



Truly Southern-HM, by Jeanne McDowell. See additional winners p. 7-8.

In Focus



October Program- Portrait Lighting *with Monica Martin*

Monica Martin resides in Guntersville, Alabama where she offers portrait and wedding photography services throughout the Tennessee Valley. Monica has been providing photographic services for the past thirty-seven years. We are very fortunate to have Monica as a friend to Huntsville Photographic Society where she frequently acts as a judge for our monthly competitions. She most recently judged our August competition where the topic was

“Portraits of People”. During her review of the portraits, she made reference to particular types of lighting techniques and used some terms to describe portrait lighting



Photo by Monica Martin

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Photos by Monica Martin



that many of us were unfamiliar with.

I asked Monica if she would be willing to provide a program for Huntsville Photographic Society where she would describe and demonstrate various types of portrait lighting techniques for those of us

who were not already

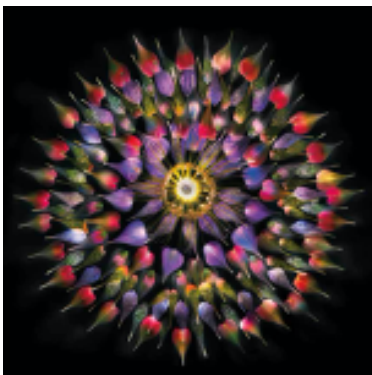
knowledgeable in this area. Thankfully, she agreed. Another HPS friend and former HPS president, Cliff Loehr, has also

agreed to provide the technical aspects which will allow us to provide the program in a webinar fashion. Monica will be coming to you live from Cliff's home studio where he has the equipment and technical expertise make this possible.

Please join us on October 12th, for this informative program.

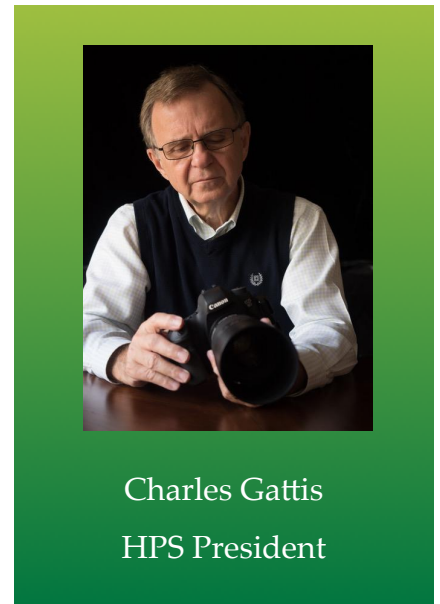
From the President Mandalas and Photographs

I first came across a mandala many years ago while working with a spiritual director in the Sacred Heart Monastery in Cullman, Alabama. She introduced the concept in a retreat and



then due to my interest, became my spiritual director for a time. As part of her training, this particular sister had studied for a couple of years under a Hindu Sadhu in India, who made use of the mandala in spiritual direction.

The process for using the mandala was rather simple and straight forward. We were asked to draw a circle and create a mandala,



Charles Gattis
HPS President

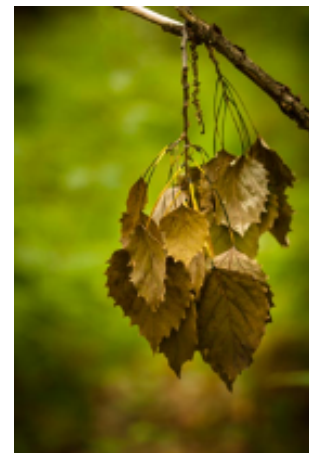
using pictures and symbols that came to mind. Obviously, these were not great works of art, but rather simple images designed to be reflective of what was going on in our spirit at the time. We would then meet with the spiritual director and talk about the symbols and the images in the mandala and what possible meanings they might have for us. The mandala was a visible tool for us to reflect on our own spiritual and emotional life at that particular time.

I used these tools for many years in my own work both with myself and with others. Then just recently, while taking some courses with Harold Davis in Berkeley, California I came across his creation of much more artistic mandalas. Harold does these on a light box, constructing them out of flower pedals, photographing them, and then converting them through various means in LAB color. I found them both beautiful and informative as I wondered about Harold's feelings and emotions as he chose these colors, lines, shapes and perspectives to create these beautiful pieces of art.

Of course, I didn't limit my reflections to mandalas per se. What about photographs in general? How about all the pictures we take? We may be thinking about communicating something, remembering something, or creating something, but doesn't our interest in this object, scene, or person say something important about us? Can it teach us something about what's going on inside us?

I came across this idea years later during a week-long silent retreat at a Jesuit prayer house in Massachusetts. I was just getting back into photography and would take long morning and afternoon walks in the wooded grounds that surrounded the prayer house. These were not just times for exercise, but actually times for reflection, and as you might imagine, my camera was my companion. My spiritual director knew of these walks, and eventually invited me to bring some of my images into our sessions.

Toward the end of the week, I took this image on my morning walk. The week had been long and I was wanting to get home; missing my family, my friends, and my work at the church. I have always found silent retreats to be great at first—just a time to reflect, write, read, and learn. But toward the end of those five days of silence depression sets in for me. The silence becomes too restrictive. You only talk with your spiritual director. Every minute of your day is spent in meditation, reflection and prayer. As we talked in session about the image it seemed to reflect very well what I was feeling—“Dead, but Hanging on.” That's what I named the image, and it is one I have thought about many, many times over the years.



It's not a great picture, certainly not a work of art, but a revelation of my feelings at certain times and how I respond to those feelings.

I have pictures like this that haunt me. Perhaps you do too? I think about them a lot and find that the feelings, emotions and attitudes they represented come to me often as a way that I think, act and feel in certain situations. These are worth further reflection, perhaps even writing about since they are clear and often helpful insights into my inner self. Admittedly I don't always understand them at first and sometimes I have to wait years before I comprehend them completely. My spiritual director often recommended that I keep a certain mandala and reflect on it again from time to time.

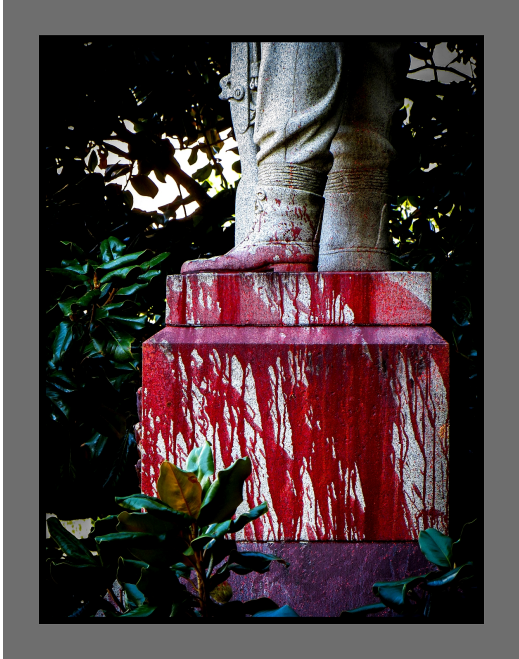
Several years ago, Judy and I made our first visit to Paris. I took tons of pictures, photographing every iconic site I could imagine. There are three pictures from that trip that do in fact haunt me, and I still don't know why or what they say. Again, the pictures are not great, none are of iconic sites, and each one is just a grab shot that I took on the spur of the moment—just something I saw out of the corner of my eye, picked up my camera and shot. I think of them often even though they were made almost six years ago and they still bring me great joy.



I think it is strange to go to such an iconic place and remember only three images that I really could have taken almost anywhere. They are photographs, but similar to mandalas, they communicate not just what I want to share with others but something also that is part of the mystery of myself. I encourage you to think in that reflective way about the images you are taking, especially during this pandemic. Keep shooting, and consider in meditative ways what you have shot!

September Competition Results
 Subject - Truly Southern
 Judge- Dennis Keim

	Color Digital (79)	Monochrome Digital (69)
1st	Allen Gary	Barbara Staggs
2nd	Charles Leverett	Ed Townsend
3rd	Barbara Staggs	Earl Todd
HM	Alice Searcy	Carolyn Shadden
HM	Brian Boardman	Charles Leverett
HM	C.T. Chi	Ernie High
HM	Carolyn Shadden	Eddie Sewall
HM	Eddie Sewall	David Blue
HM	Jeanne McDowell	Mat Bevill
HM	Joy Henderson	Julie Gary
HM	Sam Alexander	



Color Digital 1st Place by Allen Gary

October Judge: Eric Mittman Subject: Open

We look forward to having Eric Mittman as our judge for the open competition on October 26, 2020. Perhaps the best way to introduce Eric is to share what he says about his work:



I am the Photography Program Director at Sparkman High School and teach just about all aspects of photography including traditional black and white 35 mm, medium and large format photography as well as digital photography, studio lighting and digital manipulation with Adobe Photoshop.

When I am not teaching and hanging out with my family I pursue my passion for portraiture, travel and landscape photography on my weekends and evenings. I offer small group (1-4) private workshops for beginners who want to learn more about photography and get more out of their digital SLR camera. I also travel internationally each year to Europe and all photo enthusiasts (beginning to advanced) are welcome to join, just email me for information about upcoming trips at emittman@me.com

Name	2020 Points	2020 Wins
Christopher Baker	32	14
Barbara Staggs	30	10
Mat Bevill	23	9
Eddie Sewall	22	7
John Shriver	19	9
Earl Todd	18	9
Susan Chi	17	6
Diana Davidson	16	9
Julie Gary	15	8
Allen Gary	15	6
Barbara Montgomery	13	5
Joy Henderson	12	6
Margaret Phillips	11	5
Charles Gattis	9	5
Emily Saile	9	5
Martha Teal	9	5
Doris Leverett	9	3
CT Chi	8	8
Ernie High	8	4
Margaret Todd	8	4
Henry Smith	8	3

Name	2020 Points	2020 Wins
Ed Townsend	7	4
David Blue	6	4
Gayle Biggs	6	2
Joe Matus	6	2
Charles Leverett	5	2
Liz High	4	2
Nathan Robbins	4	2
Virginia Gilbert	4	1
Alice Searcy	3	3
Carolyn Shadden	3	3
Jim Spinoso	3	3
John Dillingham	3	1
Sam Alexander	2	2
Tom Bryant	2	2
Alan Forney	2	2
Jeanne McDowell	2	2
Hank Miller	2	2
Steve Newton	2	2
Jim Smothers	2	2
Brian Boardman	1	1
Rosemary Davidson	1	1
Thomas Johnson	1	1

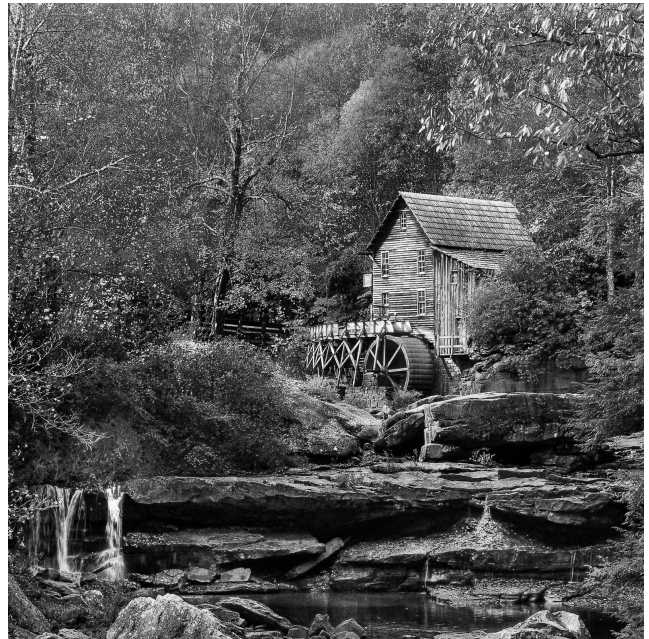
Only 2 competitions remain for 2020:

Oct 26- Open

Nov 23- Geometric Shapes



Monochrome Digital
1st Place by Barb Staggs



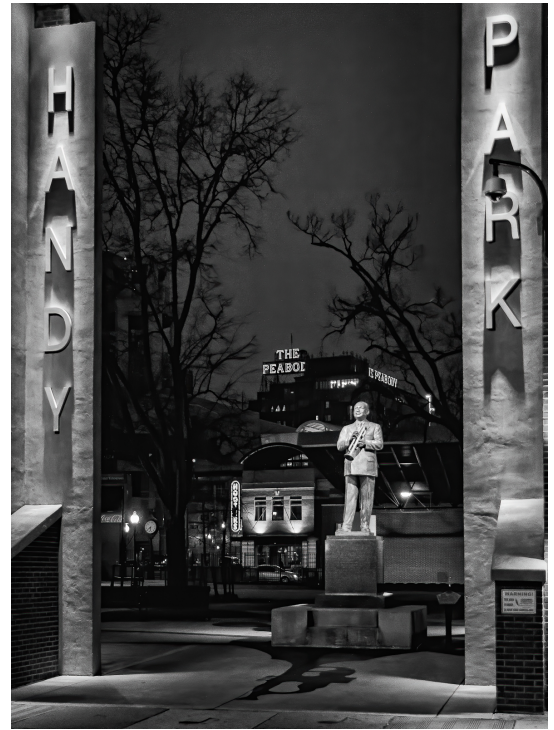
Monochrome Digital 2nd
Place by Ed Townsend



Color Digital 2nd Place by
Charles Leverett



Color Digital 3rd place by Barb Staggs



Monochrome Digital 3rd Place by Earl Todd

Honorable Mentions- see additional HM on the HPS website



Eddie Sewall



Brian Boardman



Ernie High

A Tip from a Master Whose Failing Eyes Helped Me to See a Bit Clearer

BY HENRY NORTON

I was walking in a forest a couple of days ago. I began to take off my glasses and started to muse on how bad my vision was getting to be. Yet the blurriness of the forest started to interest me, indeed it became more alive and vibrant than the focused vision thru my glasses. I stayed there putting my glasses on and taking them off for a minute. Then I started to think about Monet, the water lilies at his residence in Giverny.



Monet, that keen observer of nature, captured with his failing eyes the essence of vision and distilled it into many paintings of his garden. Maybe, his failing vision and his interpretation helps us to see more clearly, conveying emotionally rather than literally the vibrance and life in the water and his water lilies.

What has this to do with photograph? For me, it is the same as any visual art. You come to a scene, from that point forward, it's all up to you. All the equipment, techniques, training exist for one thing - to allow you to distill your vision for others. Whether you're into birding, city scenes, a pretty girl grinning into your lens, or something seen while sitting on a path in a forest, your vision is their guide. Allowing others to be inspired and shown possibilities is one of our main goals as photographers, it is the way we express ourselves.

While a literal representation is honorable, so is your interpretation. That interpretation is something we photographers cherish. From the manipulations of exposure, printing and development practiced by Ansel Adams to the stylized, quirky work of Diane Arbus, we revel in our ways of showing the world as we see it.

At the end of his life Monet painted his water lilies, paintings which became national treasures. Looking at them, hit by the intensity of the colors, you can almost feel the water and sunshine and feel his vitality. Yes, he had something to say, even at the end of his life. And that desire to create is something we should strive to do, take care to do.

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Primary Competition Officer: Steve Mitchell

Digital Competition Officer: Chris Baker

Competition Records Officer: Eddie Sewall

Program Officer: Roger Hunter

Outreach & Activities Officer: Rosemary Davidson

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Communications Officer: Geri Reddy

Historian: Tom Bryant

Exhibition Officer: Bob Gower

PSA Representative: Lee Pratt

Webmaster: John Shriver

Non Board Positions

Membership Officer: Bess Wills

Mentor/Novice Program Officer: Vacant

HPS meets the second and fourth Mondays of the month, 7:00 p.m. at the Huntsville/
Madison County Library Main Branch, 915 Monroe St.

Website: www.huntsvillephotographicsociety.org
<https://www.facebook.com/groups/399566463394251/> (closed group)