

NVPS NEWSLETTER

GREAT PEOPLE and GREAT IMAGES SINCE 1998



April 2024 Issue

This month's meeting

**April 22: Aileen Savage - Family and Newborns
Photographer**

Theme: Preserving Memories



Aileen Savage is a full time newborn and family photographer who was born and raised in Napa. She had a studio on Clay Street for seven years until she moved to Rocklin last May. She now does her shoots outdoors and in clients' homes.

She has worked with over 600 newborns over the last 10 years of being in business and was known mostly for her newborn photography in the Napa community. You can also see her landscapes hanging on the walls at Brewed in Napa and Caffè Della Valle in St. Helena. See more information on Aileen in the February newsletter.

You can see her work online:

<https://aileensavagephotography.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.

The theme for the meeting is People You Know. Remember the photos submitted must be taken in the month before the Saturday prior to the monthly meeting. For the meeting, members may submit two photos according to the guidelines at the end of the newsletter.

Reminder: There is no meeting in May and December and thus no newsletter either.

A word from the president

We are a quarter of the way through 2024, and our club has grown by a few members. I'm encouraged by our growth and hopeful some of our new members will volunteer as Board and Committee members where we have vacancies. As a reminder we are still looking for a Hospitality Chair, responsible for organizing our social events in May and Dec; and an Exhibits Chair, responsible for finding places for us to show our work. Speaking of showing work, the Library has accepted our application to show in 2025. We are one of 12 applicants. The selection committee will meet in May to decide on the 6 who will show for 2 months each in 2025. Betty Malmgren informed me the doctor's office

we showed in a couple years ago is open to having us put on another show there. I will get more information on a timeframe and how to put that together, then announce the process.

Our member photo submission policy has been roundly criticized for requiring photos to be taken within a month of the meeting time. In response, we have relaxed the submission requirements with no hard line on when the photo was taken. I would like to encourage members to try and take submission photos soon before the meeting. We are photographers after all, and who doesn't like a photo challenge?

I will be out of state from mid-April to mid-May. Gary Sampson will be running the meeting in my place. We are still looking for a place to have our May social. We have some places to consider at the Board meeting this month. If you have any ideas, please let one of the Board members know.

That's it for now. Happy shooting as Spring offers plenty of color!

Philip Venable, President

Email: philven@pacbell.net

Phone: 707-689-3092

Field trips and workshops

Everbrite

An enterprise (website) that reports photo events, such as workshops. This is their report for Napa:

<https://www.eventbrite.com/d/ca--napa/photography-classes/>

Events

26th FSVAA Art on the Vine call to artists

The Fairfield-Suisun City Visual Arts Association is calling all artists. This is our 26th year celebrating the arts. Again, this year Rodriguez High School will have a booth to raise money for their art program. Last year we featured 60 artists, four bands, over two days, and a delicious food truck. This year we plan to have more artists, the kid's area will return with games, face painting, and an interactive painting area. Also, commemorative wine glasses and a limited-edition wine, bottled just for the FSVAA. Each participating artist will receive a commemorative wine glass and free tasting. This is a great opportunity for artists to share their work with the public and meet other local artists. Join us for two days of fun, learn about the FSVAA, and the history of art in the Suisun Valley.



Both days will feature fine art, and wine tasting of some of the finest wine in Suisun Valley. Wine will be served by FSVAA staff. Enjoy a meal served by *Mauricio's Brunch-in-a-Box*.

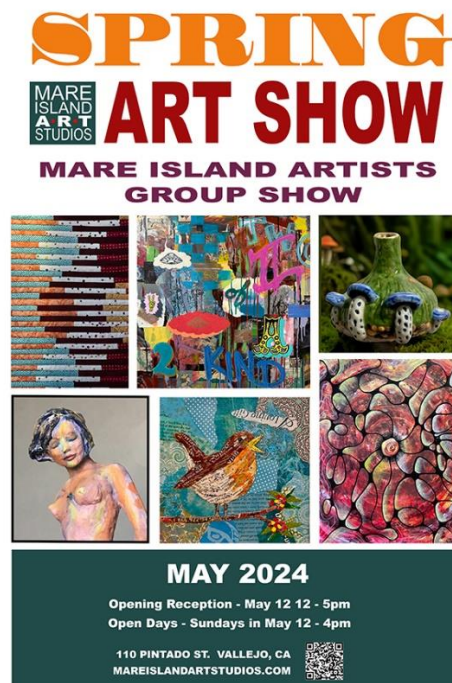
This year's Art on the Vine will again be held at the beautiful *Back Road Vines Winery*, 2221 Julian Lane, Fairfield, 94534. The event will be held on Saturday, June 8th and Sunday, June 9th from 10am to 5pm and is open to all fine artists.

Register online at FSVAA Art Festivals (<https://fvaa-arts.org>)

Admission and parking are free.

For addition information, contact Dennis Ariza at: (707) 688-8889.

Mare Island Art Studios



This 20+ year-old location in Vallejo for studios is currently occupied by 18 artists, and there is no vacancy. Nonetheless, it might be of interest to NVPS members as an introduction to the Vallejo art scene. For information on events go to:

<https://mareislandartstudios.com/upcoming-events/>

Vallejo was thriving as an up-and-coming art town until covid hit. That set it back a few years, but it's now on its way up again.

The ferry from San Francisco makes Vallejo an ideal location for a metro-area art scene attracting people from across the Bay. And the growing restaurant-beer-

wine-entertainment scene on Mare Island is also an attraction.

Vallejo Artwalk

An event in which NVPS members can participate is the monthly Vallejo Artwalk on the second Friday from 5pm to 9pm downtown. Art, crafts, food, and entertainment – what else do you need? Check it out:

<https://vallejoartwalk.org/>



There is no fee for artist participation. You simply bring your display (e.g., table) and set it up. Go early to get a good spot. It's a little bit more down-to-earth than Napa, but you never know who will buy your photos. For more information, contact the Artwalk via email on its website. Perhaps this is a venue NVPS should try with several member sometime?

America's Favorite Photos Contest

This is a new national program that publishes contestant photos and enables the public to judge them each month. Take a look at:

<https://americasfavoritephotos.com/>

Member news

The NVPS newsletter



Featured photographer For members only. The newsletter currently needs to schedule volunteer *Featured photographers* (6) for the remainder of 2024. The purpose is to familiarize other NVPS members with your photography. You merely submit 4 to 8 photos.

Articles Write an article for the newsletter. Or submit one that someone else has written for which the copyright is in the public domain or for which permission to publish has been given.

Field trips, workshops, and events Submit info for such events of interest to NVPS members (e.g., typically local and regional).

Member news Submit photo-related news about members (e.g., yourself) that's of interest to the NVPS members. Also, general photo-related news may be acceptable.

Contact Joe Sinclair, Editor at:

jt@sinclair3.com or 707-332-6058

New member

Philip Odegard is a new member who has volunteered to be the new NVPS Master Communicator. Send all information to him:

philipodegard@gmail.com

May meeting

There is no NVPS meeting in May. Rather, there is a May picnic with fun for all.



A photo from last year's NVPS picnic

This year the May picnic will actually be in June. It will be a June 8th potluck. Stay alert for further information via email.

Do it yourself

Having trouble getting your photos hung in the Museum of Modern Art (MOMA) in San Francisco?

Here's a solution.

An exhibition technician working at the *Pinakothek der Moderne* in Munich, Germany, decided to hang one of his own paintings in the museum gallery. No one knows how long it was there (likely very many days) until museum security discovered it. The poor want-some-institutional-recognition artist is being prosecuted for damage to the museum wall (two screw holes).

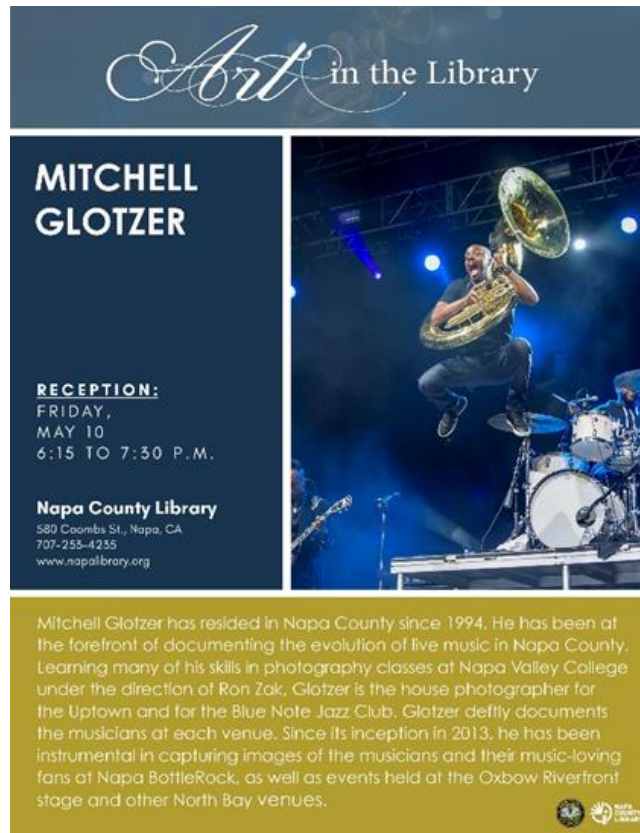
In the *Bundeskunsthalle* in Bonn, Germany, a student hung one of her own paintings with double-sided tape on an exhibition wall. The museum staff only noticed it when the exhibition was dismantled and there was an extra painting. The museum did not prosecute and took the incident humorously.

There you have it. A hot tip from your very own NVPS newsletter. You read it here first.

Images among the books

Michell Glotzer will be exhibiting about 20 prints of his music photography at the Napa library as part of their

Art in the Library series. His photos will be exhibited during both May and June; and there will be a reception on May 10th at 6:15 to 7:30pm.



The poster is titled "Art in the Library" in a white script font on a dark blue background. Below the title, the name "MITCHELL GLOTZER" is printed in white. To the right of the name is a photograph of a man playing a tuba on a stage. Below the name, the text "RECEPTION: FRIDAY, MAY 10 6:15 TO 7:30 P.M." is printed in white. Below that, the "Napa County Library" name and address "580 Coombs St., Napa, CA 707-255-4235 www.napa1library.org" are printed in white. At the bottom, a yellow box contains a paragraph of text about Mitchell Glotzer's photography work in Napa County. The Napa County Library logo is in the bottom right corner of the yellow box.

Art in the Library

MITCHELL GLOTZER

RECEPTION:
FRIDAY,
MAY 10
6:15 TO 7:30 P.M.

Napa County Library
580 Coombs St., Napa, CA
707-255-4235
www.napa1library.org

Mitchell Glotzer has resided in Napa County since 1994. He has been at the forefront of documenting the evolution of live music in Napa County. Learning many of his skills in photography classes at Napa Valley College under the direction of Ron Zak, Glotzer is the house photographer for the Uptown and for the Blue Note Jazz Club. Glotzer deftly documents the musicians at each venue. Since its inception in 2013, he has been instrumental in capturing images of the musicians and their music-loving fans at Napa BottleRock, as well as events held at the Oxbow Riverfront stage and other North Bay venues.

Note: Mitchell is the NVPS program chair. Send your monthly meeting program ideas to him at:

mglotzer1620@sbcglobal.net

Images among the dollars

Joe Sinclair now has an 8-photo exhibit in the Napa Mechanic's Bank featuring images from France.



In Memory

Longtime club member and past president Kathy Bandrowski passed away March 30 at the Meadows in Napa. She was 90.

She was very active in the community and had a long interest in photography. After her retirement as deputy director for Aldea Children and Family Services, she took photography classes at Napa Valley College. She had a business specializing in wedding and portrait photography and enjoyed travel photography. Her adventures took her to all 50 states and to more than 41 countries. She enjoyed club outings, such as trips to

Mono Lake, and valued her many longtime club friends.



Kathy in Africa in 2008 with cameras before balloon ride

She participated in many club and other shows of her work. Most recently her work was included in the club's 2021 annual show at the Napa Valley Museum, a show *Kathy and Friends* hung by George Bartolome assisted by Ron Rogers at Mechanics Bank in 2022, and the informal show at the Eye Specialists of Napa offices in 2023.



Club members who knew Kathy are invited to a memorial service at 11:30am April 29 at Tulocay.

Articles

Photo Print Sharpness ©2024 Joseph T. Sinclair

It's difficult to discuss sharpness without making some assumptions. The photograph itself has to be sharp. That means a good camera and lens, correct focus, steady platform, etc. This discussion assumes that you start with a sharp photograph. And then you print.

As an example, let's use the Sony A7 II, a 24MP (megapixel) mirrorless camera, which has a resolution of 6000 x 4000 px (pixels).

DPI

Commercial printing (e.g., magazines) is done at 240 dpi. Fine art printing is done at 300 dpi. (Most people can't see much more than 300 dpi.) At 240 dpi, the Sony 24MP camera generates a physical print 25 x 16.7 inches. At 300 dpi the physical print is 20 x 13.3 inches. (length in pixels ÷ dpi). When you consider viewing distance, however, the further you get away from a print, the less dpi you need to create the same illusion of sharpness.

Distance

The distance/sharpness is difficult to calculate precisely due to so many variables. But this chart gives you something to go by.

Viewing Distance	Min Resolution
0.6m / 2ft	300 dpi
1m / 3.3ft	180 dpi
1.5m / 5ft	120 dpi
2m / 6.5ft	90 dpi
3m / 10ft	60 dpi
5m / 16ft	35 dpi
10m / 33ft	18 dpi
15m / 50ft	12 dpi
50m / 160ft	4 dpi
60m / 200ft	3 dpi
200m / 650ft	1 dpi

As you can see, however, distance is important to determine how viewers will see a photo; that is, how sharp the photo will be in their visual perception.

Subjective

Someone with some requisite expertise spent time creating this chart. Nonetheless, it's subjective.

It indicates that at a 2-foot viewing distance, you need 300 dpi to get the maximum sharpness. Yet at a 3.3-foot distance, you need only 180 dpi to get the maximum sharpness. Think of 2 feet as being about the

maximum distance you view a book, photography book, or a small computer monitor.

More practical

Perhaps a more practical maximum viewing distance than above is about 16 inches (i.e., reading a coffee-table photo book). And a minimum viewing distance is perhaps about 10 inches. It, of course, depends on a person's eyesight.

Think of 3.3 feet as being about the typical distance you look at a photographic print (over 15 inches) hanging on the wall in a museum, gallery, office, or home.

Using the 3.3-foot viewing distance, you can generate a 33.3 x 22.2 inch print of a 6000 x 4000 px photograph at 180 dpi, and it will look as sharp as it can be. But if someone sticks their nose into it (gets closer than 3.3 feet), it will not look its maximum sharpness.

Another means of determining distance/sharpness is to calculate the viewing distance according to the diagonal measurement of the printed photograph. Some experts say the viewing distance should be 2x, some 1.5x, and some 1x (of the diagonal).

Calculate the diagonal with the formula: $c = \sqrt{a^2 + b^2}$ where a and b are the physical dimensions and c is the diagonal. Thus, for a 20 x 13.3 inch print, the diagonal is 24 inches:

$$\sqrt{(20^2 = 400) + (13.3^2 = 177) = 577} = 24$$

At the conservative 1x, the viewing distance is 24 inches (0.6 feet). You can use 24 inches (0.6m from the chart above) to calculate the required dpi (300 dpi).

At 1.5x (36 inches), the viewing distance is about 3.3 ft (40 inches). You can use 3.3 feet on the chart to calculate the required dpi (180 dpi).

And at 2x the viewing distance is 48 inches. You can use about 5 feet (60 inches – close enough for this discussion) on the chart to calculate the required dpi (120 dpi).

Thus, for these last two distances, you would need only a dpi under 240 to provide maximum sharpness for viewers.

All these calculations aside, just using the *Viewing Distance* table above is accurate enough to make an informed decision regarding the dpi required for a print to be sharp at a certain viewing distance. It's all subjective. But one thing is certain. The first consideration of sharpness is how far away the viewer will see the print. Thus, distance matters.

Examples of dpi in digital displays

Although this article is about photo prints, these digital display examples can give you an idea of how dpi looks.

- A 4K computer monitor 24 inches wide is 160 dpi and looks pretty good. Viewing distance, about 30 inches.

- A tablet 9.5 inches wide is 269 dpi and looks exceptionally good. Viewing distance, about 13 inches.
- A smartphone 6 inches wide is 466 dpi and is beyond the capability of human sight to take full advantage. Viewing distance, about 10 inches.

These are just examples. Not all monitors, tablets, and smartphones have the same dpi. But you can see that smaller devices are likely to have higher dpi. This is good news, as about 70% of online viewing is done on a smartphone.



Enlarging

A special consideration is enlarging. How much can you enlarge a photograph without noticeably losing sharpness? One of the original guidelines years ago was that you could enlarge about 30% by doing 10% at a time, without noticeably losing sharpness. Today the algorithms are better, but the experts' opinions are subjective. Some say 50% enlargement. Some as high as 400%. But this is something that depends on the characteristics of the photograph, your enlarging experimentation, and the software you use. You might want to do your printing experiments with a small

portion of your enlarged photograph first before committing to printing the whole enlargement.

You will want to remember that enlarging 2x does not double the dimensions. It doubles the area of the photograph. If you double the dimensions, you enlarge the area of the print 4x.

Device

Next, consider the printing device. Metal prints can be printed at 300 dpi, although 240 dpi is a typical default for metal printing services.

The dpi of ink jet printers is virtually impossible to calculate without a lot of specifications you probably can't easily get. The dpi for ink jet and laser printers is based on advertising, not on the traditional printing dpi. In other words, a 1200-dpi ink jet printer may print only at 220 dpi or whatever (according to traditional printing specifications). If you buy a printer, you may want to ascertain the actual traditional print specification first, if available. Likewise, if a photographic service provider uses an ink jet printer, you will want to ascertain the actual traditional print specifications.



A word of warning. You can order a 9000 x 6000 px print of your 6000 x 4000 pixel photograph, and no one at a photofinisher service will likely give it a second thought. They will automatically enlarge it 125% as part of their processing. Although they typically have good enlarging software, it raises the question of whether you would rather enlarge it yourself knowing that your photograph will otherwise be automatically enlarged. In other words, just because you can order something, doesn't mean that it will retain its sharpness to the degree you require for your viewers. You may want to have more control.

What's your practice?

What's my practice? I don't enlarge many photos, so I don't worry about sharpness. With my 25 MP camera, this is a practical point of view. I have enough MPs to make prints of about 25 inches. Nonetheless, there are always those situations where I need a large print, and enlargement is required. In such cases, which are rare

for me, I decide how much to enlarge based on the factors outlined in this article; and I handle each photograph on a custom basis. But if you find yourself enlarging your photographs all the time, you may want to get a camera with more MPs thus enabling you to forgo enlarging much of the time. For instance, the Sony A7R IV has 61 MPs (35mm type mirrorless camera) with a 9504 x 6336 px resolution. Other brands of competitors are comparable.

Finally, if you typically crop away much of a digital photograph, you may have a need to enlarge what you have left. In that case, a camera with plenty of MPs is useful for your photographic efforts.

Smartphones

What about today's top-end smartphone cameras? They typically have 50MP sensors. Unfortunately, their software uses a lot of MPs just to engineer a better image. The actual printable count is typically 12 MP. This is the equivalent of 35mm film. The image resolution is about 4080 x 3072. That means you are much more likely to have to enlarge a photo than with a 25MB mirrorless camera. Note, however, that some smartphone cameras have modes that deliver more than a 12MP image in some camera settings.

The bottom line is that when you enlarge, you need to calculate the dpi you need to make a sharp print at a specific viewing distance.

Sharpening

A final consideration is whether you can improve the sharpening of an image because it's a digital photo and not a film photo? Well, you can't take an unsharp photo and make it sharp with postprocessing. But you can often improve the sharpness of a sharp digital photograph.



Sharp

Sharpening digital photographs is beyond the scope of this article and is subjective. By applying sharpening in

postprocessing, however, you may get the option to enlarge a photograph 10%, 20%, 30%, or more and still retain the original sharpness.

Postprocessing experts seem to love to sharpen at various steps in the processing. Thus, you can sharpen even after enlarging to keep a photo sharp.

Conclusion

It's difficult to discuss what makes a photo print sharp without talking about enlarging, devices, and sharpening. But don't lose sight of the message at the beginning of this article: the distance at which a viewer sees the print is an important sharpness factor too. The larger the print, the greater the comfortable viewing distance and the lower dpi required.

As a practical matter, if you enlarge a photo (print), you may lose sharpness. But to comfortably view the print, a person will have to view it from a greater distance thus requiring less dpi in the print to perceive it as being sharp. For instance, people don't comfortably view a 30-inch print from 24 inches away. But at 40 inches away they can comfortably see the entire print without shifting their eyes or turning their head.

With metal print services printing at 240 dpi and 300 dpi and paper print services printing at a comparable dpi, it seems that you're safe printing unenlarged 18+ inch prints (e.g., unenlarged 30 inches) without losing sharpness (as comfortably perceived by a viewer).

The greater the viewing distance, the less dpi is needed in the print.



ChatGPT experiment

Input: “Explain why sharpness is important for photographs.”

Output: *Imagine you have a drawing or a painting. When you look at it, you want the lines and colors to be clear and crisp, right? That's kind of what sharpness does for a photograph.*

Sharpness in a photo means that the details are clear and well-defined. It's like having everything in focus and not blurry. When a photo is sharp, you can see all the little

details, like the texture of someone's skin, the individual blades of grass in a field, or the tiny hairs on an animal.

Now, why is this important? Well, sharpness helps make the photo look more realistic and vivid. It captures the scene or the subject exactly as it is, without losing any of the small details. This can make the photo more engaging and interesting to look at because it feels like you're right there in the moment.

Sharpness is especially crucial if you're capturing important moments or memories because you want those details to be preserved for a long time. Whether it's a family portrait, a beautiful landscape, or a close-up of a flower, sharpness helps ensure that the photo looks its best and can be enjoyed for years to come.

So, in short, sharpness is important for photographs because it helps bring out the details and make the image look clear, realistic, and captivating.

[This was a 2-minute AI experiment.]

Featured photographer

Chris Sauer









Officers & staff

Elected Board members

President - Phil Venable

Vice president - Terry Smith

Secretary - George Bartolome

Membership Secretary – Nancy Hernandez

Treasurer - Gary Sampson

Appointed board members & chairs

Member-at-large - Lanny Johnson

Master Communicator - Philip Odegard

Program chair - Mitchell Glotzer

Website manager - Carolyn Younger

Newsletter - Joe Sinclair

Exhibit chair - open

Ongoing-exhibits chair - George Bartolome

Hospitality coordinator - open

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

Workshops - Phil Venable

Publicity - Zach Berkowitz

Zoom coordinators - Phil Venable
Digital projectionist - Peter Guenther, Phil Venable
Facebook posting - Karen Noyes
Fundraiser chair – open



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Newsletter Submittal Guidelines

Submittal deadline

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

Members' photos for the meeting

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

members first&last name_title or theme_order
number

Examples: John Everest_Harvest Time_01 and John Everest_After the Harvest_02

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

Newsletter head photo

If you desire to provide a head photo for one issue, submit a JPG 2000 pixels horizontal. The vertical can be between 450 and 1100 pixels. Anything outside these parameters cannot be used. The file name should

be your name plus the title of your photo, the word *head*, and the date:

name_title_head_date

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

This month's meeting

Follow the guide for *Articles*.

Field trips & workshops

Announcements of field trips and workshops of interest to members should include all information such as leader + contact info, date, time, meeting place, miles to location, cost, and nature of the photography as well as a general description. These are *participation* events. Announcements can run in two successive issues *before* the event.

Events

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

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

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

Member news

This is a one-time *brief* announcement of a member's *past* achievement, such as an exhibit, a photo experience, a travel-photo experience, a photo learning experience, and the like. Use a hyperlink to indicate where full information is available.

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

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

Articles

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

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

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

For sale, give away, or wanted

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

Photos for newsletter

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

author_title of photo_date

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

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

Photo captions

If you want captions for you photos, include them in the photo file name.

Submissions

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

Subject-line email

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

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

Copyrights

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

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

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

Typography

Use italics for emphasis. Use emphasis sparingly. Don't use bold or all-caps. Bold and all-caps are difficult to

read. Nonetheless, all-caps are acceptable for acronyms and designations.

Suggestions

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

Your editor

Your current newsletter editor is half-deaf with a short-term memory (25 seconds on a good day and getting shorter each month) and lives in Vallejo (doesn't know Napa very well). He receives about 400 emails every day thus requiring NEWSLETTER to be in the subject line of your emails. Although the newsletter editor reserves the right to edit submissions, the newsletter editor's job is to *receive* content (information + photos) for the newsletter, not create it. So, your publish-ready content according to these guidelines will be welcome.