submissions, the newsletter editor's job is to *receive* content (information + photos)

for the newsletter, not to create it. So, your publish-ready content according to these guidelines will be welcome.