

THROUGH THE
DARKROOM DOOR

March 2005

Cleveland Photographic Society
www.clevelandphoto.org



"Orchids Now and Later" by Ed Rynes

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CPS To Vote on New Location

DISCUSSION AND VOTING AT MARCH 18th ANNUAL MEETING

At this year's Annual Meeting on March 18th, CPS Members will get a chance to discuss a move to Broadview Heights and the issue will likely be put to a vote. The proposed new clubroom is located at the Broadview Hts. Recreation Center on Broadview Rd. just South of Rt. 82. It is in a large complex of buildings owned by the city near the intersection of Broadview and Oakes Rd.

A dozen or so CPS members toured the facility last month at an "open house" to which all club members were invited. At the open house, club members were able to view a similarly configured space that is adjacent to and connected to the proposed CPS facility. It is used by the city for police training and is similar to what the proposed CPS clubroom would eventually become after the city finishes remodeling. Reactions of the club members who attended the open house were generally very favorable.

The facility was also discussed at last month's board meeting. Key elements of the proposed move are financial viability, convenient

access for club members, and feasibility for our school of photography. All CPS members are encouraged to attend the Annual Meeting to voice opinions and vote on this important issue.

The interior of the facility would be built-out to our specifications. It is approximately 42 x 30 feet, rectangular in shape, and has windows on three exterior walls. There is access to common area restrooms. Currently, there are walls in place that divide the space into several rooms. The city of Broadview Heights plans to take down those walls and rebuild the interior. A storage room and a darkroom could then be built off of the main room. Certain details of the lease are still in negotiation, but it appears that the term will be in the range of three to five years with renewal options. The rent would be slightly more than CPS pays at the current location.

The Broadview Heights Recreation Center is about a five minute drive from the Rt. 82 exit off of I-77. It is about 17 miles from our current location. TF

Through the Darkroom Door

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Proposed CPS facility at Broadview Hts. Rec Center. Proposed CPS clubroom on left, police training facility on right.



Interior of police training facility, similar to space proposed for CPS clubroom.

Helicopter Video: The View From Up There

Geoff Powers

I retired last June, having spent thirty-five years as a teacher and guidance counselor in the Cleveland and Warrensville Heights school districts. After about six months of bad golf and Turner Classic Movies, I was becoming bored with the retirement that I had looked forward to.

In December I received a call from a friend who told me about an employment opportunity through one of his acquaintances. Precision Helicopter, a local helicopter pilot school and charter service that also provided aerial video services to NewsChannel 5, was looking for an additional videographer. I had been involved in video taping Shaker High School's hockey team for the past 12 years (something my friend knew about because our sons played hockey together), and he thought I might be a good fit for the position.

After several meetings at Precision, I was offered a position as a backup aerial videographer! I jumped at the chance to get paid to ride in a helicopter (something people pay money to do) and learn how to operate the gyroscope-balanced, belly-mounted, \$250,000 skycam. The control panel for the camera is about the size of a Monopoly game box, with a joystick and switches, dials, buttons galore. The camera operator places it across the lap. To view the camera's images, there is a 5x7 LCD panel mounted in the middle of the rear passenger area.

My first "flight" never left the hangar. I was given an inservice on each of the controls and how it works. The rest of the time was spent getting used to panning, zooming, setting white balance, changing sensitivity settings, and just getting the hang of the thing.

No problem, I thought. If I could tape a hockey puck ricocheting around a rink, I could certainly do this. Wrong.

I soon learned that the camera reacts *very* differently when it's up in the air, attached to a helicopter going about 100 miles an hour, bucking a 17 mile per hour crosswind. The camera controls become much more sluggish against the wind and lightning quick with it. It's also very, very easy to get disoriented because the up/down, left/right controls don't always mean what you think, because the camera may not be "traveling" on the same axis. Zooming in on a toolbox in a hangar is a lot easier than framing a shot of evacuees in a rubber raft who are fleeing the flood waters which have surrounded their farm.

If operating the camera weren't hard enough, it's also the videographer's responsibility to maintain communications with the pilot and with Channel 5's newsdesk. So with one hand on the camera's controls and the other on the Intercom/Newsdesk toggle, the videographer has to use a third hand to depress the "talk" button to speak with the news people back at the station. All of this is going on while the belly is enjoying a Cedar Point ride about 1,700 feet up in the air. Did I forget to mention that the video recording machine is also mounted below the videographer?



All the markings read upside down. "On" is down and "Off" is up. You have to remember that tape mark 6606 looks like 9099—something that becomes important to the video editors later on, since post-production marking of the tape is another responsibility of the videographer. It took me three tries to properly insert a tape because I kept trying to put it in upside down.

I did receive one piece of advice which I wish I'd paid more close attention to: "Don't ever let the camera point straight down." If you let go of the controls, the camera's nose points straight down. The gyroscope goes a little crazy at that point and starts trying to orient itself by spinning around. If you look at the monitor inside the cabin, you see the ground below whirling. This is not a good thing for those who tend to get airsick. Your eyes see the horizon through the helicopter window and also take in the psychedelic gyrations on the monitor at the same time. The first (and, I hope, last) time this happened to me I had to use the little bag. And then fly from Eastlake to Burke Lakefront Airport with an open cabin window in December. My pilot was *not* pleased.

Our helicopter will be out of service for February. It is being repainted in its beautiful, new NewsChopper 5 design and is being fitted with new broadcast gear, including cabin "lipstick" cameras so reporters who go up can do live, on-camera reports. I can hardly wait to go back up.

If you happen to see NewsChopper5 up in the air, look in the back window. It might be me looking down at you.

GP

The Keyword: Observing

Joe Polevoi



I like to think folks who dabble in the visual arts ... photographers, artists, etc. are endowed with an extra sense ... the ability to observe more of the world around us. Something special catches our eye that seems worthy of capturing in our cameras. In the current issue of Popular Photography, Joel Grey describes what interests him in photography. "Mystery, like what am I looking at here? And why is this? ...Something that really puts a question in my mind or a sense of awe. And I try to capture that moment. All I have is experience and intuition and my eye." What a wonderful way to describe his method of observing.

Lately, with the convenience of the digital format, we can experiment more without the concern of wasting film. We may be aiming at the same subjects, but we can explore more in those subjects and I think more visual surprises are appearing in our competitions because of that extra effort. As far as I know, CPS is the only club in the Cleveland area that motivates its members to discover more by having a Creative Competition category. I especially enjoy the new imaginative entries submitted from members who in the past, produced pleasant and predictable compositions. The recent issues of our club newsletter are full of different refreshing observations in the winning photos. This kind of work should attract future members who

have grown up in this visual age of off-the-wall thinking.

It seems to me that some judges hesitate more before commenting on off-beat creative entries. The old rules like "tack sharp and rule of thirds" need to be revised to allow more latitude in considering winning photos. Artists have not been restricted by such rules as they made their artistic statements, but photography competitions have been unbending regarding what constitutes acceptable photography..

I see so much of the mainstream subjects when I visit other local clubs. As a judge, I can usually anticipate most of the entries before the competitions begin. Certainly the photos are examples of good photography, but I don't feel the photographers are challenged or encouraged enough to look at their subjects from different viewpoints.

The more we use our ability to observe, the more artistic we become. Our creative output will fascinate viewers because we are not locked into repeating what has been done so much in the past.

Take that extra moment to fully OBSERVE your subject before you take that shot! JP



"Designs in the Kitchen" by Joe Polevoi



"Auto Artistry" by Joe Polevoi

CPS Schedule

March 2005

- 4 Creative Workshop
- 6 Field Trip with Fundamentals class, 9:30am. Meet at CPS clubroom.
- 8 Board Meeting
- 11 Nature Competition #4
- 18 Annual Meeting
- 25 No Meeting

April 2005

- 1 Pictorial Competition #5
- 8 Creative Competition #4
- 12 Board Meeting
- 15 Program to be announced
- 22 Night Time field trip
- 29 Digital Program by Steve Manchook and Glenn Petranek
- 29 Slides and Prints due for Year-End Competition

Spring 2005 Course Schedule

Fundamentals of Good Photography, March Sessions:

- Mar. 2 Photo Tips
Night Photography
- Mar. 6 Field Trip 9:30 am (Sun.)
- Mar. 9 Basic Portraiture
- Mar. 16 Introduction to Digital Creative Photography
- Mar. 23 Introduction to Digital Cameras
- Mar. 30 Course Review

Artist's Statement Leads to Exhibit

Kolman Rosenberg

Last year, while working with a colleague in Salt Lake City, I learned that he was an artist. He mentioned that he painted and I asked him what type of paintings he produced. He quickly pulled out an artist's statement that concisely explained his artistic philosophy and served as his "mission statement" as it pertained to his work. Working in the realm of organizational improvement and leadership development, I was familiar with mission statements for organizations and for personal use, but I had never seen one to define one's artistic philosophy.

I often struggled when asked to describe the type of photography that I concentrate on, so on the plane trip home, I decided to draft my own photographic artist's statement. After producing a number of drafts and getting some feedback from friends to insure clarity, I came up with the following statement:

Artist's Statement

"My station in life is to capture the action of life, the life of the world, its



"Commerce" by Kolman Rosenberg

humor, its tragedies, in other words, life as it is. A true picture unposed and real."

*W. Eugene Smith
1918-1978*

The camera serves as a portal for me to view common sites in an uncommon way. It enables me to see, and point out to others, the beauty, irony, interest, humor and sometimes the ugliness of the world we live in. I hope my images bring a realization to others that common things in life are often worth more than a glance, they draw a second glance.

My interest in photography began as a college newspaper and yearbook photographer during the stormy 1960s and 1970s. I was influenced by many of the great photojournalists and documentary photographers such as W. Eugene Smith, Walker Evans, Dorothea Lange, Ansel Adams, Margaret Bourke-White and other black and white photographers of Life Magazine and the earlier Farm Security Administration in its effort to assist poor farmers during the Dust Bowl and Great Depression. Though many of these photographers documented the horrors of war and the plight of poverty, they also showed me the dignity and adaptability of human beings in their desire to prevail.

My images will provide you with that second glance of the mundane, humorous, common-place, and sometimes ugly or painful aspects of our world with the intent of helping you also take the time to notice the dignity, beauty and adaptability that is evident in each.

Having this artist's statement has helped me focus on the type of subjects that I truly love to photograph. It doesn't limit me from taking other types of photos,

but it keeps me stimulated and always looking for those commonplace people, places and things that deserve a second glance.

The artist's statement has also encouraged me to truly see myself as an artist and to seek out local galleries willing to exhibit my work. Much to my delight, after visiting a gallery in Chardon, OH, explaining my philosophy and showing my portfolio to the proprietor, Marie Cartor, she agreed to exhibit 6 of my photos and to offer them for sale. My 6 framed prints are now hanging at "The Corner of Art and Function" and will hang until March 31st. The gallery is located at 209 Center Street, Rt. 44, Chardon, OH 44024. This gallery is open on Tue., Wed., and Fri. from 10:00 to 6:00, Thu. from 10:00 to 8:00, and Sat. from 10:00 to 5:00. The gallery is closed on Sundays and Mondays. The Corner of Art and Function displays many different forms of art and is well worth the visit, so if you want to take a nice drive out to Geauga County, stop by and visit the gallery.

The writing of an artist's statement has had a major impact on my work and on my self perception as an artist. I strongly recommend drafting an artist's statement of your own. KR



"Ellis Island Imigrant View" by Kolman Rosenberg

Camera Club Judging

Bob Dachelet, Minneapolis Photographic Society

Editor's Note: We all appreciate the difficulty of judging photographs in our competitions. This article is written by an experienced photographer, camera club member, instructor and judge. I hope you will find it as insightful as I did in addressing the issues involved. It is reprinted here with the author's permission and can also be found on the Minneapolis Photographic Society website www.mplsphoto.com.

Ten years as a camera club member, eight years as camera club print coordinator, six years of infrequent judging, plus two classes in how to evaluate images has allowed me to observe the strengths and weaknesses of camera club judging. Judges vary in quality and ability to articulate their opinions almost as much as the images vary in quality and feelings conveyed. What I have attempted to do here is to assemble some thoughts on what it means to be a camera club judge; what the club/members should expect from a judge and vice versa; plus a list of considerations that could or should be referred to when an image is being judged.

My recent class in judging began with the question "What makes a good judge?" I ended up with a definition of a JUDGE as: ONE LEARNED IN THE STYLES AND TECHNIQUES OF PHOTOGRAPHY WHO IS ABLE TO FAIRLY AND DECISIVELY RULE ON THE RELATIVE MERITS OF IMAGES AND WHO IS ABLE TO ARTICULATE IN AN INSTRUCTIVE MANNER THE REASONS FOR HIS/HER DECISIONS AND OPINIONS.

First of all to be a judge one should be knowledgeable about not only the technical aspects of photography but also know about different styles of photography. Many judges focus on some single technical aspect (image must be tack sharp front to back) or style (monochrome street photography is real photography) and miss the *gestalt* of the image. The true value of any artistic work is the message it conveys as a whole. Technique is simply the medium by which an artist conveys his/her message.

Technique, however, lets us know that the photographer understands his/her art and has mastered the craft.

A good case can be made for giving the technical aspects of a given image less weight in scoring and giving the message the most weight in scoring. Today there are innumerable technically superb images available for viewing but it is usually the emotive/challenging/original image that we remember whether or not it follows all the rules of composition, is tack sharp, and is presented well.

Secondly a judge must be fair and decisive. In the end a judge's opinions are always subjective and personal but judges should not allow personal preferences (I like photojournalism) or personal biases (I hate cats) to influence their decisions. Judging club competitions is like judging the finals at Westminster Kennel Club dog show where different breeds are judged against each other. The judge must understand the different styles/techniques of photography and be able to rank each image against standards for that style/technique and then be able to pick out the image which best measures up to standards of excellence for it to be chosen as "Best of Show".

Thirdly, a judge must be able to articulate in an instructive manner why they chose a certain image for a high or low score. If the judge has access to the images for a period of time before the club meeting then the judge should make notes with specific comments on images so that nothing is missed during the presentation. If the judge is presented with images at the club meeting then the judge's comments

would be expected to be less thorough and organized. Some camera club members come to compete and enjoy the race to see who accumulates the most points during the club year. A member will be left wondering if the judge is not able to explain why a certain image scored high or low. If an image scores high, then a good judge offers more of an explanation than "I really liked this." Other members come to learn and are not only looking for reasons why an image scored high/low but also want to be instructed in how to improve their images.

Camera club members vary in experience and artistic ability almost as much as the images vary in quality. A judge is generally at a disadvantage in not knowing who made the image and at what skill level the maker is. Judges should recognize effort when an image appears to have been taken for a particular competition topic or if an image was taken before dawn far from the nearest road at great risk to the photographer. The judge should be constructive, encouraging and informative. All members have an emotional investment in their work in addition to the time, energy, and expense extended to capture/print/present the image being judged. A new member might be discouraged by harsh criticism whereas an experienced member might ignore the judge's comments recognizing that judging can be very subjective or believing he/she knows more than the judge. Neither is an appropriate response.

Judging can be somewhat of an ego trip. A good judge realizes that camera club members do not attend meetings to listen to long harangues about the judge's personal experiences taking photos or about how he/she would have taken the photo under consideration.

It is not the judge's job to find and to point out every fault an image might have. Judges should judge the merits of images they are presented with and not try to reimagine the image as their own by suggesting a radically different

technique, cropping, style, etc. On the other hand, members should listen to the judge's suggestions on how to improve an image and not take criticism personally. Members should recognize that the judge is trying to help all members of the club with suggestions on how to improve a given image. A good judge's criticism should be based on sound technical experience and knowledge that the judge is trying to share with the audience.

In fairness to the judge the camera club should instruct the judge in what is expected. Most clubs have competition rules that should be conveyed to the judge. When a club competition has a topic, the judge should be given the same definition of the topic as the club members received. The judge should know what to do if a given image is entered in topic and does not fit the definition; is the image judged with open images, or is the image eliminated from judging, or is the image simply disqualified from receiving an award? Judges should have a name/number to contact if such an issue arises before the meeting.

Judging is not easy. Members should be respectful of the judge's comments and should be open to constructive criticism. A picture might be worth a thousand words but most of us can barely find 10 or 100 words to articulate why we like/dislike a particular image. When most of us are able to say anything about an image, it is usually a comment about what is technically not perfect in the image. Members should listen carefully and try to understand what the judge is saying. For a critique to be successful the photographers should be open and willing to try suggestions offered. Seeing how others react to our image should help us grow as artists and technicians, i.e. grow as photographers.

The accompanying list of "Competition Judging Bullets" was put together to provide a list of discussion topics for a judge to use in commenting on club images.

BD

Competition Judging Bullets

Bob Dachelet

Topic

- If the judge does not feel an image fits the topic definition for salon (both judge and club members must be using the same definition) then is the image: 1) not judged, 2) judged with open images, or 3) judged but not eligible for an award?
- Are there other club rules regarding matting, size, etc. which would disqualify an image?

Impact; Story-telling; Evocative; Staying Power

- Does the image have impact to catch your eye and be considered for an award?
- If the image has impact to get noticed, then does it have staying power (story/originality/composition/technique/presentation) maintain interest or to win?
- Is the message so important (photojournalism) that minor technical details seem unimportant?
- Was the image taken at the decisive moment?
- Does the image stir emotion or convey sense of place?

Originality

- Does the image challenge the viewer?
- Does the image reflect a personal style?
- Is the subject new? If the subject is ordinary, is it handled in an interesting or new way?
- Is the perspective or point of view new or unusual?

Composition

- If the image breaks generally accepted rule of composition, does it benefit?
- Does the image have a center of interest?
- Does the image allow the eye to travel around and stay in the frame?
- Is the subject emphasized by placement, contrast, framing, simple background, or by vectors and leading lines that draw the eye to the subject?
- Does the subject fill the frame?
- Are there any distracting merges of subject with foreground/background/edge of frame?
- Are there any extraneous distracting elements in the image?
- Is the image balanced re weight/color/contrast/symmetry?
- Is the subject looking at the viewer or at something in the image?
- If the subject is moving, is there room within the frame for subject to move and stay within the frame?
- Is the use of negative space appropriate?
- Is the image dynamic or is it static?
- Do colors/textures/patterns enhance or overpower the image?

Technique

- Was the photographer's choice of film/digital/lens/depth of field/exposure length appropriate?
- Is the lighting/time of day unusual/dramatic/appropriate?
- Is motion conveyed by panning/long exposure, or implied by zooming during exposure?
- Is the aperture chosen appropriate to achieve a depth of field appropriate for the subject?
- Is the horizon level and at the appropriate level to emphasize the subject?
- If the image was altered from "reality" in the camera/darkroom/Photoshop, does the change enhance or not change the image?
- Is the color and tonal scale realistic or appropriate?
- If all or part of the image is blurry, was it intentional and does it work?

Presentation

- Does the choice of printing medium influence the image?
- Does print size/format influence presentation?
- Is the print/slide quality good?
- Is matting/framing appropriate?

Pictorial Competition Results February 4, 2005

COLOR SLIDES CLASS A

1st	Bob Stone	Floating Sculpture
2nd	Ed Rynes	Special Effect Heron
2nd	Jim Kunkel	Lower Antelope Canyon
3rd	Ed Rynes	Red Anthureum
3rd	Bob Stone	Death Valley Scenic
3rd	Susan Swope	Euclid Epworth Church

COLOR SLIDES CLASS B

1st	Bob Frye	Fall Village
2nd	Mary Rynes	Sunset & Foliage

BLACK & WHITE PRINTS CLASS A

1st	Ron Wilson	The Embrace
1st	Ed Rynes	Rock Hall 5786
2nd	Tom Fleming	Pomponio Beach, California

BLACK & WHITE PRINTS CLASS B

1st	Mary Rynes	Haloed Mary
1st	Mary Rynes	Tree and Birds

COLOR PRINTS CLASS A

1st	Ed Rynes	Orchids Now and Later
2nd	Ron Wilson	Horse Drive 3522
3rd	Jim Kunkel	Airborne
3rd	Jim Kunkel	Spider Rock at Canyon De Chelley
HM	Fred Reingold	Stonehenge
HM	Ed Rynes	1935 Auburn Cabriolet
HM	Chris Dixon	Relaxing at the Lake
HM	Diane Funk	Welcome
HM	Ron Wilson	Carnival
HM	Tom Fleming	Camera

COLOR PRINTS CLASS B

1st	Mary Rynes	Now and Future Roses
2nd	Mary Rynes	LSU Farm Scene

COMMERCIAL PRINTS

1st	Tom Fleming	Fence and Covered Bridge
2nd	Pam Messuri	Stadium



"Horse Drive 3522" by Ron Wilson

Creative Competition Results February 18, 2005

SLIDES

1st	Ed Rynes	Heron and Moon
2nd	Mary Rynes	Imprints
3rd	Maria Kaiser	Exit
3rd	Mary Rynes	Scattered Images
3rd	Ed Rynes	Intricate Tiles

BLACK & WHITE PRINTS

1st	Chris Dixon	Handcrab
2nd	Kolman Rosenberg	Old Point Loma Light
3rd	Ed Rynes	Woodland Creature
3rd	Kolman Rosenberg	Around the Bend
3rd	Ed Rynes	Rorschach 23

COLOR PRINTS

1st	Joe Polevoi	Designs in the Kitchen
2nd	Kolman Rosenberg	Oak - Maple
3rd	Ed Rynes	Ohio City Fantasy House
3rd	Bob Stone	PBL
HM	Joe Polevoi	Auto Artistry
HM	Diane Funk	Cold Day in Andy Worhol's World
HM	Mary Rynes	Yarns Drying on Crossbeam
HM	Diane Funk	Okay Tracy, Who Will Lead

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Pictorial Accumulated Points as of February 28, 2005

BLACK & WHITE PRINT CLASS A

Ed Rynes	24
Tom Fleming	14
Ron Wilson	10
Jim Frier	4
Kolman Rosenberg	3

BLACK & WHITE PRINT CLASS B

Mary Rynes	10
Cliff Eller	5
Geoff Powers	5

COLOR PRINTS CLASS A

Ed Rynes	33
Ron Wilson	15
Jim Kunkel	14
Bob Stone	6
Elaine Kukral	4
Joe Polevoi	3
Bob Malek	2
Fred Reingold	2
Chris Dixon	2
Diane Funk	2
Tom Fleming	2

COLOR PRINTS CLASS B

Mary Rynes	19
Bob Frye	10
Geoff Powers	4

COMMERCIAL PRINTS

Tom Fleming	26
Bill Gance	8
Joe Kunzman	7
Max Aynik	7
Elaine Kukral	6
Pam Messuri	6
Alex Boehm	2
Vic Evcic	2

COLOR SLIDES CLASS A

Joe Polevoi	19
Bill Gance	18
Susan Swope	17
Ed Rynes	14
Bob Stone	12
Jim Kunkel	11
Maria Kaiser	10
Ron Wilson	7
Bert Klein	7
Diane Funk	6
Gerry Juskenas	6
Elaine Kukral	3
Ken Kukral	3

COLOR SLIDES CLASS B

Bob Frye	22
Mary Rynes	11
Alex Boehm	9
Geoff Powers	7
Russell Purnell	5

CPS Gallery



"Euclid Epworth Church" by Susan Swope



"1935 Auburn Cabriolet" by Ed Rynes

Reminder: This Year's Annual Meeting is on Friday, March 18th, 7:30pm at the CPS clubroom. See article on page 2.



"Okay Tracy, Who Will Lead" by Diane Funk



"Special Effect Heron" by Ed Rynes

Creative Accumulated Points as of February 28, 2005

PRINTS, BLACK & WHITE

Ed Rynes	15
Kolman Rosenberg	10
Mary Rynes	9
Ron Wilson	7
Chris Dixon	5

PRINTS, COLOR

Bob Stone	17
Joe Polevoi	16
Ed Rynes	15
Mary Rynes	13
Kolman Rosenberg	8
Diane Funk	7
Ron Wilson	5
Jim Kunkel	4
Chris Dixon	3

SLIDES

Ed Rynes	17
Joe Polevoi	13
Bert Klein	12
Mary Rynes	11
Paul Mathiellis	9
Maria Kaiser	7
Bill Gance	4
Gerry Juskenas	4
Ron Wilson	4



"Scattered Images" by Mary Rynes



"Fence and Covered Bridge" by Tom Fleming

CPS Gallery



"Oak - Maple" by Kolman Rosenberg



"Woodland Creature" by Ed Rynes



"The Embrace" by Ron Wilson



"LSU Farm Scene" by Mary Rynes



"Yarns Drying on Crossbeam" by Mary Rynes



"Imprints" by Mary Rynes



"Pomponio Beach, California" by Tom Fleming



"Cold Day in Andy Worhol's World" by Diane Funk



"Red Anthureum" by Ed Rynes



"Heron and Moon" by Ed Rynes



"Ohio City Fantasy House" by Ed Rynes



"Handcrab" by Chris Dixon



"Old Arcade" by Kolman Rosenberg



"Rock Hall 5786" by Ed Rynes



"Now and Future Roses" by Mary Rynes

People Competition Accumulated Points as of February 28, 2005

BLACK & WHITE PRINTS

Ed Rynes	22
Kolman Rosenberg	10
Ron Wilson	9
Jim Frier	5
Paul Mathiellis	5
Chris Dixon	3

COLOR PRINTS

Ed Rynes	19
Mary Rynes	13
Kolman Rosenberg	12
Jim Frier	9
Bill Gance	9
Ron Wilson	9
Tatyana Denisova	7
Diane Funk	7
Elaine Kukral	6
Bill Trent	5

COMMERCIAL PRINTS

Pam Messuri	5
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SLIDES

Mary Rynes	16
Bill Gance	13
Elaine Kukral	12
Joe Polevoi	12
Ed Rynes	8
Ron Wilson	5
Diane Funk	4
Pam Messuri	4
Gerry Juskenas	3



"Haloed Mary" by Mary Rynes

Nature Accumulated Points as of February 28, 2005

PRINTS, CLASS A, COLOR

Ron Wilson	21
Jim Kunkel	16
Ed Rynes	9
Bob Stone	4

PRINTS, CLASS B, COLOR

Bob Frye	23
Mary Rynes	10

PRINTS, B&W

Ron Wilson	15
Ed Rynes	10

PRINTS, COMMERCIAL

August Costlow	5
Jim Frier	5
Bill Trent	5
Tom Fleming	4
Mike McNeely	4
Bill Gance	3

SLIDES, CLASS A GENERAL

Bob Stone	25
Jim Kunkel	18
Bill Gance	7
Maria Kaiser	4
Ed Rynes	4
Elaine Kukral	3

SLIDES, CLASS A ZOOLOGY

Bob Stone	13
Ed Rynes	12
Bill Gance	7
Jan Holkenborg	4
Elaine Kukral	4
Jim Kunkel	4
Joe Polevoi	4

SLIDES, CLASS B GENERAL

Russell Purnell	10
Bill Trent	10

SLIDES, CLASS B ZOOLOGY

Mary Rynes	15
Russell Purnell	5



"Rorschach 23" by Ed Rynes

The Cleveland Photographic Society
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First Class Mail

The Cleveland Photographic Society

The Cleveland Photographic Society (CPS) was formed in 1887 and has operated continuously since that time, making it the second oldest camera club in uninterrupted operation in North America. We are one of only a few clubs in the country to have our own permanent clubroom and a darkroom. These facilities allow CPS to conduct a Photo School every Fall and Spring, featuring sessions on fundamentals, darkroom work and digital techniques.

Visitors are welcome to attend, at no charge, any scheduled meeting to learn more about our programs and competitions. Most meetings are on Friday evenings at 7:30 pm. We are located upstairs at 1549 Superior Avenue in downtown Cleveland, Ohio. The annual membership fee is \$45 for individuals, \$57 for couples, and \$35 for students.

In addition to programs and competitions, CPS sponsors special showings, workshops, and field trips to provide ideas, opportunities and inspiration. We also hold a number of social events and an annual auction.

This newsletter, *Through The Darkroom Door*, is printed and emailed to members, friends of CPS and other subscribers every month at no charge. For members without email, a printed copy is mailed through the U.S. Postal Service. The email version is in pdf format and is in color. To subscribe to this newsletter, please email the editor, Tom Fleming, at tefleming77@comcast.net with your request.