

# inFocus

Newsletter of the Westchester Photographic Society

March 2023



## **INSIDE:**

**Coming Up**

**Cowboy Magic**

**Competitions**

**Digital Frames, part 2**



## Find Your Vision

Thanks to the amazing job Serge does as the Programs Director for WPS we have one spectacular speaker after another at our meetings. And one of the positive side effects of the COVID-19 pandemic has been our Zoom meetings where we have been able to invite speakers from geographically distant places. The February 17th program knocked it out of the park again: Cole Thompson came to us from his home in Colorado and gave an awesome inspirational talk illustrated with many of his projects.

He talked about finding your vision and not listening to what other people think your vision should be, or what "rules" you should follow, and that certainly one should not copy someone else's vision. He shared an anecdote from his early days when his photography imitated Ansel Adams. A critic told him "Ansel already did Ansel. What can you do that exhibits your unique vision?" That led to a sudden epiphany, and as he put it, he didn't want to be known as "the world's greatest Ansel Adams imitator".

Lately generative AI has been in the news everywhere. ChatGPT has been all over the mainstream press, most recently on the cover of the current (February 27th) issue of Time Magazine. Before that, everyone was talking about OpenAI's DALL-E 2.

While I certainly don't want to be the world's greatest Cole Thompson imitator, inspired by him, I thought I'd have a little fun with DALL-E and see what I could do. So with the prompt, "A moody high contrast black and white portrait of a cat in the style of Cole Thompson with long exposure motion blur clouds and ocean in the background" I got:

Scary, huh?



Meow, Sitting for Portrait

So, what's your vision? I hope you share some of your images in our Member Showcase meetings, or even here in our newsletter.

Till next time, may you always see beauty in your viewfinder.

Fuat Baran, *President*

## COVER PHOTO

### GREAT WHITE EGRET

By Mark Friedman

This photo of a great white egret was taken at the Edwin B. Forsythe National Wildlife Refuge in New Jersey. It was a beautiful August day and there were many herons and egrets to photograph. I already had many photos of herons and egrets in my archive and was hoping to capture something different. When I saw this great white egret slowly walking from right to left I realized that I could make an environmental photo when he (she?) approached the bush. I made several photos while the bird slowly walked but this is my favorite, made with a 400mm telephoto lens.



## inFocus

Ron Carran, Editor  
Dick Budnik, Web Edition

### WPS Board of Directors

Dick Budnik, *Chairman of the Board, WebMaster*  
Fuat Baran, *President, Social Media, Publicity*  
Ron Carran, *Corporate Secretary, Executive VP, Treasurer, Newsletter*  
Serge Migdal, *Programs*  
Arnold Breisblatt, *Exhibits*  
Joe Pollock, *College Shooting Program, WCC Liaison, Annual Dinner, Mentor Program*  
Julie Van Benthuyzen, *Community Outreach*  
Dennis Thornton, *Competition Chair*  
Carl Zucker, *WPS Community Liaison*

### Volunteers

**Competitions**  
Mark Friedman  
**Competition Catalog**  
Jim Christensen  
**WPS Official Photographers ("Sharpshooters")**  
Arnold Breisblatt, Julie Van Benthuyzen, Melanie Rush  
**Guests Greeter**  
Silvie Epperly  
**Judge Coordinator**  
Dennis Thornton  
**Hospitality**  
Silvie Epperly  
Jane Gordon, Julie Van Benthuyzen

**Equipment**  
Tom Streppone, Joe Ferreira, Fuat Baran, Gregory White  
**Competition Scores Reporting**  
Mark Friedman, Ken Salstrom  
**Equipment, Projectionist**  
Jonathan Kaplan  
**Award Certificates**  
Ron Carran  
**Field Trips**  
Jackie Ross

### Committees

**Publicity**  
Fuat Baran  
**Social Media**  
Fuat Baran, Kenny Salstrom  
**Hospitality Coordinators**  
Silvie Epperly  
**Competition Evaluation**  
Dick Budnik, Lois Barker

newsletter: [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org)  
[www.wpsphoto.org](http://www.wpsphoto.org)

**Westchester Photographic Society**  
Meets 12 months a year, on Friday evenings at 7:30 pm (excepting school holidays). **Meetings are virtual now until further notice. Start time is 7:30 pm.**



Member of



## FRIDAY EVENING PROGRAMS

### March

- 3 Competition 4B (Theme: Depth & Perception)
- 10 Irene Sacilotto, "A Passion for Wildlife Photography, the Story Behind the Images"
- 17 Dennis Thornton, "Birefringence—Photographic Art"
- 24 Competition 5A
- 31 Susan Magnano, "Getting Unique Images with Long Exposures"

### April

- 7 No Meeting: Easter
- 14 Peter Lekos, "How to Take Award-Winning Nature Images"
- 21 Competition 5B (Theme: Dutch Angle)
- 28 Annual Members Meeting

### May

- 5 Silvie Epperly & Arnold Breisblatt, "Preparing Images for Exhibitions"
- 12 Competition 6A
- 19 Dawn Wilson, "Nature Photography on the Road—a Year in an RV"
- 26 No Meeting: Memorial Day

### June

- 2 Members Process Our Stock Pictures
- 9 Competition 6B (Theme: Still Life)
- 16 Members Process Same Image in Color and B&W
- 23 EOY Competition
- 30 TBD

### July

- 7 Caleb Hoover, "Urban Wildlife"
- 14 TBD
- 21 TBD
- 28 TBD

Check the WPS website ([wpsphoto.org](http://wpsphoto.org)) for recent changes.

### Contact Information

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at [infocus@wpsphoto.org](mailto:infocus@wpsphoto.org). If concerning our website, address comments to our webmaster, Dick Budnik, at [webmaster@wpsphoto.org](mailto:webmaster@wpsphoto.org). All other comments should be addressed to our President.

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## COMING UP



### Irene Sacilotto on March 10

#### A Passion for Wildlife Photography—The Story Behind the Images

This talk is based on my more than 35 plus years' experience photographing wildlife and covers the requirements, strategies, techniques, and equipment required to capture engaging images of animals in their natural habitat. Included is information on lighting and composition, plus locating, attracting, and approaching wildlife. The program is interwoven with some entertaining stories behind some of the images.

For more than 35 years, I have shared my photographic experiences and love of nature with thousands of individuals through more than 300 photo classes, workshops, lectures, and tours in both the U.S. and abroad including Kenya, Iceland, Newfoundland, the Falkland Islands, the Brazilian Pantanal, South Dakota Badlands, Bosque del Apache, Chincoteague NWR, Tangier Island, etc. Program sponsors have included zoos, nature centers, camera clubs, and conservation organizations such as National Wildlife Federation and the Assateague Island Alliance. For many years, I have taught photography classes at Johns Hopkins University and other educational institutions and have written "How To" articles on nature photography for national publications such as *Outdoor Photographer* and *Birding*. My images have appeared in magazines, calendars, and books published by National Wildlife Federation, Natural History Society, Audubon, and Sierra Club. Credits include the book, "Chincoteague National Wildlife Refuge, an Ecological Treasure."



### Dennis Thornton on March 17

#### Birefringence: Photographic Art Explorations with Light

See page 5 for a description of Dennis' program.



### Susan Magnano on March 31

#### Getting Unique Images with Long Exposures

Susan Magnano will show you how to get creative with long exposures in any lighting condition. She will discuss how to adjust your camera, how to use neutral density (ND) filters and how to add awesomeness to your images.

Susan will also dive into light painting, light graffiti and night portraits and is happy to share with you how she makes an ordinary scene become extraordinary. She promises you will walk away inspired to go experiment with long exposures and to expand your artistic vision.

Susan Magnano is a photographer, an explorer and an educator who loves capturing the beauty of the people and places around her.

After getting her start as a photojournalist, Susan transitioned her skill for capturing moments into shooting events and portraits. As an award-winning photographer with over 20 years of experience, Susan is a respected educator in the industry and now shares her innovative techniques and globally-cultivated perspective on her Photo Adventures, <http://www.photouradventures.com/>

She partners with B&H Photo & Video and is a Nisi Instructor. She has presented at Optic, Depth of Field, Night Photo Summit and The Outsiders Photography Conference.

AREA MUSEUMS/GALLERIES

Metropolitan Museum  
[www.metmuseum.org](http://www.metmuseum.org)  
Archives

Museum of Modern Art  
[www.moma.org](http://www.moma.org)  
Archives

International Center for Photography  
[www.icp.org](http://www.icp.org)  
Many Exhibits Continuing

Museum of the City of NY  
[mcny.org](http://mcny.org)  
Many Exhibits

New York Photography Diary  
<https://ny-photography-diary.com/exhibitions/current-exhibitions/>  
Many Exhibitions

WPS GROUP EXHIBITS

Cancer Treatment and Wellness Center  
Northern Westchester Hospital  
What Can Grow—What Can Fly  
April 4-September 26

WPS FIELD TRIPS

<https://www.wpsphoto.org/members-field-trips>

More Photo Opportunities in the Field Trip area.

SEMINARS/WORKSHOPS

Please log on to websites to see the entire schedules. Many events are available online. Also see last page.

Hunts  
<https://edu.huntsphoto.com>

B&H  
<http://www.bhphotovideo.com/find/EventSpace.jsp>

Adorama  
<http://www.adorama.com/alc/events>

**THE ECLECTIC QUARTET**  
APRIL 2023 PERFORMANCE  
CARL ZUCKER DENNIS THORNTON JACKIE ROSS ROB DUBLIN  
EXCITING, ORIGINAL PHOTOGRAPHY  
AT THE OSSINING PUBLIC LIBRARY  
53 CROTON AVE., OSSINING, NY 10562  
April 1 - 29, Reception on the 1st, 2-4 PM  
www.ossininglibrary.org or call 914.941.2416



Dennis Thornton on March 1

**Birefringence: Photographic Art—Explorations with Light**

*Birefringence is the phenomenon that occurs when polarized light passes through certain anisotropic materials. The resulting changes in the light wavelengths, secondary to this process, can be expressed as observable colors. The spectrum of hues and the array of patterns produced can be photographed, in artistic compositional arrangements.*

Dennis Thornton, a member of the Westchester Photographic Society, will provide an overview on how principles of birefringence can be utilized to expand the content and repertoire of one's photography. As an accomplished photographer, Dennis has been an active member of WPS for two decades. He has regularly exhibited his work in public venues, and has also participated in competitions both within and outside the club.

Dennis will draw on his scientific background, as a psychologist, to approach the topic in a step-wise manner. The goals will be to help explain the observed phenomena and to provide examples of different types of images that might be captured with the process of cross-polarization. Dennis will share empiric results and suggestions to assist each photographer in being able to capture images of birefringence on their own.



**Exhibit in Harrison**

Artists who are interested in exhibiting at the Harrison Public Library, Bruce Avenue, Harrison, NY for approximately one month during 2024 are invited to submit samples of their artwork for review by a Juried Art Committee sponsored by the Harrison Council for the Arts.

Twelve artists will be awarded one person shows by our jury, with three alternate artists chosen as well, should unexpected circumstances prevent artists from exhibiting according to schedule. Group shows (2, 3 or 4 persons) will also be considered provided these artists register and submit work together. Please note for group shows, all entrants must be chosen.

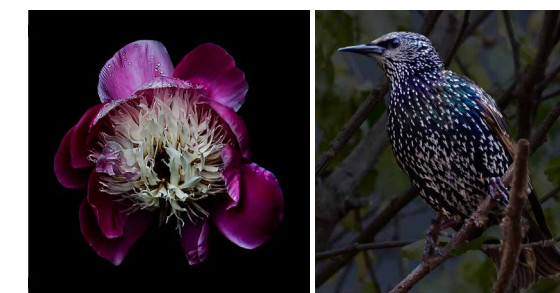
If you are interested in competing for one of these shows, please bring samples to the Community Room, Harrison Public Library, 2 Bruce Avenue, Harrison, NY on Friday, May 12, 2023 between 10:00 a.m. and 5:00 p.m. All artists must pick up their samples on Saturday, May 13, 2023 between 12:00 p.m. and 5:00 p.m. See [harrisonpl.org/art](http://harrisonpl.org/art)

If you are a member and would like to participate in the NWH Cancer Center exhibition or have any questions, please send 5 pictures for review to [abreis@aol.com](mailto:abreis@aol.com).

The NWH Cancer Center is pleased to offer an exhibition by the Westchester Photographic Society titled:

**What Can Grow – What Can Fly**

April 4 – September 26, 2023



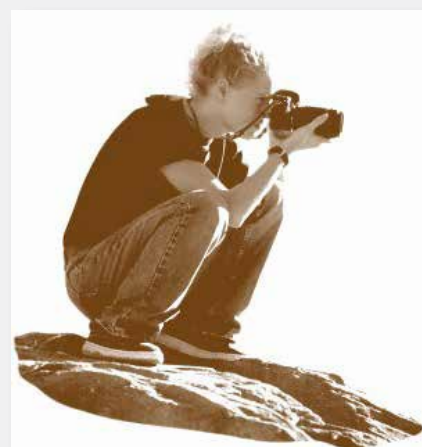
**What Can Grow** - refers to an image that shows a plant, flower, tree, fruit, vegetables or landscapes.

**What Can Fly** - can refer to a photographer's image of a bird or insect in flight, nesting or on the ground.

Northern Westchester Hospital Cancer Center, 400 Main St., Mt Kisco, NY 10549  
Telephone (914) 666-1200

Please call-in advance for admittance and exhibit hours.

FOURTEENTH ANNUAL WESTCHESTER COUNTY AMATEUR PHOTO CONTEST



The Greenburgh Library Guild announces the 14th annual Westchester County Amateur Photo Contest. The contest is juried and offers prizes: Adult category—\$300 first prize, \$200 second prize, \$100 third prize; High School Student category: \$150 first prize, \$100 second prize, \$50 third prize. The contest is only open to amateur photographers who are residents of Westchester County.

There is no entry fee or application fee for selected photographs. Photographs accepted into the competition will be on exhibit in the Howard and Ruth Jacobs Family Gallery at the Greenburgh Public Library from May 2 through June 14, 2023. Prizes will be awarded at a reception at the Library on Saturday, May 13, 2023.

Photographs must be submitted digitally between March 11 and March 31, 2023, and should be sent as jpeg attachments to: [photocontest@greenburghlibrary.org](mailto:photocontest@greenburghlibrary.org). Submissions must be made in accordance with the contest rules as certain restrictions do apply. Complete contest rules and guidelines for submissions are available at [https://greenburghlibrary.org/ld.php?content\\_id=51369777](https://greenburghlibrary.org/ld.php?content_id=51369777)

**NOTICE**

**Annual Membership Meeting:  
Vote for Board Members  
April 28, 2023**

The annual membership meeting of WPS will be held on April 28, 2023, at 7:30 pm. We will be voting for the WPS Board of Directors. Only members as of the record date of March 1, 2023 are entitled to vote. You must be present to vote. At the Annual Meeting members may vote for other matters that are brought before them. If you wish to submit an item for action at the Annual Meeting, you must do so—in writing to the Board—before April 7, 2023 so it can be placed on the agenda. No topics will be accepted from the floor at the Annual Meeting. Brief biographies of the candidates will be published in the April issue of **inFOCUS**.

# COWBOY MAGIC

By Barbara Kapetanakes

On the weekend of January 13th, I attended a photo workshop in Gold Canyon, AZ (right outside Phoenix). The facilitator of the workshop was Lisa Langell, and she titles this particular excursion “The Magic of Cowboys.” And magic it was! I had been looking forward to this trip for almost a year, having booked early to get a spot, and was not disappointed. I wasn’t completely sure what to expect, although I had seen pictures and videos on Lisa’s website of previous trips. Attendees were told they’d be on a working ranch, and pretty much “off the grid,” (though we stayed in a nearby hotel), and that we’d shoot sunrise, sunset, action, portraiture, etc. My photos tell the story—we did all that and more!

Keep in mind when looking at the photos that the cowboys and cowgirls were not professional models, though many had done this before with Lisa and felt comfortable in front of the camera. The only professional models/actors were the ones in period costume doing reenactments, the rest were actual ranch hands who truly live the cowboy life. Some spend the winter on the Donnelly D-Spur ranch where we were, and move up north to work on different ranches in the summer. The older gentleman, Rycke, in my portraits was “right out of central casting” as they say—if you wanted to cast a been-there/done-that cowboy for a movie, he was your guy. He seemed to be born in the saddle, and I fell madly in love with his sweet mare, Wren, who had the same “seen-it-all” attitude as Rycke. She knew her job and did it well, and when not helping Rycke rope a steer, she was sweet, calm, and sometimes seemed on the verge of going down for a nap at any moment.

Our weekend started on Friday afternoon with an introduction and orientation to how the coming days would run. Then we started shooting. Rycke and Wren, and cowgirl Cassie and her horses Navajo and Frost posed for us. When the workers from the D-Spur were done with their afternoon chores and could come and participate, Michael and Jenna joined the group. As sunset approached, we had our models run their horses up and down the dirt road and snapped away to get action shots. As the sun set, we set up for silhouettes. We couldn’t have asked for a better sunset, bright red due to the extreme weather threatening to ruin our weekend coming from the west. After sunset



shots, our caterer, Barb, served us a chuckwagon meal that she had cooked over open fires in Dutch ovens. YUM!

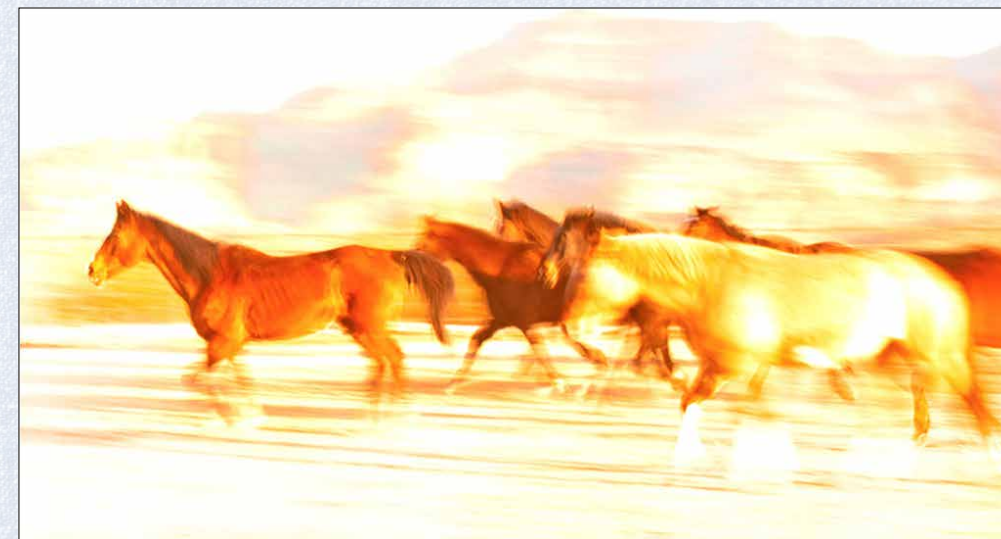
Saturday’s sunrise was even better than the previous sunset, if possible. We arrived early and set up on tripods facing a hill covered in cacti. Here Michael and his girlfriend, Lexa rode their horses up to the hill and took direction from us as far as moving closer, further apart, dismounting, riding, etc., and we got awesome sunrise silhouettes. For the next 10 or 12 hours all we did was shoot. Costumed reenactors came and acted out scenes for us and posed as we directed. We broke up into groups, and each of us had a turn in our group to direct the models. When it was your turn, the models had to listen only to you, though anyone in the group could still be shooting away from various angles. Lisa had two colleagues joining her on the weekend who specialize in portrait photography. They were on hand to guide us as we posed the models, giving tips and holding reflectors if necessary. We had to shoot in varying lights, since the sun went behind clouds fairly often, then came back out in full force. Constant ISO changes throughout the day!

We moved on to photographing the ranchers again in different settings, including cowgirl Andella shooting balloons from horseback. At dusk the reenactors fired guns and we had 28 chances to catch the flash as the bullet was released from the chamber. I’m happy to say I got several of those shots. Again, we had a delicious campfire meal and headed back to the Best Western. We were fearful of the Sunday weather, since rain was pre-



dicted, and Lisa made a last minute decision to meet in a conference room at a nearby golf resort and do some Photoshop work before a quick lunch and back to the ranch for some steer roping. We were disappointed, but glad she made the decision Saturday night and not when we showed up at the ranch at 6AM Sunday!

After watching some cattle roping, we got to take some more pictures here and there at the ranch, and then the weekend came to a close. Despite the change on Sunday morning, we packed in almost every activity Lisa had planned. Normally, she would have given some instruction on panning and we would have done some panning work in the golden hour while the cowboys and cowgirls worked the cattle, but we weren’t able to do that, unless we chose to experiment a bit ourselves. There was also supposed to be some scavenger hunt work, though that never happened. Even with the long hours, the days flew, and I took thousands of photos. I was glad that she had recommended bringing our laptops, since I was able to start uploading photos right away and even “cull the herd” a little bit and get rid of some bad shots immediately. Having my laptop meant I could work on photos on the flight home, which passed the time for sure. And, ultimately we got really lucky that the weather only disrupted Sunday morning, since Mon-



day was rainy and nasty all day, the edge of what had been passing through California in the days prior.

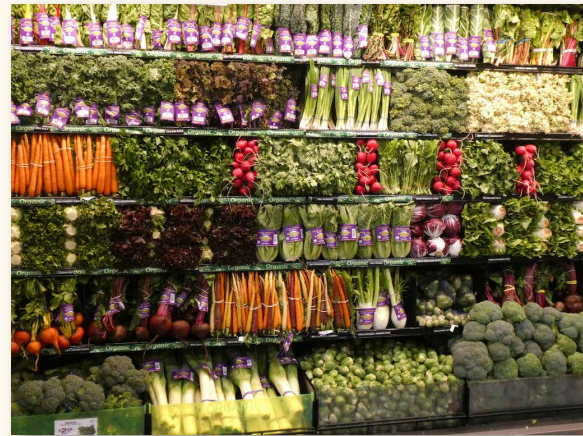
At the end of the weekend, Lisa asked us to talk about what we liked best about the trip, and what we learned. Most of us couldn’t pick just one thing we liked best, as it was all fun. For someone like me, who is a rider, petting horses and shooting photos was the best weekend ever. We all learned something, and we all found plenty to enjoy. I was particularly impressed with how well-run Lisa’s workshop was. Even being on a ranch with no electricity and few amenities, she managed to keep snacks on hand, we had access to our cars at all times, so we could always go back and grab another lens, memory card, or switch camera bodies, and the cowboys were always game for whatever we asked of them. The desert weather was cool before and after daylight, but warm and pleasant during the afternoon, and the backdrop of the Superstition Mountains was amazing. I highly recommend this trip, which Lisa does a couple of times in the month of January.

COLOR B

COLOR B



Barbara Pollack, First  
*White Primrose*



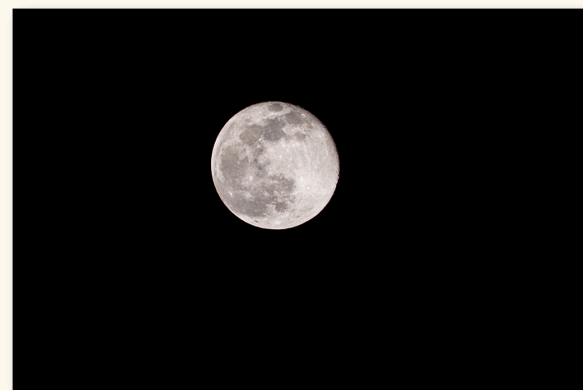
Julie Van Benthuisen, Second  
*Nature's Bounty*



Barbara Pollack, Third  
*Purple Calla Lilies*



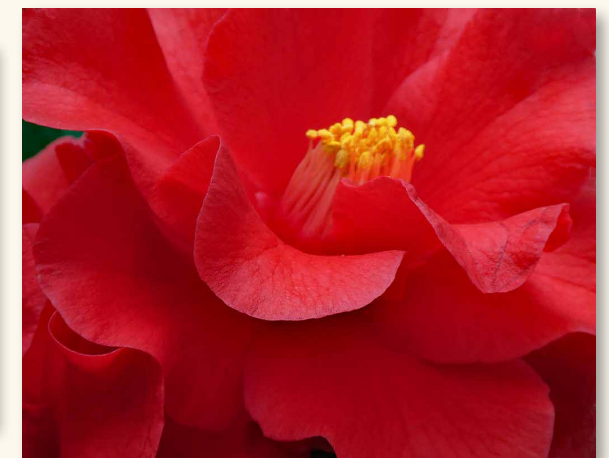
Carl Zucker, Third  
*Lisbon Knife Sharpener*



Jim Dwyer, Third  
*Moon*



Patricia Davis, HM  
*Joy*



Julie Van Benthuisen, HM  
*Shy Camellia*

COLOR A

COLOR SALON



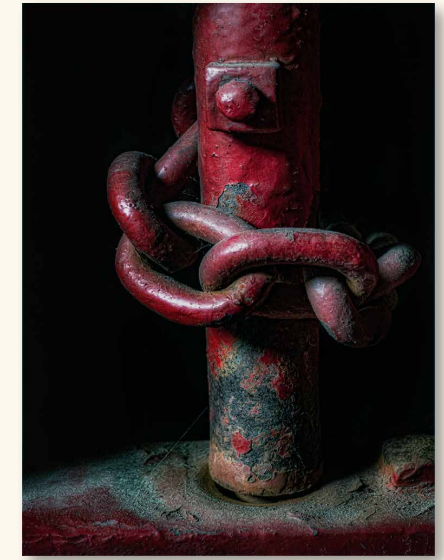
Jennifer Dooley, First  
*Coming Into Focus*



Jennifer Dooley, Second  
*Inflation Preparation*



Anastasia Tompkins, First  
*One Eyed Jack*



Anastasia Tompkins, First  
*Train Chain*



Arnold Breisblatt, Third  
*Blooming Hydrangea*



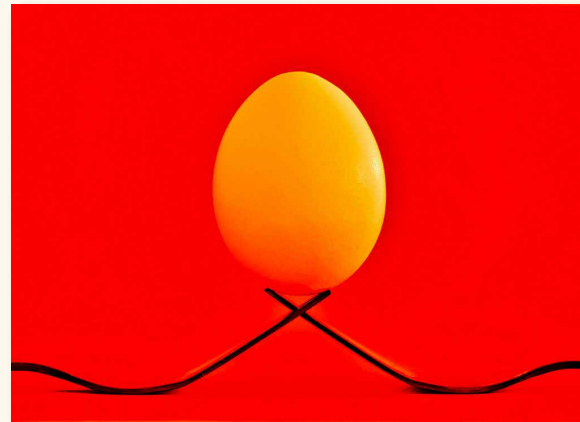
Roger Chenault, HM  
*Wood Stork*



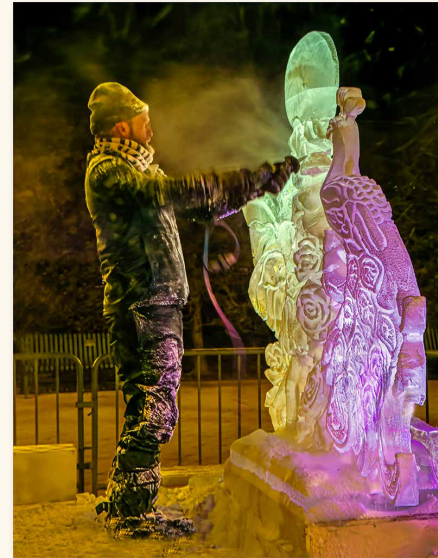
Linda Austrian, Second  
*Winter Water Drop*

COLOR SALON

COLOR OPEN MIND



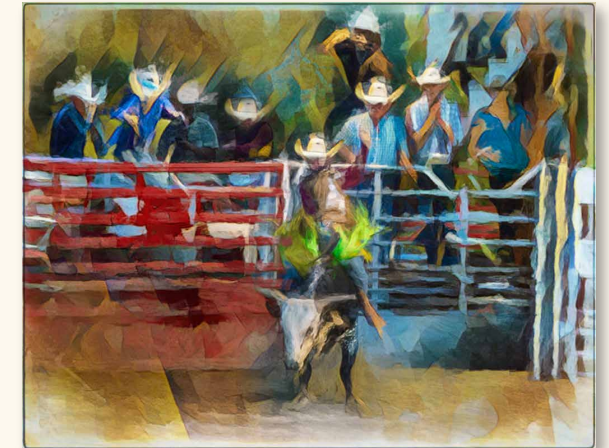
Richard Micklish, Third  
*Egg on Red*



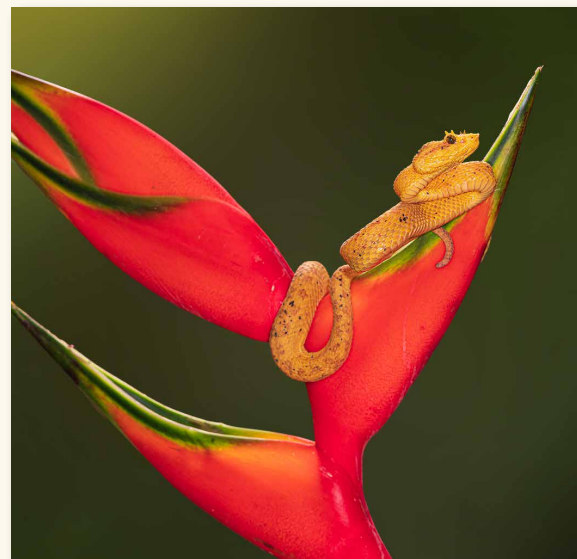
Dennis Thornton, HM  
*Ice Sculptor*



Jennifer Dooley, First  
*Train to Reality*



Anastasia Tompkins, Second  
*Rodeo1*

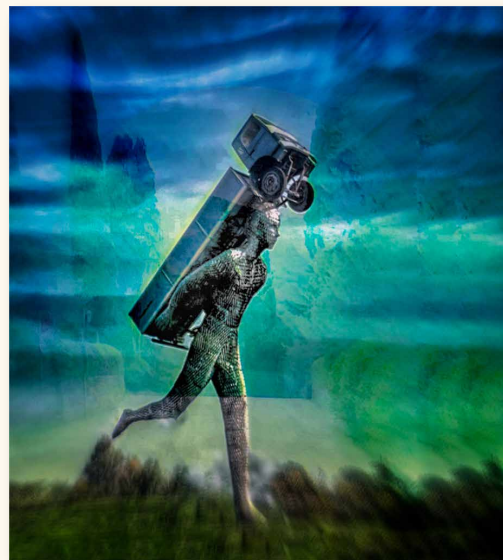


Carlotta Grenier, HM  
*Watching You*

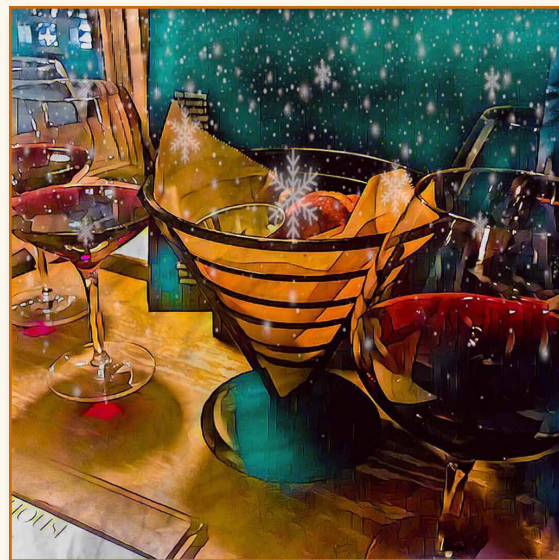


Barbara Kapetanakes, Second  
*Wildwood Boardwalk*

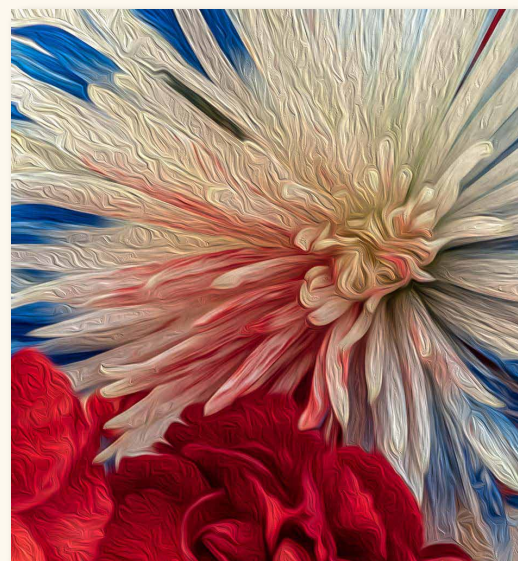
## COLOR OPEN MIND



Anastasia Tompkins, Third  
*Car Man*



Barbara Kapetanakes, HM  
*Bread and Wine*



Carolyn Colella, HM  
*Red, White and Blue*

# Digital Frames (Part 2)

By Scott Benowitz



## Adding a Mat When You Intend To Display Your Pictures Digitally

I don't know of any models of digital frames which have an internal feature which enables you to add a mat which will surround your pictures, but there are features in the software that many of us use when we create our pictures (i.e. the Adobe programs that are popular among the photographers in the WPS) which enable you to create digital mats.

The features in digital photography software which enable photographers to create digital mats gives you complete control over the dimensions of your digital mats and complete control of very precise selections of colors and gradients of colors when you opt to add digital mats, and you always have the option to add two-tone and three-tone digital mats. All mats that you create using digital photography software will appear on the monitors in your digital frames when you upload your pictures, so you can use the same matting styles in digital frames that you like to use when you frame photos that you print in conventional frames.

## Displaying Your Digital Frames

Unlike conventional frames, obviously digital frames are electronic devices so you cannot insert hooks into any space along the sides that work for the spaces that you intend to display them in. If you are intending to hang digital frames on a wall for display, then you'll have to use the holes that the manufacturer has drilled into the backs of the brackets. And just like conventional frames you need nothing more than picture wire or fishing line to hang them, just drill holes into your walls and insert

picture frame hooks. You can also purchase mounting brackets for digital frames which are similar to the mounting brackets that you use with LCD and LED televisions.

## Cost Of Digital Frames, as of December 2022

Digital frames can be purchased from most electronics stores, camera shops and arts supply stores, as well as from their websites.

As I've mentioned, many electronics equipment and camera manufacturers make digital frames now. And as is usually the case with most electronics items, digital frames from the most famous brands are usually going to be more expensive than digital frames from lesser known brands and companies which are relatively new. When you're in the process of comparison shopping, I don't encourage you to automatically assume that frames which are manufactured by companies which you're not familiar with are necessarily going to be of poor quality. I recommend reading some product reviews before purchasing digital frames, and if you want to be thorough in your comparison shopping, I recommend that you go to electronics stores in person and look through the variety of digital frames which are on the market today, rather than shopping entirely by perusing the websites of electronics stores.

And just as some digital frames offer better resolution in the monitors and have more features, the warranties which come with digital frames vary between manufacturers. If an extended warranty is important to you, make sure that you're purchasing a frame

which comes with an extended warranty before you purchase it. Many people pay close attention to all of the features which are included with the items that they're purchasing, but it's not at all uncommon for people to forget to inquire about warranties when they purchase electronics items. As is the case with all electronics items, you'll be able to activate the warranty through either the manufacturer's website or through the website of the store that you purchase the frames from.

## How Complicated Is Learning How to Operate Digital Frames?

While I've obviously not seen all of the models which are presently being sold, from the models that I've seen, the process of uploading your pictures into your frames, adjusting the monitors so you'll get the effects that you desire and setting the timers for rotating your pictures is actually quite straightforward and simple. If you've successfully learned how to operate various models of digital cameras and you've successfully learned how to use various kinds of digital photography software then learning to operate all of the features of digital frames will be quite simple by comparison.

The means of uploading your pictures into the frames, adjusting the various features for display within the monitors and setting the timing for rotation between your pictures does vary between different models of frames which are manufactured by different electronics companies, but digital frames are all designed with the intention of being very user friendly. It should take no more than an hour for you to learn to



operate the various features of any digital frames that you may be purchasing in 2023.

And of course all digital frames do come with instructions manuals and you always have the option to call the customer service or the technical support telephone numbers of the manufacturers to inquire about any issues that you'll encounter while you're in the process of configuring your digital frames. And as is the case with almost all electronics items today, you also have the option of asking any questions that you have about the use of your product to the manufacturer through links which will be available on the manufacturer's website.

#### A Wider Variety of Designs and Styles Are Available For Conventional Frames

Conventional frames date back to the earliest days of photography in the mid-19th century. The earliest conventional photo frames were based on the same designs as frames that people had been using to display paintings in since the early Renaissance era. While the materials that frames are made from have changed quite a bit since the mid-19th century, frames which replicate some of the older designs are still available if you purchase custom frames from arts supply stores, custom frame shops and from websites that sell custom picture frames. And of course all shops which sell conventional frames will offer a vast selection of frames which have much simpler modern designs around the edges.

The edges which surround the monitors in digital frames are available in quite a few colors now, but they're all going to be a single solid color and a flat edge. If you want to see a wide variety

of textures and ornate designs for the edges of your picture frames, then you'll have to stick with purchasing conventional frames, at least for the foreseeable future. Perhaps at some point when digital frames become much more popular, manufacturers may begin to offer a wider variety of styles of designs, patterns and textures which will appear surrounding the outer edges of the frames.

And as I've mentioned, many digital imaging programs (such as the Adobe programs that many WPS members like to use) allow you to add colored layers around the edges of your pictures which simulate mats, and you can add multiple colored layers around the edges of your pictures that simulate two-layer and three-layer mats, but if you prefer the three-dimensional appearance of mats which can only be accomplished by gluing layers of cardboard on top of each other, then you'll obviously have to stay with conventional picture frames.

This may all seem obvious, but electronics stores have been selling digital frames since the 1990's, and some photographers are still hesitant to consider beginning to research and compare various models of digital frames.

I'm not encouraging anybody to purchase them, I'm merely encouraging people to consider researching them. Look up various models on the internet, search through search engines. Digital frames are here to stay, and I predict that at some point they will become quite commonplace. I do suspect that by the late 2020's or perhaps some time in the 2030's, when you walk into a house, an apartment or an office, you'll see several digital frames of different sizes on display wherever you're seeing conventional picture frames now—hanging on people's walls

in different rooms, on shelves, on countertops, on top of people's desks, on top of radiators, etc.

#### Digital Frames Require Little Maintenance

Aside from the occasional dusting of the monitors, digital frames are one of the few pieces of equipment that photographers use which require notably little maintenance. If you purchase frames which have a battery backup option, obviously you'll need to replace the batteries every couple of years, but aside from charging and replacing batteries, digital frames are virtually maintenance free. You will not need to run any sort of software or firmware updates on your frames and if you've opted to purchase frames which are networkable, the updates that you run on your computers or servers should not affect any settings on your digital frames.

Unless you've dry-mounted your printed photos with adhesive to the foam backings, photos can fade, wrinkle or buckle over the course of time. With digital frames, you'll never have to worry about fading or buckling.

And a bonus: digital frames come preassembled. You won't have to screw corner spacers to brackets, then insert the backing, the mat and the glass, then the screw hooks ever again.

And lastly, bear in mind that when you aren't in the mood to be surrounded by the glow of monitors which are illuminated by LCD and LED bulbs, digital frames can always be easily dimmed or turned off entirely.



## inFocus

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