



Color Digital HM by Trudi Fay. See more images p. 7-10.

In Focus

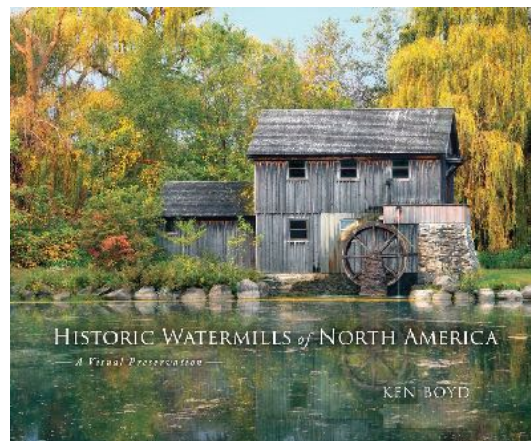
September Program- Historic Water Mills of North America

by Ken Boyd

We are delighted to welcome back Ken Boyd to the Huntsville Photographic Society. Ken was with us a few years ago when his previous book, The Art of the Locomotive, had just been published. His love of photography coupled with his outstanding Photoshop skills have produced some truly amazing images.

In December 2020, Ken Boyd’s latest book, entitled Historic Watermills of North America, was released by The University of Alabama Press. This large-format coffee table book represents more than 40 years research, study and photography and

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provides a visual preservation of these fascinating old structures along with descriptions, commentary, and perspectives. Ken has previously published two very popular and internationally distributed books on historic locomotives, entitled Historic North American Locomotives (Published by Kalmbach Media / Trains, 2018) and The Art of the Locomotive (Published by Voyageur Press, 2014). Total sales for the locomotive books have exceeded 35,000 copies.



As a 25-year veteran photography instructor at Samford University and The University of Alabama at Birmingham, his work, techniques and reviews have been published in numerous magazines and journals, including Camera and Darkroom, View Camera, Birmingham, Portico, Shutterbug, Shelby Living, Garden Railways, Hoover Sun, Over

the Mountain Journal, Alabama Heritage, and technical and trade publications and journals, such as Power, Power Engineering, Industrial Hygiene, and Environmental Management. He is currently the editor for a historical newsletter, entitled the Mid-South Flyer, a bimonthly publication of the Railway amp, Locomotive Historical Society. In 2020, Alabama Heritage magazine published two feature research articles and photo essays prepared by Ken entitled: Industrial Revolution - The Locomotive Comes to Alabama (Number 137, Summer 2020).

He has recently signed a contract to provide a similar feature about preserving historic fire protection equipment in Alabama (Summer 2022). Ken is a graduate of Jacksonville State University and The University of Alabama at Birmingham and retired from a 37-year research and environmental affairs career at Southern Company.

“Adaptive Perception”

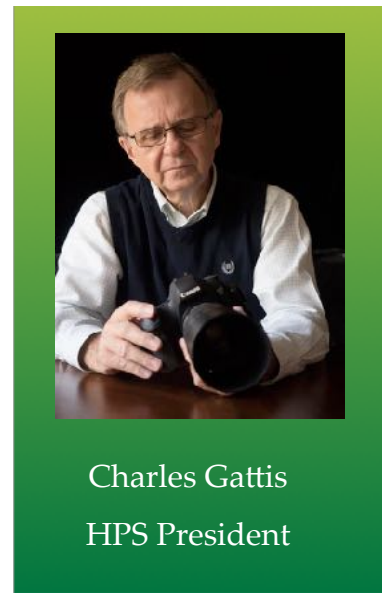
Several years ago, I participated in a “Florida Caravan,” led by Rick Sammon. It was a great experience. Rick and his wife had done all the hard work of finding great places to shoot, and he just allowed us to shoot as we pleased while he walked around making suggestions. As usual, at the end of the day, we processed our images and then shared them for critique.

Rick was actively shooting as well. While we were busily changing lenses, and sometimes cameras, to be sure we got the best shot. Rick used one camera and one lens the whole trip. Of course, it was a great lens and a very versatile camera, but he used the same one every day. Then at the end of each day, after we shared our images, he shared his. Almost straight out of the camera, guess who produced real art, by far! It was the first time that I realized the truth of the adage, “it’s not about the equipment.”

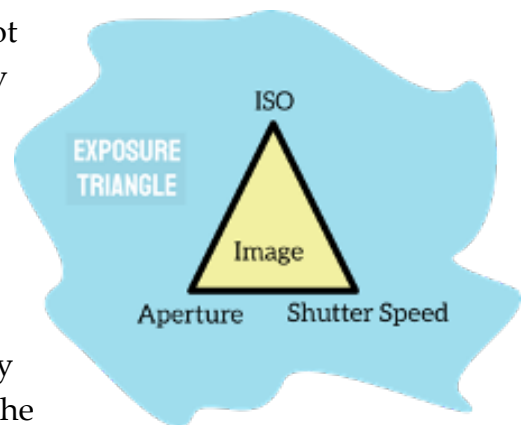
Since then, I have discovered that the ability to perceive and adapt to the limitations of a shot is a crucial skill in photography, and one that can be learned. I call it, “adaptive perception.” Of course, being able to adapt is a key ability in life itself. Evolutionists tell us that a species can survive only if it can adapt to the changes in its environment. Throughout our lives, that ability to adapt and move beyond difficult situations helps us to maintain our emotional and sometimes our physical health. Moving away from home, making new friends, grieving over a loss, the aging process—these are all situations in which we must adapt and move on to live a meaningful, productive, and happy life.

The ability to adapt is crucial in photography. We may not think about it, but a physical adaptation takes place every time we press the shutter. It occurs in what we call the **Exposure Triangle**. Of course, most of the adaptation takes place within the camera, but we need to be aware of what is happening to produce the image we want.

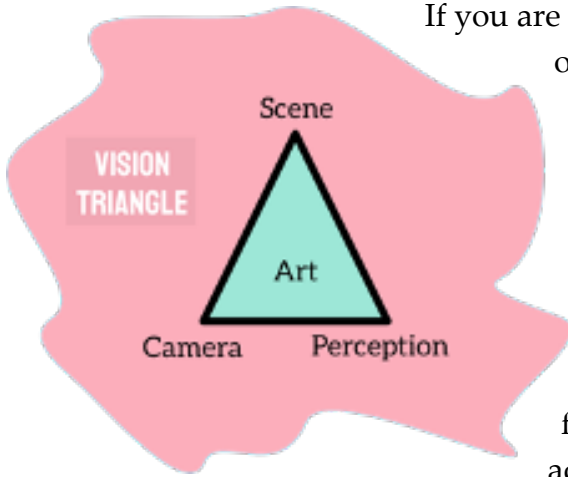
As with all adaptive processes, there are limitations at various places. In the Exposure Triangle we are limited by the range of the ISO and its ability not to produce noise, the



Charles Gattis
HPS President



size of the aperture provided by the lens, and the speed the camera provides for the opening and closing of the shutter.



If you are shooting manually, then you must be aware of each of these three settings and how they are functioning to produce the image you want. As cameras have become more sophisticated, some photographers have expressed gratitude for certain auto settings, like where the camera sets the correct ISO, and the proper shutter speed, when in Aperture Priority mode. Such advances allow the photographer to capture more easily a fleeting scene such as the flight of a bird. All of these are ways the camera adapts physically to produce the image we want.

In addition to the Exposure Triangle, however, I believe that there is a second adaptive triangle in photography that relates to Adaptive Perception. For want of a better term, I call it the **Vision Triangle**.

While the camera does most of the adapting in the Exposure Triangle, the photographer does the adapting in the Vision Triangle. While the Exposure Triangle is the physical element that produces an image, the Vision Triangle is the perceptual process that produces a piece of art.

Essentially, two parts of the Vision Triangle have more limitations than the third. We are limited by the camera used and the scene being photographed.

Of course, we do all that we can to provide as much versatility in the camera we select. We make sure it has a variety of settings for the options needed. We bring along a variety of lenses that physically frame the scene according to our perception.

The Exposure Triangle itself affects the limitations of the camera we are using. The more we are limited by the camera, the more we have to stretch our perception in order to produce a piece of art. People say they enjoy using Smart Phones, “because it is the camera they always have with them.” And yet, I think there may also be another reason. The limitations of a Smart Phone forces the photographer to expand his/her perceptive abilities in order to produce a piece of art, and that expansion of perception is one of the most enjoyable aspects of photography for me.

If the camera has limitations, the scene itself is even more limited. The scene is just the scene. It is static and can only be changed by movement, removing distracting objects, adding extra light, or our coming back at a time when the natural lighting and the background are more pleasing. Again, all of this places demands on the photographer's perception.

Of all the aspects in photography, the most broadly adaptive is our perception of a scene and our familiarity with the camera in our hands. Our imagination is the only limitation here, and that can be expanded exponentially with time and critical practice. Our ability to adapt to the limiting aspects of photography teaches the imagination to perceive images of art that no one else has seen. Each perceptive adaptation broadens our imagination and is like opening a door to an exciting new world for us to explore visually and virtually. Over the years, Rick Sammon had broadened his adaptive perception to such an extent that he saw possibilities with his one camera and his single wide-angle zoom lens that the rest of us in his class could not see, and it enabled him to produce some exceptional art.

All of this prattling on, then, leads essentially to one suggestion. Just keep shooting and work hard at expanding your ability at perceptual adaptation. That's how art is made!

Judge- Bob Gathany

Subject: Barns

Sep 27, Trinity Methodist Church, 6:00 p.m.

Bob Gathany, our judge for the evening, is the staff photographer for *The Huntsville Times*. Since Bob has been with the paper since 2000, many of us have seen his work every day as we checked our local, state and national news. Recently, he reported that he posted 4368 photographs online for AL.com in 2016—that's almost as many photographs as some of us take in a year. These were selected from over 47,000 pictures he took during that time. His Nikon D4S gets a good workout most every day.

Before joining the Times, Bob had a studio and custom photo lab for over 20 years that specialized in commercial and industrial photography. Coming from a family of photographers that goes back three generations, he says that photography, "is just in my blood."



You can view some of his own work at <http://bobgathany.photoshelter.com>, and if you want to get an idea of his favorite images, check out a recent article on al.com, titled “My Favorite Photos of 2016,” http://www.al.com/living/index.ssf/2017/01/my_favorite_photos_of_2016_-_b.html.



August Competition Results				
Subject- Modes of Transportation				
Judge- Joe Fikes				
	Color Digital (55)	Monochrome Digital (47)	Color Print (17)	Monochrome Print (13)
1st	Chris Baker	Susan Chi	Joy Henderson	Emily Saile
2nd	Allen Gary	Emily Saile	Barbara Staggs	Eddie Sewall
3rd	Allen Gary	Allen Gary	Charles Gattis	Henry Smith
HM	Carolyn Eidson	Doris Leverett	Joy Henderson	Tom Bryant
HM	C.T. Chi	Doris Leverett	Tom Bryant	
HM	Earl Todd	Eric Deylius		
HM	Mat Bevill	Jim Spinoso		
HM	Susan Chi	Susan Chi		
HM	Trudi Fay			

Name	2021 Points	2021 Wins
Christopher Baker	29	13
Barbara Staggs	28	10
Allen Gary	26	10
CT Chi	24	7
Emily Saile	23	11
Judy Kennamer	21	7
Henry Smith	19	8
Susan Chi	19	7
Earl Todd	17	9
Tom Bryant	16	7
Alice Searcy	16	5
Eddie Sewall	15	4
Alan Forney	13	5
Joy Henderson	11	5
Carolyn Eidson	9	7
Jim Spinoso	8	6
Julie Gary	8	4
Mat Bevell	7	5
Jack Eidson	6	4
Doris Leverett	6	4
Eric Deylius	5	3
Jeanne McDowell	5	2

Name	2021 Points	2021 Wins
John Shriver	4	4
Sam Alexander	4	2
Jack DeBlanc	4	1
Margaret Phillips	4	1
Diana Davidson	3	3
Virginia Gilbert	3	3
Charles Leverett	3	3
Charles Gattis	3	1
Rosemary Davidson	2	2
Bob Gathany	2	2
Ernie High	2	2
Danny Pugh	2	2
Ed Townsend	2	2
Brent Atkinson	1	1
John Dillingham	1	1
Pat Dortch	1	1
Blanca Eyre	1	1
Trudi Gardner	1	1
Lee Pratt	1	1
Martha Teal	1	1
Kate Tully	1	1
Dorinda Tyler	1	1



Color Digital 1st place by
Chris Baker

Color Digital 2nd place by Allen Gary



Color Digital 3rd place by Allen Gary

Monochrome Digital 1st place
by Susan Chi





Monochrome Digital 2nd Place
by Emily Saile

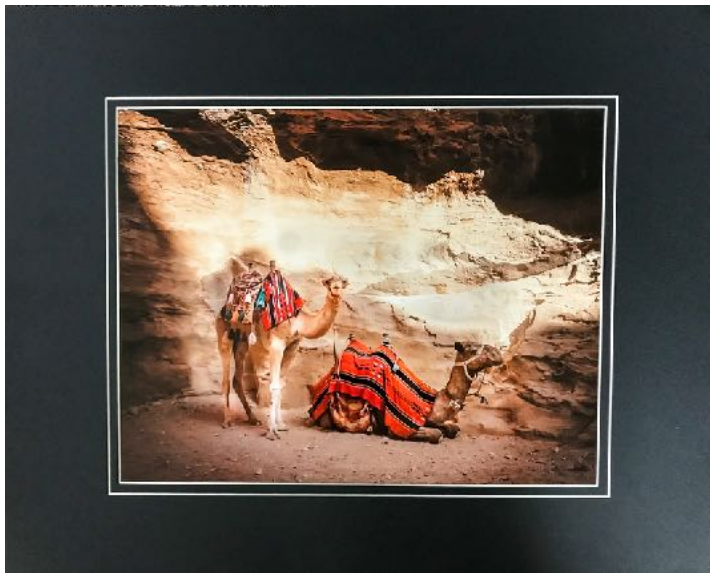


Monochrome Digital 3rd Place
by Allen Gary



Color Print 1st place by Joy Henderson

Color Print 2nd place by Barb Staggs



Color Print 3rd place by Charles Gattis

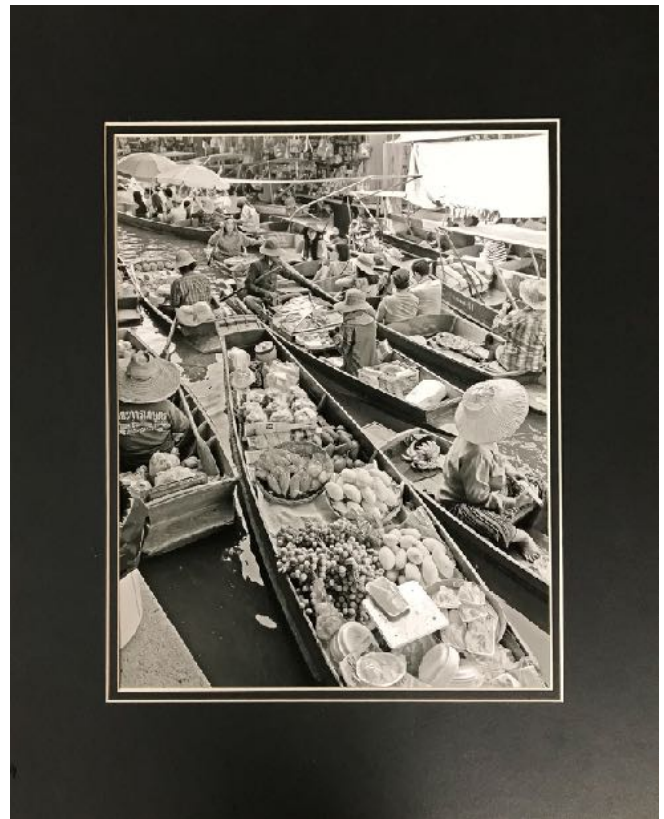
Monochrome Print 1st place by Emily Saile





Monochrome Print 2nd place by
Eddie Sewall

Monochrome Print 3rd place by
Henry Smith



Officers of HPS

President: Charles Gattis

Primary Competition Officer: Steve Mitchell

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Competition Records Officer: Eddie Sewall

Program Officer: Roger Hunter

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Publicity Officer: Rosemary Davidson

Treasurer: Emily Saile

Communications Officer: Geri Reddy

Historian: Tom Bryant

Exhibition Officer: Bob Gower

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Webmaster: John Shriver

Membership Officer: Bess Wills

Mentor/Novice Program Officer: Vacant

HPS is currently meeting through Zoom the second and fourth Mondays of the month, 7:00 p.m.

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