THE FIRST 100 YEARS

THE HISTORY OF

THE CLEVELAND PHOTOGRAPHIC SOCIETY

1887 - 1987
Thanks for sharing the past 100 years with us.

Eastman Kodak Company
- THE FIRST 100 YEARS -

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FRONT COVER
"Industrial Idleness" - A bromoil print taken in 1931 by John Moddejonge. This print shows a "new" Terminal Tower rising above downtown Cleveland and the Cuyahoga River.
It began with great dignity. The founders of The Cleveland Camera Club were men of substance. The roll call of their names sounds like a "Who's Who in Cleveland" in the late 1880's.

The first President was the Reverend Charles Stedman Pomeroy, pastor of the Second Presbyterian Church. Dr. Robert Dayton, a prominent Cleveland dentist was Vice-President. The Treasurer was Arthur D. Cutter, of a wealthy merchant family. William T. Higbee of the Hower and Higbee Company (later to become The Higbee Company), served as Secretary.

Of them all, perhaps the most impressive was the moving spirit behind the club, Dr. Charles S. Pomeroy. He was an extraordinarily intelligent and talented man with a wide range of interests. He was a musician of great skill, master of several instruments and possessed a powerful baritone voice. He was an orator of unusual ability, a scientist and inventor. He also was President of the Board of Trustees of what is now Wooster College. (Then it was called the University of Wooster.) Pomeroy was the man who installed the first telephone in the city of Cleveland. People came from near and far to experience the excitement of talking to one another. Besides the telephone in the Doctor's house, there was another telephone in his barn where he maintained a private laboratory.

When the Cleveland Camera Club was formed on January 25, 1887, there were twenty members. It is logical to assume that the sixteen others whose names have been lost in the midst of time were men of property and position like the officers. Photography was 48 years old, but it had not yet become the hobby of the man in the street.

There was no roll film of any kind available then. Photographers were using large, cumbersome box cameras and glass plates. A typical camera of the era was provided with a spring and release that enabled the operator to drop the exposed plate into a well in the camera, thus bringing the next plate into position for exposure.

The club met the first and third Tuesdays of every month in Dr. Dayton's office at 18 Euclid Ave. In between sessions of admiring and criticizing one another's pictures, they debated such weighty civic problems as the growing demand that the Cleveland Council prohibit the parking of Express Wagons and Moving Vans on the northeast side of the square; and whether or not women should take off their hats during performances in the Opera House.

Photography was just beginning to make the transition which would eventually change it from the hobby of the well-to-do, to the plaything of the masses. George Eastman's first camera made its debut in 1888, with the inviting announcement, "You press the button, we do the rest." This forerunner of the future, however, had little immediate effect on The Cleveland Camera Club, which continued to attract a select group of Clevelanders.

The Reverend Pomeroy wound up a three year term as President in 1889, and then turned the office over to Montague Rogers. The names of Charles Potter and Frank and Will Dorn began to appear in the record. According to William Ganson Rose's monumental "Cleveland, the Making of a City", along about that time Charles Potter was a director of the Cleveland Athletic Club, and a devotee of the then highly popular sport of bicycle racing. Frank Dorn was one of the founders of the American Ball Bearing Company, which made ball bearings for bicycles and the axles of automobiles and horsedrawn vehicles. Much later, in 1917, this company was merged with others to form The Standard Parts Company.

In 1894, two of the club's founders, Arthur Cutter and Dr. Pomeroy, passed on. Dr. Pomeroy died suddenly at the age of 60 - probably of a heart attack. On the east wall of the Church of the Covenant on Euclid Ave., opposite The Western Reserve Campus.

Pomeroy's church was located at the Northwest corner of Prospect and Sterling Streets; now known as E. 30th Street. It was an offshoot of The Old Stone Church and was later consolidated with others to form The Church of the Covenant on Euclid Ave., opposite The Western Reserve Campus.
"Rev. Chas. S. Pomeroy, D.D. was the faithful and beloved Pastor of this Church from June 22, 1873 to September 10, 1894. As a trusted leader, a wise counsellor, and an earnest preacher, he led his flock, watched for souls, and walked with God."

Club members probably made a point of visiting Cleveland's Cyclorama. It was a large circular structure which was on the site later occupied by The Union Commerce Building. The Cyclorama featured a spectacular exhibition of vivid Civil War battle scenes. Visitors climbed stairs to a central balcony where they were awed by vast expanses of highly colored canvas. Beneath a sky of smoke and fire, men and horses engaged in fierce combat. Light from the glass roof further dramatized the pictures. The Battles of Shiloh, Gettysburg, and other historic engagements moved into the Cyclorama in turn. Interest waned after a few years and a bicycle riding school took over the building.

At the close of 1900, club member Will Higbee produced the prize-winning photograph in The Case Library Amateur Exhibition. Its title was "Chums", an engaging study of a small white boy and a large black man gaily embarking on a farm chore together. The December issue of "Cleveland Town Topics" devoted its entire front page to a reproduction of Will Higbee's prize winner. The inside pages mentioned United States President William McKinley and Vice-President Theodore Roosevelt, and reported that there were at least 150 automobiles in use in the Cleveland area.

Fifty years from the point of view of a historian, is no longer the wink of an eye; not even a decent interval to wait before chronicling the doings of one's fellow men. It should be possible to accumulate a wealth of anecdotes about the triumphs and tribulations of men who peered at Cleveland through their camera so short a time ago. Unfortunately, the Cleveland Camera Club of the early 1900's in not a case in point.

The club was very much alive. Its members held frequent exhibitions. Two prominent men, George M. Edmondson, the proprietor of a thriving photographic studio on Euclid Ave., and C.P. Dixon, Secretary of The Ohio Mutual Savings and Loan Company, held the Presidency. Dr. Dayton, the club's Secretary since its founding, died in 1905. After a brief interval during which the club had headquarters at 625 Caxton Building, they wound up in 1906 in the offices of Horace Carr, master printer, whose place of business was on the eighth floor of the same building.

That sums up the available information regarding the doings of the club in the early 1900's. We can speculate as to why the photographic magazines of the time carry little or no mention of the activities of a thriving and well-established club. We are inclined to lay the blame straight at the door of Horace Carr, a lovable though somewhat eccentric and powerful personality. Known as a "medieval craftsman in modern times", Horace Carr staunchly refused to advertise, maintaining that "a man's work should be able to stand on its own merits". It is likely that this philosophy influenced the members of The Cleveland Camera Club.

Horace Carr was on his way to an international reputation as a printer. If you had printing to be done in Cleveland in those days, and were interested in getting the job done as cheaply as possible; you did NOT venture into the printing establishment of Horace Carr. He took a fanatical pride in his work and turned out "masterpieces" which are still unsurpassed in the printing world.

His interest in photography was to say the least, incidental. It is known that he made a few pictures. Those Clevelanders who remembered them classified his efforts as unimpressive. His first love was printing and photography was merely peripheral.

By the 1930's when Carr was in his sixties, he had become a legend in Cleveland. The Bystander, The News and The Press were running full-length feature stories on him. A Bystander article at that time describes his appearance in part:

"Horace Carr is one of the most striking figures seen in our streets. The massive head set on a sturdy, compact body with a thick, unruly head of grey hair, worn considerably longer than recommended. The manner of carrying himself suggests detachment, pre-
occupation and determination at the same time. His eyes lie in deep hollows under bushy eyebrows and are marked by glasses with rather thick lenses. The face is broad and strongly modeled, interesting to the artist, sculptor and physiognomist. For it is individual, sincere in expression, and carries the rebuke and mask of an original thinker and a creative type."

Surrounded by this man's classic fonts of printer type, the club continued to meet in his office until about 1910. These years were rich in companionship for the club members, and extremely poor in providing publicity for posterity. In 1906 the club had 58 regular and 11 honorary members, and was continuing to grow.

By 1910 they were probably taxing Carr's hospitality, and certainly needed a meeting place more suitably equipped for photography. The story of the club's venture into its own quarters, and the disastrous events which followed are next.

1911-1912

The long period of fellowship in the office of Horace Carr came to an abrupt and unhappy end. The members of the club were now in disgrace with their erstwhile host. Equipment and supplies had been purchased by several members and charged to the club. When the day of reckoning came, Horace Carr (as a member of the club, and proprietor of the place where it met) was sued for the past due bills. He finally paid them, and at the same time, made a solemn vow, "Never again will I become a member of any organization which is not incorporated."

The club, minus Horace Carr and considerably smaller in number, wound up with a sort of dual headquarters. It consisted of an inadequate meeting place in the basement of the building on 4th St. and the office of Theodore Babbitt, (Manager of The Cleveland Branch of Burroughs, Wellcome and Company) in the Cuyahoga Building. Ted Babbitt was a member of the club, and his employer was a British chemical firm specializing in photographic supplies in tablet form. Ted Babbitt supplied the club members with chemicals and paper, giving them free rein to use his office for photographic work.

His generosity was to bring him disaster. One of the club members contracted to make several hundred picture postcards for a church. He used Ted Babbitt's one evening to make his pictures, improvising a darkroom around a washbowl. He left his postcards to wash overnight and failed to anticipate that one postcard would very likely be lodged by suction at the overflow drain. The next morning, the office directly below was under several inches of water. Jake Mintz, the detective whose office it was, deduced that it had descended from the office immediately above his. This was, of course, the end of Ted Babbitt's hospitality.

It was not, however, the end of Babbitt's association with the club. The other half of the club's facilities, the basement room in the building on 4th St., was not adequate for photographic work. Ted Babbitt, Harry Cole, John Olson and Stephan Domonkas formed a committee to search for new quarters.

Harry Cole and John Olson were later to become professional photographers. Stephan Domonkas became a world traveler when he retired and amassed a collection of color slides and movies taken on every continent. Other members at the time, who were to figure in the later affairs of the club were: Will Hatch, who was with The Chilcote Co. (a photographic supply house); C. H. Shipman, of Fowler and Slater (another photographic supply house); and Dr. Van Tress, a well-liked and highly respected Dentist. It was Dr. Van Tress who was to emerge as the leader in the events which followed.

C.P.S. picnic group. Front left is Harry Cole, and opposite him is Steve Domonkas. Harry was a professional photographer. (circa 1913)

1913-1914

When The Cleveland Camera Club was in its 26th year, the suggestion was made that it disband and reorganize under another name. The club was being sued by Jake Mintz the Detective, and it was argued that such a move would automatically cancel past financial obligations; thus enabling the club to start anew with a clean slate. A very bitter debate ensued on the floor since the officers were opposed to this move. A vote was taken, the officers lost, and they resigned in a body.

The Cleveland Photographic Society was formed on June 7, 1913, with a permanent organization being effected on June 18th of that year. The members elected Dr. H.B. Van Tress, a dentist, as their Chairman/President. On the wall of our clubrooms, however, is an invitation to a photographic exhibition held by members of The Cleveland Camera Club from Dec. 1-15, 1913. This indicates that those members of The Cleveland Camera Club who had resigned in the dispute over the change of name continued activities under the old name for some time after the formation of C.P.S.
C.P.S. members discontinued the use of the basement room on 4th St., and met in the home of Chairman Van Tress or Secretary-Treasurer A.D. Williams. When apparatus was required, they met at the Ernst-Eidman Studio on East 17th St.. Victor Ernst was a member of the club.

In 1914 the committee assigned to find new quarters found acceptable space at 416 W. Superior St. The club leased the top floor, which had not been used for some time. The windows were thick with dirt, but the area was ample; about 25 ft. wide and 100 ft. long. There was no elevator in the building, but at least they had hot water and steam heat.

The club members worked Sundays and evenings to clean up their new quarters. They hauled lumber, wire, and plumbing supplies up the steep flights of stairs. They built partitions for a lounge room, studio, darkrooms and workrooms. They even got an old piano and hauled it up the stairs; then had it cleaned and tuned. They had chess and checker boards, card tables and cards. Ladies Night was on Fridays. The group would play the piano, sing, have sandwiches and coffee, and sometimes played chess, checkers or bridge.

Despite the social nature of the club, its members still found time for photography. On Sunday mornings in the summer and most of the winter, there was always a group ready to meet at seven or eight o'clock in the morning to go picture hunting. None of them had automobiles, and they went by streetcar to whatever spot they had decided on. Steve Domonkas brought his 8x10 view camera, his Graflex or both; "Doc" Van Tress was there with a "small" camera or his 5x7 camera; and the others with whatever equipment they had. They ALL used tripods. By noon, they were ready to return to the clubrooms to develop their negatives and then have lunch.

Then, too, they had contests. A certain location was decided upon and individual trips were made. The best picture, we hear, won the infamous fur-lined bath tub.

The more experienced members were submitting carbon prints, bromoils, and multiple gum prints. Some of the more affluent went so far as to make platinum prints.

The carbon process depended upon the insolubilization by light of a pigmented colloid such as gelatine, gum arabic or albumen. Negatives the size of the wanted prints were necessary. Carbon printing is still sometimes used in the three color variation for the very finest (and most expensive) color prints. It is a professional process, unsuited for the amateur unless he is endowed with more money and time than the average.

Oil and bromoils depended on depositing by hand an ink or paper coating upon an enlarged print made on special paper.

Gum printing papers were generally coated by the worker. In the process, multiple printing is often used; the print after development is again sensitized and printed to obtain its special effects.

The platinum process produced some of the most beautiful of prints; no gelatin coating was used. The surface texture was of the paper employed and a full-sized negative was necessary. Printing had to be done by sunlight or by a mercury-vapor lamp.

These, then, were the methods used by the hardy and intrepid amateurs who belonged to the club in 1914. It was not at all unusual for them to take a week to finish a bromoil or gum print.

1915-1925

Dr. Van Tress continued as Chairman of The Cleveland Photographic Society. In 1916 the United States called for volunteers to combat a threatened outbreak in Mexico. Harry Cole, John Olson, and several other members went into the service. Their enlistment turned out to be longer than they had originally expected it to be. War was raging in Europe and in early 1917, the U.S. had become an active participant. Prices skyrocketed and The Cleveland Photographic Society's rent went up. They hung on for a while, but eventually were forced to look for cheaper quarters.

They moved to Huron Road near E. 12th St., into two small rooms in a rooming house. There was no darkroom. The rent was $50.00 a month. Our informant covering this period was George Tange, who kindly wrote a long letter from Japan. It was at this time that he had moved up to the position of Treasurer of the club; a post which he was to hold at various times until the early 1930's. George recalled:

"The owner of the rooming house wanted to raise the rent to $75.00. We thought we were a nice, gentlemanly group, but sometimes we stayed late and talked. Some of the other residents complained. The war had drafted quite a lot of our members and the membership had dwindled to about 20 or so. Some were behind in their dues, as always. If all paid, it is only $40.00; so how can we pay $75.00? We must move or disband the club. If disbanded, it will be very hard to reassemble; so we decided to meet once a week at my Tea Store - 23 Taylor Arcade, until we could find a place. Meantime, we'd save some money.

Furthermore, we called a special volunteer assessment of $1.00 a month. Ten members responded. To store our chairs and darkroom..."
outfit, we rented the upstairs room of a vacant house at East 12th St., northeast corner of Hamilton Ave.; for just $2.00 a month. This was a wonderfully dilapidated building. No lights, no gas, no glass in the windows. The stairs shook, so one must go up very quietly."

George Y. Tange

On October 9, 1920, the club incorporated and in 1921 they again moved into their own quarters; this time an apartment house known as "The Towers". It was located at 6106 1/2 Euclid Avenue. Here they had found a studio apartment suitable for their meetings. Instructions to prospective members and guests were: "Down the alley ten steps - then up two flights to your left". They embarked on a drive for new members, and in November 1922, enrolled a man who was to eventually have a profound influence on C.P.S. His name was Ralph Hartman.

It was at "The Towers" that the club began the Annual School of Photography, under the direction of John Steinke. Joe O’Hanlon, the club handyman, made panels 8 ft. long and 4 ft. wide on which prints were mounted for display in various public places around town, such as the lobbies of the Ohio and State Theatres. Frequent changes of prints kept the displays up to date. Here the Traveling Exhibit of Prints also began. For many years The Cleveland Photographic Society was the only group in the country rigidly holding to the rule, "Only one print per member". As a result, its traveling show became famous for thirty outstanding prints from thirty different members. While all of this was going on, the club received a shock which temporarily shattered its equilibrium. "The Towers" they knew, was in a rapidly deteriorating neighborhood, but photographers are notoriously oblivious to matters outside their hobby and the survivors of this episode insist that they were unaware of their position until the night they were stopped by a policeman stationed just outside the entrance to the building.

The policeman asked several of the members where they were going, and on being told "To our camera club", he replied with evident disbelief, "That's what they all say". It was indeed what they all said "The Towers" had become headquarters for some practitioners of the oldest profession in the world and the men who frequented the place had been instructed to say, if questioned, that they were going to their camera club.

The members of C.P.S., after a hasty meeting to discuss this latest development, decided to move.

1923-1925

In May of 1923, the club moved to new quarters in the Rathskeller Building at 2046 East 4th Street. On the floor above the Rathskeller Restaurant, they leased two long rooms. Again, they cleaned and painted, and put in four or five darkrooms. John Steinke took over the Presidency. New members received stern admonitions in writing as to the use of flash powder in the club rooms. In part, the instructions were as follows:

"Any member bringing magnesium or any other flash powder into these rooms of this building, does so at his own risk, and by so doing assumes all liability for any damage that may result from explosion or fire which may be the result of such action on his part. Neither the Cleveland Photographic Society nor the trustees thereof will assume any responsibility whatsoever for this connection. Magnesium or other flash powder brought upon these premises for immediate use MUST be subdivided into portions no larger than the amount required for one flash, each such portion to be in a separate, well-stoppered bottle, and the total amount of such powder to be brought upon the premises not to exceed 1/2 ounce and to be for immediate use only."

The members of the club were so enthusiastic about their hobby that they even formed an "After The Club Club". This organization consisted of a group of C.P.S. members who habitually repaired to Clark's Restaurant on the Square after the regular club meetings. Initiation into this group consisted of the ability to tell one good story.

A young man by the name of Phil Morse, whose application listed his occupation as "Radio Clerk" easily passed the initiation requirements for the "After The Club Club". Phil Morse was a "brain", a young man who won many scholarships at both Case and M.I.T. Eventually he received his Doctorate in Physics, taught at M.I.T., and became involved with the Government's Atomic Energy Program. It was at a meeting of the "After The Club Club" that both "Thru The Darkroom Door" and the C.P.S. emblem were born. "Thru The Darkroom Door" was the brainchild of Ralph Hartman, and on the back of an envelope, Phil Morse drew the emblem for the cover. For many years it appeared on "Thru The Darkroom Door". The emblem is reproduced below:
The first issue of "Thru The Darkroom Door" was printed in late 1923 or early 1924. Unlike the more pretentious ones to follow, the early issues were multigraphed.

In 1924, at the time of the Republican Convention in Cleveland, C.P.S. took over four pages of the Rotogravure section of The Plain Dealer. One full page contained photographs of Cleveland scenes which were picture postcard size so that Convention visitors could paste them on a postcard for mailing to the folks back home.

In 1925 Ralph Hartman became President, and under his guidance membership began to climb. One of the 39 new members who enrolled that year was Henry Mayer. Henry came in May of 1925, and was known to C.P.S. members as the "last word" in nature photography.

Also in that year, George Tange (still Treasurer of the club) masterminded a particularly outstanding meeting. One of the members brought in a seascape. Comment on the picture was quite lively, since print criticism was handled by the entire group. "In that print," commented composition expert George Tange, "there are at least six different pictures." Tange asked the maker for the negative, then gave it in turn to a number of members for printing. Various types of work came out of it; bromiols, paper negatives, and gum prints. It took several months before the work was finished, but eventually Tange presented a full evening program showing pictures made from this one negative.

END OF 1925 - FIRST HALF 1926

The last Christmas party at the quarters above the Rathskeller was a memorable one, adapted from a theme which had been in use by the City Club. It featured the trial of a member for a clearly defined misdeed. The club had such a misdeed at hand. The trial was to feature the exposure and conviction of "Damidol".

For a long time, pictures had been submitted in competition signed simply, "Damidol". No one knew who brought these pictures in, except the maker himself, who sometimes found it necessary in order to preserve his anonymity, to throw the prints up the stairs, disappear for a half hour or so, then saunter in at last the minute.

"Damidol's" pictures were satires on either the other photographers' work or on their activities. Among the unknown maker's subjects were: "Portrait of a Photographer Photographing a Nude", "Portrait of a Photographer Chemist Motorist", "Portrait of a Photographer Calculating Exposure", and "Portrait of a Bunch of the After Clubbers".

"Damidol" had been getting away with this sort of thing for more than a year now, and at the Christmas Party a trial was held for the purpose of convicting the prime suspect, Ralph Hartman. Hartman put up a good fight, and when it became obvious that they were going to convict him for the offense, the real culprit came forward and gave himself up. It was Orwiler, who had been able to pull this off because he had never legitimately submitted prints, and the sharp-eyed club members were unable to detect familiar techniques or weaknesses in his work.

In January of 1926 Arnold Weinberger came into the club. He was the second of 33 members that year. The initiation fee was $3.00, and dues were $2.00 a month. The club was paying $75.00 a month rent. The meetings were held on Wednesday nights.

Henry Mayer was active as Chairman of the Tempin-Bradley contest. Tempin-Bradley were seed and nursermen. Flower prints were submitted in this contest. Henry Mayer, in addition to this assignment, also gave a demonstration to the other members one evening in which he extolled the virtues of "Sunshine Stove Blacking" as a good spotting medium for prints.

Early in 1926, C.P.S. received an unusual honor which can best be described by quoting a report which appeared in a 1926 issue of "American Photography".

"The Cleveland Photographic Society has been honored by having an exhibit of 88 pictures by 26 club members placed with The Smithsonian Institute at Washington, D.C. for the entire month of May and June. This is the second club to receive this honor, the other club being the New York Camera Club."

The club was beginning to receive other well-earned publicity. "The Camera Magazine" for May 1926 contained a 3,000 word write-up by club member Harry Cleveland; along with 25 pictures by 22 club members. Harry Cleveland's story of C.P.S. completely ignored the previous existence of The Cleveland Camera Club. As far as he was concerned, The Cleveland Photographic Society had emerged in 1913 full grown, like Botticelli's Venus. There are hints of a marked respect for legal processes in his second sentence. "In 1920 it (CPS) was incorporated under the laws of the State of Ohio for the protection of its members; this action making the trustees entirely responsible for the acts and financial responsibilities of the club."

They began to get interested in movies. Lloyd Dunning, who was in motion picture work, did a three-minute movie featuring Joe O'Hanlon, the club handyman.

In addition to meeting after the club, a group of the members frequently had dinner together before the club meetings. Under the guidance of George Tange, they would go to the Chinese center on Ontario St., where they would be handed a menu in Chinese. George Tange could read Chinese, but could not speak the language. He would act as interpreter by pointing to the menu once he had recommended dishes to his friends.

At first the Chinese was suspicious of their "foreign" patrons, but eventually Tange won them over and the group even got invited to the banquets which were traditional when a new Chinese chef came to town and put on a spread to demonstrate his culinary skill.

LAST HALF 1926 - FULL YEAR 1927

In July of 1926 the club began to prepare for the move across the street to the Graves Building. "Thru The Darkroom Door" announced that they would have 3,600 square feet of floor space and new furniture; including easy chairs. They would have an auditorium seating
HARRY CLEVELAND
(Portrait by Shanti Bahadur)

250, a larger and better equipped studio, more efficient workrooms and darkrooms. After describing this magnificence, Editor Hartman added the punch line, "We need $1,500.'.

Fowler and Slater gave them $100, and so did The Dodd Company. They had 100 members, and set their sights on 200. The initiation fee was raised from $3.00 to $10.00.

Even "Thru The Darkroom Door" became impressive. It turned into a professional-looking 24-page printed booklet, 6" x 3 1/2"; complete with advertisements inside and Phil Morse's emblem on the cover. Member Ted Schoenbeck, a streetcar conductor, was an extremely versatile man. Among his many talents was the ability to operate a printing press. He had access to a small print shop, and printed "Thru The Darkroom Door" on his own time without charge. Later, Ed Ryan, who was in the printing business, took it over.

The August 1926 issue of "Thru The Darkroom Door" carried a glowing account of the new quarters, which they expected to go into in September. The same issue announced, "James Corliss suffered a serious burn on his hand from flashlight powder", and carried the simple plea, "How about joining us, John Moddejonge?".

The official opening of the new clubrooms at 2073 East 4th St. occurred on Wednesday, September 29, 1926. It was a gala affair, attended by 250 people. The program featured an accordionist, a pianist, a violinist, and a colored singing group billed as "The Master Singers", and Phil Barker with his accompanist. Movies by member Lloyd Dunning were also shown.

Ralph Hartman continued as President and Editor of "Thru The Darkroom Door", and was obviously equal to the task. At one point, member Carl Oswald picked up an error and Hartman published the critical letter in full, following with this rebuttal:

"Listen, Carl: When a doctor makes a mistake, he buries it. When the garbage man makes a mistake, he adds it onto your bill. When a lawyer makes a mistake, it was just what he wanted, because he had a chance to try the case all over again. When a judge makes a mistake, it becomes the law of the land. But when an Editor makes a mistake - or someone THINKS he made a mistake - GOOD NIGHT!

Ye Editor"
In April of 1927, the International Photographic Society was to be held in the Carnegie Museum in Pittsburgh. Prints from all over the world were to be hung, and enthusiasm in C.P.S. was considerable. A committee was quickly selected to arrange for a Sunday trip to see the exhibit. Arnold Weinberger recalls that The Pennsylvania Railroad was contacted and they happily devised an excursion if we could guarantee a minimum of 60 passengers, fares paid in advance. On the allotted Sunday at 7:30 AM, a joyous group gathered at the E. 55th Euclid Station where a giant steam locomotive with two passenger coaches and a baggage car awaited us.

This started the era when the annual trip to Pittsburgh became the highlight of the C.P.S. year. Pittsburgh had become the salon in the United States, and many C.P.S. members had their prints accepted for exhibition. (London, however, was considered a cut above Pittsburgh. They all aimed for exhibition there, but only Tange made it.)

These pilgrims to Pittsburgh joyously danced on a baggage floor, bumpy from years of carrying trunks, as the train threaded its way through the mountain valleys. Members of other clubs in Niles, Warren and Akron joined in the fun when the train stopped in Akron. Under C.P.S. leadership, noise makers, caps and colorful festooned rolls of paper (the kind that comes in 500 little sheets) lent a party atmosphere to the railroad cars. Paul Gauss led the singing, and he and John Moddejonge performed their annual shirt trick – much to the delight of the crowd.

Once arriving, it was a modest hike from the layover site to the Carnegie Museum. They spent about three hours viewing the exhibit, then went afield for pictures. The photographers lugged their equipment through railroad yards, over river barges, under bridges and even into a few showboats. Many a time, one bulb furnished the light for 25-40 "open" shutter cameras. When it was time to start back, they stopped at a nice family-run restaurant by prior arrangement. The owner had temporarily recruited his entire family so everyone could be served quickly. The soup and salad was already set up, and they got out in plenty of time to catch the train. The tired but happy photographers arrived back home at about 9:30 PM. The fare for the round-trip train was $2.75, and dinner was a mere $.75 for roast beef and apple pie. Oh, those were the days!

In 1927, The Cleveland Photographic Society was again honored by a request to exhibit at The Smithsonian Institute in Washington, D.C. They happily complied with 127 pictures by 46 members.

In May of 1927, C.P.S. was well-represented at the Annual Arts and Crafts Exhibition at The Cleveland Museum of Art with 50% of all photographs accepted coming from its members. C.P.S. members also received 1st place in the Landscape Class, and 2nd place in both the Portrait and Landscape Classes.

A salon committee was formed under the direction of George Tange to encourage C.P.S. members to submit prints to the various salons. Tange was also appointed Print Director of The Associated Camera Clubs of America for 1927-1928. (This was the forerunner of P.S.A.)

In October of 1927, John Moddejonge paid his $10.00 initiation fee, plus three month’s dues. Hartman's three years of cajoling had paid off. John’s comments on his entrance into the club are interesting:

"Before I joined the club, I used to send my pictures to the papers and once in a while I would win prizes. Hartman kept heckling me to become a member and I finally made it in 1927. Then they criticized my prize-winning pictures. They used to have a $10.00 initiation fee. After I paid it, they dropped it. We members have always been the only club in the U.S. which did not admit women. I was one of the ones who wanted women admitted."

One day in late 1927, Margaret Bourke-White was making the rounds in Cleveland with her portfolio. As she passed through Public Square, she saw a negro preacher standing on a soapbox. No one was paying the slightest bit of attention to him as he stood with outstretched arms, gathering in a bobbing congregation of pigeons at his feet. Margaret thought it would make a wonderful picture, but didn’t have a camera with her that day. She dashed into the nearest camera store, Fowler and Slater; and begged to be allowed to rent or borrow a camera. The bespectacled clerk eyed her cautiously as she explained about the preacher and his pigeons. With hesitation, he reached below the counter and handed Margaret a Graflex. Stopping to buy a bag of peanuts on her way back to the Square, she was relieved to find the preacher still there although his "flock" was dwindling. A few well-placed peanuts brought them fluttering back. Some of the crowd of onlookers took over the task of tossing peanuts, and Margaret was able to finish her photographing.

When she went to return the camera to the store, she discovered that this kindly clerk had a remarkable intensity about him. As he moved, he swung his arms and his words streamed forth in capitals, all underlined with exclamation points. Short and balding, this enthusiastic fiftyish man was Alfred Hall Bemis. Alfred was a member of The Cleveland Photographic Society and eager to give photographic advice to someone just as eager to receive it.

A group of CPS'ers getting ready to leave for a Pittsburgh Salon trip in 1926.
It being luncheon, they went out together and talked about how much they both liked the steel mills and what they saw there. Margaret Bourke-White was just 21, and trying to get her start in Cleveland with architectural-type photographs. Margaret mentions in her autobiography that if there had been no Mr. Bemis, surely others would have helped her. But she also felt that it would take others to replace a single Mr. Bemis. Thus, a life-long friendship began. Giving Margaret some badly needed technical advice, he never failed to recognize that there was more to making pictures than technique. "Listen, child," he would say, "you can make a million technicians, but not photographers; and that's the truth." Margaret came to refer to him fondly as "Bene." She roamed the flats, photographing the steel mills and its many bridges. The picture of the preacher on the square was sold to The Chamber of Commerce for $10.00. They put it on their monthly magazine, and Margaret Bourke-White got her first cover.

Although C.P.S. did not allow women members, Alfred Bemis apparently got permission to bring Margaret in to use the darkroom when no one else was there. B.E. Clarkson was the Financial Secretary then, and in 1941 was interviewed for an article titled "The Field of Photography in Cleveland". It was written by Helen Stafford Craig for the magazine "Cleveland Life". Clarkson recalled:

"Margaret Bourke-White would make 75 negatives of one scene in order to get the best possible picture", commented B.E. Clarkson, "Weather conditions never deterred her from securing the picture she wanted. Don't talk about her genius", he added, "but her infinite capacity to take pains. She would make good in any field she entered."

1928-1929

In 1928, the club set up a faculty for the Photographic School. Heretofore, almost all of the teaching had been handled by John Steinke. The members of the faculty were:

HENRY MAYER - President and teacher of the Commercial Class
CHARLES SHIPMAN - Vice President and teacher of the Photochemical Class
HENRY STILL - Portrait Class teacher
GEORGE TANGE - Composition Class teacher
JOHN STEINKE - Technical Class teacher
HARRY CLEVELAND - Bromoil and Pictorial Class teacher

It was a competent group, composed of men who were masters of their subjects. (It may come as something of a surprise to learn that in those days, Henry Mayer's specialty was the taking of industrial photographs. He had not yet achieved his later status as the "last word" in nature photography)

John Moddejonge attended that 1928 class, and comments, "Right away, Henry Mayer started to teach me how to fake things. I had to begin using razor blades on my pictures." Under the firm guidance of his instructors, John Moddejonge (no novice to begin with) was indoctrinated into the mysteries of the advanced techniques of "doctoring" a photograph. Everything from steel wool to Dutch cleanser was used. Some members even stained their prints with coffee to tone down the white paper.

Practically all prints in those days were the 1x14 size, with Bromoils often only 8x10. Only CPS member George Becker made 14x17 bromoils. Cameras were rather bulky, and if one had a Graflex, you were really up there with the "masters"! Tripods were clumsy finger-pinchers with a lot of lumber. Black & White lantern slides were made by a few members, and once in a while they had a slide night. Attendance was small, and by today's standards, they were also quite bad.

Joe O'Hanlon assumed the duties of janitor and watchman of the club at a salary of $15.00 a month. He slept on an army cot in Darkroom #2, sold mounts for prints and performed many other services for the club.

Lloyd Dunning continued to mastermind the Movie group, and conducted a motion picture question box in "Thru The Darkroom Door".

In 1929 John Moddejonge was appointed Print Director, and Editor Hartman announced prophetically in "Thru The Darkroom Door", "It is believed President Hartman made a wise choice."

That he had indeed done so is attested to by the fact that John was Print Director for the next 40 years.

1929 was distinguished by another, and less happy event. As every club member knows, a club is composed of human beings, and human beings tend to have differences of opinion. It would be a rash chronicler who would attempt to pass judgement on the differences which now arose between John Steinke and the club President, Ralph Hartman.

John Steinke had a long and distinguished record as a member of the club. He had served as President and on the Board of Trustees, originated the School of Photography, and inaugurated a Republic printing school of photography to be given for six weeks to High School students and Boy Scouts. He also donated equipment, been Chairman of the Educational Committee and manager of the Print competitions.

The clash which developed between Steinke and Hartman came to a climax over the C.P.S. Lecture Bureau. This bureau established by Hartman, consisted of a staff of ten lecturers, equipped to give thirty-three different lectures to clubs, churches, lodges and societies. John Steinke maintained that it had no place in a photographic club. The clash, which finally took place at the annual meeting, was a resounding one as both men possessed dynamic personalities. It finally resulted in the resignation of John Steinke.

At the time, in addition to his duties in the C.P.S. School, Steinke was teaching a class in photography at the Y.M.C.A.. He used some of the members of this class to form the nucleus of a new club, The Cleveland Camera Guild, which is still in existence. With his customary efficiency, Steinke developed his new
In certain quarters of the business world, this is the period still referred to as "the dirty thirties". While there is no record in C.P.S. minutes of the time that the club members employed this terminology, there is no doubt that they would have considered the phrase appropriate. The depression was in full swing, and the financial problems of the club were great. They tried everything - drives for new membership, special assessments for those who could pay, and even leased their clubrooms two nights per month to the Wood Carver's Union for $15.00 per quarter. In September of 1932 the club was in debt $600, and Hartman was reaching into his own pocket to finance the "Darkroom Door". Eventually they were forced to go back to a simple mimeographed publication, and talked local camera stores into financing it. "The club", commented Hartman at one meeting, "has been kept going by sheer force of nerve." 

The question of what to do about women had erupted periodically throughout the years. A typical hassle over the problem is reported in the minutes of a meeting in 1931.

"Harry Cleveland arose and asked for a standing vote of all those in favor of, or against having women present on Print competition meeting nights. When Cleveland had seated himself, Weinberger arose and suggested that if it were the wish of the club at large to bar women on Print nights, the club should publish a notice to this effect in the club bulletin. Henry Mayer, who next had the floor, stated that on Print nights, he tells his wife to stay at home. Dick Tappenden then arose and stated that he did not favor the idea of barring women on the evenings on question. He said he liked to bring his wife down on Print night, as she enjoyed the Print criticism and the good-natured banter. Shipman then stood up and said that although he was in favor of barring ladies on Print night, he did not agree that a public expression of this question was necessary. He agreed with Weinberger's suggestion that a printed notice be put in the club bulletin. Otto Green and Charles Williams also gave their opinions that the ladies should be barred on Print nights. When the club had had their say, a standing vote was taken.

This disclosed the fact there were 19 of the members in favor of ladies on Print night, and 25 against. It was finally decided to settle the question once and for all at the next meeting of the Board of Trustees."

This was easier said than done. At the next meeting of the Board of Trustees, no conclusion was reached and it was decided to table the question.

In 1931 through the generosity of 20 club members, 14 new pieces of fibre ("wicker") furniture was placed in the lounge. The old furniture was ditched in favor of the comfortable new furniture.

Paul Kozak became a member in 1932 and soon the war was on between Paul's 35mm "tweezer" photography and the regulars in the 3 1/4" x 4 1/4" field. Those club members not too hard hit by the depression were buying 3 1/4" x 4 1/4" colorplates at $.45 each. Speed was 1/60th and the plates were grainier than an elevator out west - but very colorful!

Lectures were presented by outstanding people from government offices in Washington and from The National Geographic Magazine. Movies were furnished by Bell Telephone Company, the railroad and shipping lines, and General Motors. For many years the most outstanding lecturer to come to C.P.S. was Hartman's dear friend, Dan Magowan of Banff, Canada. Dan Magowan had the best hand-colored slides that could be seen. There was no Kodachrome as yet, and under the skilled hand of this Scotsman, animals, plant life, lakes and mountains of the northwest were beautifully illustrated. Dan Magowan's lectures always brought out a crowd.

The annual auction-sale was born. Much of the "stuff" was donated by Cleveland's camera stores, and Paul Gauss functioned as the auctioneer. Old-timers remember one changing bag that came back for 8 straight years, and once was sold three times in the same evening. Not everything was photographic, either. Even eggs were brought in for sale at $.33 a dozen by Harley Temple who had a farm.

The club began to win its long and bitter battle against that persistent foe, the Wolf at the Door. For the first time in many years, the members caught up on their back rent and other bills, actually reporting a small balance in the Treasury. This announcement was made at the 1936 Annual Meeting and was greeted with loud applause.

During 1936 the club accepted 62 new members. In 1937, more than 60 new members were enrolled. The record of survival is small, but distinguished. Allyn Thayer was inducted in March; Ralph Dresser came in August; and Herb Howison was accepted in October.

A memorable event in 1937 was the 101-day Great Lakes Exposition. C.P.S. was asked to handle the photographic exhibitions, and was given 76 linear feet of space in the underground exhibition hall. The prints were to be hung under glass, and new shows were to be put up at intervals. C.P.S. bought 150 sheets of glass, an expenditure which proved to be worthwhile; this same glass was in use in our clubrooms for many years after.

Rube Townsend and Joe O'Hanlon on a field trip in the snow - January 1937
It was necessary to construct large display panels and easels for the Exposition. This was accomplished by the versatile Custodian and Carpenter, Joe O'Hanlon. The finishing and painting was handled by tireless John Moddejonge. Next came the labor of assembling the necessary brackets to hold the sheets of glass. On a Thursday evening in May, eight of the members, each armed with his own screwdriver, showed up for the job.

The club's participation in the Exposition was a great success. Included in addition to the hanging of a total of 500 prints, was an exhibit on the development of photography borrowed from the Smithsonian Institute of Washington, D.C. It also sponsored a field trip day, with C.P.S. donating the flash bulbs. There were, of course, the usual casualties. Four prints were stolen, but the makers graciously waived remuneration.

In 1937 the club also made its debut in radio. Every Monday evening for 40 weeks beginning in August, selected members appeared on WHK from 9:30-10:00 PM and discoursed learnedly to the public on such subjects as "What Camera Shall I Buy?", "The Secret of a Good Negative", "What Film Shall I Use?", "Filters", "Lenses", etc. They went on to cover home development of prints, how to make greeting cards, how to retouch negatives; and even discussed movies, aerial photography for the amateur and stereo photography.

The group as they appeared on the Camera Forum at radio station WHK on Sept. 20, 1937. From left to right: Ralph Hartman, John Moddejonge, a station man, and Errol Butchart.

A special color slide showing was staged on November 11, 1937 along with a regular print night. It was conducted by that pioneer in 35mm photography, Paul Rozak.

By 1938 the trend towards the use of 35mm cameras was in full swing, and this size became immensely popular when the newest marvel of color films, Kodachrome, became available.

During 1938 C.P.S. helped to establish The Women's Photographic Society of Cleveland. Many members devoted much of their time as judges, commentators and instructors.

In February of 1938, President Hartman called a special meeting of the Board of Trustees. His purpose was to explain that his health had become seriously impaired and he had been advised by his physician to give up the Presidency of the club. It was with deep regret that the Trustees voted to accept Hartman's resignation, thus ending an unprecedented term of 19 years in which he had been the guiding spirit of C.P.S. Ed. Ryan, the Vice-President, automatically moved up to the Presidency.

Ably assisted by The Women's Photographic Society, C.P.S. took charge of the P.S.A. Convention in October of 1940. The convention was held at The Carter Hotel and brought photographers to Cleveland en masse. The Art Museum made an exception and hung a photographic show. More than 300 prints were displayed at the Museum, The Carter Hotel and in the C.P.S. club rooms. The closing banquet on Sunday was a truly gala affair.

Hitler's armies were on the march in Europe and tremendous amounts of materials from the U.S., including photographic supplies, were being shipped abroad. One had to have a friend at the store, reaching under the counter for supplies at a greatly increased price; without the right connections, no film or paper was available. It took strong minds to acquire materials in such a way and not go daffy on Print nights when the "masterpieces" got the old "heave-ho".

It became very difficult to take the steel mill and industrial pictures the C.P.S. members wanted. To U.S. Agents and factory policemen, a man with a camera just became a sneaky spy, traitor and agent of Japan and Germany all in one. Explaining about C.P.S. and Print Nights did not mean a thing. Even the lovable George Tange, a Japanese by birth, though completely loyal to his adopted land; was in jail for two months because a camera was found in his home.

For 15 years C.P.S. had held its meetings at 2074 E. 4th Street. Prospective members and guests were given a standard set of directions for finding the club. "Look for the sign of the pink panties". Downstairs, a women's lingerie store prominently displayed these interesting items.

In 1941, Herb Howison was elected to the Presidency. The job he assumed was not a soft one. The physical condition of the clubrooms had deteriorated badly; the financial picture unclear. New equipment and new members were needed. The club bulletin was now a modest four-paged mimeographed publication, listing
as its Editor "Herblyn Thayson", a pseudonym which stood for Allyn Thayer and Herb Howison.

It took several months of investigation to learn the exact status of the club in regards to its finances. When the unhappy truth that they were in debt to the extent of more than $1,500 came to light, it was decided that drastic action was needed. The Board of Trustees authorized President Howison to make the best possible deal with the club's landlord regarding the back rent, and proceed with plans for moving to cheaper quarters.

Eventually the Caxton Building on Huron Rd. was decided upon as the site of the new headquarters. The rent would be less and there would be no custodian expense. The new rooms were redecorated and the move was made in October of 1941. "Look for the sign of the pink panties" was now history.

When the club moved, it was found that there was not enough room in the lounge for "Solly". "Solly" was a cherub-topped stone hitching post that had stood in front of James F. Ryder's Studio at one time. Mr. Ryder was an old-time photographer starting with Daguerreotypes during the time of the California Gold Rush. He later had a studio in Cleveland, in which he took Rev. Chas. Pomeroy's portrait. He wrote "Voightlander and I in Pursuit of Shadow Chasing". This book was bought second-hand by Herb Howison in 1946 at a flea market and donated to the club. The club contacted The Western Reserve Historical Society about donating Mr. Ryder's stone hitching post, and they were delighted to receive it.

The January 1942 minutes of the Board of Trustees carried the following statement: "Mr. Howison rather strenuously objected to being re-elected President, but no one seemed to pay much attention to his protests."

The Treasurer's report of the following month revealed that Herb Howison had done his job nobly. The club was again solvent. All the bills were paid, and there was a cash balance in the bank.

In 1943, Ralph Dresser was elected as President. A bold decision was made in September of that year when C.P.S. cut the yearly dues from $25 to $10. They also took the plunge to allow women to be members. The final vote took place on October 6, 1943. Wives of members were to be admitted at half price, and old maids (pardon - "unclaimed treasurers") were to be charged the full price. At the time, C.P.S. was the only all-male camera club in the United States, a die-hard organization which had managed to hold dues at $2.00 a month even through the depression years. Now it fell in line with the other camera clubs, both in the matter of reduced dues and with the admission of women members. The first woman to officially join C.P.S. was Leona Kovach, who was Shanti Bahadur's Secretary.

John Moddejonge comments regarding these earth-shaking changes, "Don't know if it was the lower dues or the gals, but things picked up at C.P.S. from then on. Anyhow, C.P.S. certainly owed the gals a big thank-you for all they had done for us beyond picture making. As a matter of fact, refusals to help are more "manly" than "womanly" now."

One of the sad casualties of the war years was the death of the annual trip to the Pittsburgh Salon. To replace the event, the club began a yearly program referred to as "saloon night". The rules for participation were: "You will bring several prints, mounted in regular salon style, of a queer, ludicrous, silly, preposterous, laughable, ridiculous, droll, comic, asinine and irrational nature. They will be discussed in Print night fashion by that Prince of Persiflage, that Sovereign of Sarcasm, Paul Gauss. The prints will then be put up on the walls for the judgement of the assembled members and guests. Prizes will be
awarded the lucky winners. Beefstakes, coffee, shoes, flash bulbs, pork chops and other collector's items will be given with reckless abandon. Prints came wrapped in secret packages or sneaked up the back way, and club members reached new heights of originality and cleverness.

Starting in 1943 Color Slide nights were held once a month. As yet there was no competition, and no judges. Since more and more members were becoming interested in color work, it was simply a way for them to show off their slides and benefit from observing one another's techniques.

The first national color slide salon, sponsored by the Color Division of P.S.A., was held in Chicago in December of 1943. John Moddejonge had two slides accepted.

In 1944, the club authorized Allyn Thayer to revise its constitution. Under the new set-up, the fiscal year was changed to May 1st - April 30th, the regular meeting night, which had been on Wednesday practically since time immemorial, was changed to Friday.

By now 17 club members were in the armed services, and Allyn Thayer took over the job of "foreign correspondent".

In August of 1944, Popular Photography reproduced a print by member Dave Darvas.

1945-EARLY 1947

In 1945 Herb Howison again took over the Presidency. Clyde Hall became Editor of "Thru The Darkroom Door", and John Moddejonge functioned as news gatherer and star reporter. The publication made tremendous strides, sporting a new front page designed by Paul Kozak, complete with a winning photograph. Coverage of the news was greatly expanded, and the word "Thru" in the title became "Through"; a not unimportant matter if you ever have occasion to check ancient history in The Cleveland Public Library. (The variation in spelling has fouled up the library's cataloging system.)

Most issues now contained 12 pages. In addition to the reproduction of a winning print on the strikingly designed cover page, a portrait of an outstanding member appeared on the inside, accompanied by a well-written story on the member's personal history and photographic accomplishments. Club activities were reported at length, and personality sketches abounded. Space was given to P.S.A. activities and the goings on at other local camera clubs. "Through The Darkroom Door" was now a thing of beauty. The April 1946 issue carried the following item:

"Our March Print night emphasized again the imperative of early action to care for all of those who wish to attend our meetings. On this particular night in question, fully twenty persons stood in the adjoining room during the full two and one-half hour program, while many others, unable to get seating accommodations, were compelled to leave.

We may not longer ignore this problem. Either we must close our meetings to visitors or we must provide ample facilities for their comfort while they are with us."

Thus, C.P.S. closed its membership for the first time.

The war ended. The boys came back, and the annual Pittsburgh trip was revived. Two coaches and a baggage car pulled out of Cleveland with 115 photographers aboard. Most of them came from C.P.S., but the Lakewood, East Shore and Women's Photographic Societies were also well represented. A three-piece orchestra furnished music for dancing.

Herb Howison retired from the Presidency and Allyn Thayer took over the job. In May of 1946, Joe O'Hanlon, that long-time fixture of the club, died at the age of 71.

Color Slide nights were set up for the first Friday of the month. In those days, the color slide program was considered the "weak sister" of the club, being far outdistanced in attendance and interest shown by both Print night and many lectures. The first regular color slide night for example, was held on June 7, 1946 and brought in a total of 35 slides from just 8 makers. It was chaired by John Moddejonge.

"Commencing in November," announced a later issue of The Darkroom Door, "We will have to pay rent for our rooms at a rate of 50 per month higher than what we have paid for the last five years."

It was an ominous statement, presaging stormy days ahead. As everyone knows, money is not important, but the things it can buy frequently are. The first casualty to result from this new financial blow was the beautiful Darkroom Door. In March 1947, club members received a modest four-page photo offset, homemade paste-up job on much cheaper paper. There was, of course, no cover page. The lead article explained:

"The condensed and streamlined "Through The Darkroom Door" which you are now reading is the result of an urgent need for economy in club operations made necessary by the recent skyward boost in our rent... We shall not be able to reproduce pictures of any kind."

Allyn Thayer
Despite the recurrence of financial problems, the spirit of the club members remained undaunted. It is evident even in the pages of a badly deteriorated publication. The report on the March 14th meeting proves conclusively that this is no organization for the sensitive, timid soul. Listen .....  

"March 14th - announced as a "surprise meeting" - this turned out to be a "quiz" program by Allyn Thayer. The usual "deep" questions were asked - the answers to which should not concern you in the least. In other words, even if you knew the answers, that fact would not improve your picture making ... the meeting was rather a dull affair."

The next issue announced in big, black letters, "WE ARE GOING TO MOVE!" On April 30th we will leave the location which has been our home for the past five years. The reason, of course, is that the new owners of the Caxton Building saw fit to increase our rent beyond our capacity to pay. On the evening of April 3rd, your Board of Trustees met with the Director of The Cleveland Museum of Natural History and concluded arrangements to become a tenant of that institution ... Credit for locating this possibility and for starting negotiations goes to Henry Mayer."

The Cleveland Museum of Natural History, the new home of CPS, was located at 2717 Euclid Avenue. The set-up seemed to be ideal. The club was to have the use of a lounge and office room on the main floor of one of the buildings, and a large, well-arranged auditorium capable of seating many more than could be handled in the Caxton Building quarters. There was also a room ideally suited for classes and smaller meetings with ample seating and blackboard space along with well-lighted and protected parking. All of this for just $75.00 a month! They moved in on April 30, 1947.

There were, of course, some drawbacks. Prints were hung in the long and narrow cloak room. It was necessary for Print Director John Moddejonge to keep hunting up the custodian, who could be in any one of three buildings. "As a matter of fact," recalls John, "school and board meetings were in one building, club meetings in another, and once in a while we were shifted to the #3 building between the birds and animals, bugs and butterflies. Running between the office in one building and the meeting hall in another was not always pleasant, especially when it was raining or when winter came."

In addition, the club members knew that the move to the Museum was of necessity, only a temporary one. All three buildings were marked for demolition when construction began on the new Inner Belt.

At the May 1947 annual meeting, Carl Johnstone became the new President; Joe Sikoisky, Vice-President; Elias Roby, Treasurer; and Arnold Weinberger again became Secretary.
The year 1948 brought in a new slate of officers consisting of Elias Roby, President; Clyde Hall, Vice-President; Dick Reimer, Treasurer; and Arnold Weinberger, Secretary. Marjorie MacCreary took over the Editorship of The Darkroom Door, and it was in this year that the monthly publication went to its present form of four pages.

For the past several years, the CPS School had been taught by Merrill David, a professional photographer affiliated with Parade Studios. Mr. David was in command of his subject, but there were several reasons why the club felt it might be wise for its members to take over the teaching of the school. For one thing, no payment would be given for their time and effort. Merrill David did not, of course, donate his services. For another, club members would be more likely to encourage students to join the club. Mr. David, not a club member, was less likely to do so. Paul Kozak was chosen to head the new school. A snaphooter’s school was also planned.

No longer a “weak sister”, slide nights were becoming more and more popular. People were turning to color, and the Print Night Committee Chairman for 1948, Herb Howison, reported at the Annual Meeting:

"Over the year as a whole, we believe that our Print Nights have been only tolerably successful, although, in view of the statement that has been made on several occasions to the effect that Black & White prints were a thing of the past and that color is the coming thing, I believe our serious workers have done remarkably well."

At the end of 1948, C.P.S. received a letter from the Acting Director of the Museum, which requested them to vacate as soon as conveniently possible. No specific reason was given. There was, of course, the pending demolition of the buildings to make room for the new Inner Belt. In the meantime, it was said that Case School, which owned the buildings, wanted to use them for a downtown office.

The news was greeted by C.P.S. members with mixed feelings. All had not been sweetness and light at the Museum. There had been times when the activities of the club and the Museum conflicted. There had also been a dropping off in attendance, and some lessening of enthusiasm on the part of the members. West siders in particular had been unhappy about the location of the clubrooms, feeling that it was too far east.

1949

The year 1949 found C.P.S. again faced with the problem of finding suitable quarters, and a committee consisting of Clyde Hall, Herb Howison, and Arnold Weinberger was given instructions to locate, if possible, within the downtown section.

In March 1949, the Darkroom Door announced that space had been found, and that the club would move to 1296 West 6th Street. It is a tribute to the imagination of the committee that its members were able to envision the inherent possibilities of the new quarters. They had signed up for what was simply a dirty old factory loft in a two-story building. It was a one room area 33 x 95 feet, formerly used by The Campus Sweater Company. It took the labor of many members for a month and one-half (PLUS a lot of money) to turn it into the clubrooms we enjoyed prior to moving to Superior Ave. in 1983.

Bookkeepers became carpenters, and electricians and a well-known club painter donated their time. Every night, plus Saturdays and Sundays, they worked hard. They divided the place into an auditorium, two washrooms, a kitchen-darkroom, cloakroom and lounge. Lights were installed or changed, and many outlets were added.
Even new flooring was put down in the front room; now the new lounge. The old floor still existed in the auditorium proper. Wall board was installed and space for 150 prints under glass was provided.

The pièce de résistance was, of course, the chairs. Under the leadership of Herb Howison, a committee went chair hunting. They came up with 130 used theatre chairs which were purchased for less than 1/10th of their original cost. Costing well over $30 wholesale, they were obtained for just $3.50 each! It wasn't easy, however. Arms rest were uncovered, sanded and stained. Great globs of hard chewing gum had to be removed, and a general clean-up performed. Most of the chairs were fastened to the floor and some were placed on metal strips, thus enabling them to be moved to other locations. We wound up with, as far as we know, the only camera club clubrooms in existence boasting of plush seats.

Receiving instructions prior to a night field trip downtown in 1950.

The first meeting in the new quarters took place in April of 1949, even though many jobs remained unfinished. The club was still asking for money donations and labor. Draperies, kitchen utensils, and darkroom equipment were still needed.

Due to the expensive move and the fact that the rent was now $125 a month instead of $50, steps had to be taken to bring in more money. A dollar meal at the clubrooms on Friday nights was started, with the hope that this might provide some small profit.

A new school sponsored by C.P.S. was scheduled to start in September. It was to provide 18 lessons for students for $18, plus a $2 lab fee.

It had been deemed advisable to continue with the same slate of officers in 1949, due to the general furor accompanying the big move. However, Vice-President Clyde Hall became seriously ill, which caused his prolonged absence from meetings; and President Roby submitted his resignation due to the heavy pressures of work. Ralph Dresser was pressed into service as acting President for the balance of the term.

Herb Howison became Editor of the Darkroom Door again, and wrote thankfully of the work and time donated by the members to provide the enjoyable new clubrooms. The bulletin won second place in the annual PSA Bulletin Contest that year. Editor Howison graciously conceded that part of the honor belonged to Horn & Norris, who were the printers of our monthly publication.

Despite the turmoil, hard work and problems attendant with this latest move, club activities proceeded on schedule. Outstanding lecturers came to the club and the usual print and slide competitions were held. The famous John Hogan FPSA, an outstanding print maker and judge, lectured at the club. A boatride, picnic and field trip were scheduled. Color slide shows from foreign lands entertained the members, and a Halloween Party, complete with costumes, turned out to be a big success.

Individual members of the club even found time to garner a few honors. Henry Mayer functioned as a judge at the Columbus International Color and Nature Slide Salon, and John Moddejonge received his Associate in PSA at the St. Louis Convention.

1950-1953

In 1950 the Movie Group completed the filming of the story of tomatoes (in greenhouse cultivation) from seed to final packaging. This was sold to an Association of Greenhouse Operators which may still, for all we know, be using this film for publicity purposes.

C.P.S. member Shanti Bahadur was chosen Official Photographer for Prime Minister Nehru of India during the latter's visit to the United States. As a result, in January of 1950 the club was treated to a rare evening of color slides and good talk in which Shanti described his trip through the nation with Nehru.

SHANTI BAHADUR (1940)

Dick Keimer took over the Presidency. The year 1950 also marked the passing of John Clarkson, long-time member and a former Treasurer of C.P.S.

This was the year in which the club made a courageous attempt to revive interest in print making by the inauguration of a "Poor Man's Print Night". It was sponsored by that persistent champion of the small print, Allyn Thayer. The largest allowable print was to be 8x10 on a 11x14 mount. Smaller prints would be acceptable, and would be viewed at arm's length by the club members. The first night was quite
"JOHN" CLARKSON
(His name was really Bradley C., but no one called him anything but John.)

successful, pulling in a total of 52 prints. The second attempt saw a sharp drop and the third brought in only 20 prints. Two more such print nights were held, each of them bringing in fewer entries than the last time. It was finally agreed that the idea should be classified as a noble experiment and abandoned, at least for the time being.

In collaboration with a number of dealers in photographic supplies, C.P.S. sponsored a "Cleveland Is Your City - Photograph It!" contest. No C.P.S. member was eligible for a prize.

John Moddejonge and his sister Catherine, native Hollanders, went back home after an absence of 31 years. John came back with 800 color slides and treated a standing room only audience to a vicarious trip through Holland.

In 1951 and 1952, Glenn Fisher functioned as the club's President. C.P.S. members began to develop the pleasant habit of gathering at a St. Clair and W. 3rd St. eatery before club meetings but unfortunately, this ended after a year or so, when the restaurant closed.

Henry Mayer was awarded a fellowship in P.S.A. at the convention in Detroit, Michigan.

In 1953 Vernon Barnes officiated as President, and our indefatigable Print Director, John Moddejonge, reported that the number of prints exhibited on our walls during the past year was the lowest ever (444). As a man on the spot, in touch with camera clubs throughout the country, he pronounced that black & white photography was in a sad state of decline.

This was also the year that a Congressional Action made individuals of Japanese ancestry eligible for U.S. Citizenship. And who made history by being the first person to be extended citizenship under this act? Our own George Tange, of course. At the time, George had been a member of C.P.S. for 39 years.

The masthead of the Darkroom Door was still carrying the statement, "The Cleveland Photographic Society, a member of The Photographic Society of America, was founded in 1892 and has been in continuous operation since that time." However, the August 1953 issue, in an article entitled, "Needed - One Historian", correctly dated the formation of the club as January 25, 1887.

Shades of past disaster - on the night of Sunday, September 20, 1953, the faucet in the darkroom sprang a leak. The water sprayed down the wall and ran down to the floor below, damaging merchandise in the store of The Kane Brothers. Mr. Kane presented an itemized bill for $1,007.76. We were now an established, thriving club, and we could handle such matters. We hired an attorney, a Mr. Bayles. After five months of legal delaying action, he reported that he MIGHT be able to settle the matter for $500. The Trustees voted to authorize Mr. Bayles to settle for $450, but added as an aside that they would pay $500 IF necessary. Mr. Bayles settled the claim for $500 and obtained a release. The club wisely purchased a liability insurance policy, recognizing at this point that water damage is one of the occupational hazards of the photographer.

1954-1959

By 1954, C.P.S. was considered a staid, responsible organization. Its Board Meetings were usually stuffy affairs, having to do with such prosaic subjects as memberships, minutes, and money. The August 1954 meeting provided a welcome (in retrospect) departure from the norm.

It had been decided that the club should purchase an aluminum ladder for use in case of an emergency. After much effort, John Moddejonge finally secured the ladder and it was, on this particular evening, resting behind the chairs representing a piece of almost finished business. Someone suggested that the ladder be tested to be sure that it was long enough to reach from our second story window to the sidewalk. The Trustees pushed the ladder out the window, rested the base on the sidewalk, and concluded that it met the requirements.

A perfectionist in the group made another suggestion. In order to be absolutely certain that the ladder was satisfactory, someone should climb up it. Most of the Trustees turned pale, but Vernon Barnes, club President and heroic handler of emergencies, volunteered. He had reached the bottom and was starting up again when a squad car shot out of the darkness and a stern voice of the law demanded an explanation. Vernon, equal to anything, engaged in a pleasant conversation with the patrolmen and invited them up to see our quarters. The minions of the law accepted the invitation and all ended on a happy and congenial note. The DRD account of the episode mentions that the police were even given a cordial invitation to join the club.

Other less dramatic events of the period included the functioning of John Moddejonge as a judge in both the monochrome and color sections of The St. Louis Salon of Photography, and also served in a judicial capacity at the Pittsburgh All-Color Salon.

In 1955 Larry Harrup took over the Presidency. Henry Mayer began the practice of donating an additional annual trophy as the Henry Mayer Mature Award for the best color slide on nature subjects. And C.P.S. regretfully said farewell to one of its best friends and its oldest active member. George Tange embarked on
the liner "President Wilson" to go back to Japan.

As further evidence that there is nothing quite so certain as change, the Ralph Dresser family, for many years active and valuable members of the club; took off for the trailer life in the large land of Texas. Ed Perry stepped in to conduct the school and carry on the good work so long and ably performed by Ralph Dresser.

On December 20, 1955, Ralph Hartman died. Hartman had been President of C.P.S. for 19 years, was one of the prime movers in the formation of P.S.A., and its first Vice-President. To the old-timers who remembered Hartman's long dedication to all things photographic, his passing evoked sensations of nostalgia and a conviction that this was truly the end of an era.

The next two years, under the successive presidencies of Dr. Wiltse and Al See, saw further changes to the club. Art Gerlach, who for years had been the guiding hand behind the movie group, became seriously ill and was forced to curtail his club activities. C.P.S. was fortunate indeed to have a willing and able member in the person of Tom Clark to carry on the good work.

For the first time in its history, the C.P.S. School presented two courses for the beginning photographer; one dealing with B&W photography, and the other with color.

In 1958, Bill Meyer became President, and another first was added to the club's activities. Separate nights began to be devoted to Nature Slides. The innovation, in no way diminished the ancient arguments about what is or is not a Nature Slide. Bill also began work on the organization of a northeast Ohio camera club council.

In 1959, Jeanne Urban became the first woman in the history of the club to bang the presidential gavel; a mere figure of speech as we at C.P.S. ring a cow bell instead.

As the 50's faded away into the limbo of times past, and C.P.S. looked ahead to a new decade, there was good reason for optimism about the future of the club. It had come a long way since that wintry day in 1887 when 20 sturdy citizens of Cleveland met in the office of Dr. Dayton to discuss the then new and fascinating hobby of photography.

Now the well-appointed clubrooms buzzed with activity almost every night of the week. Neophyte photographers gathered there to be instructed by our semi-professionals in the mysteries of B&W processing and somewhat less mysterious (but more popular) shooting of color slides. The Pictorial group met once a week to produce "masterpieces" in the club's darkroom, and once in a while even ventured boldly into the new and precarious realm of color processing. Slide nights routinely drew crowds ranging in number from 50-75. The Movie group was booming, and putting C.P.S. on the national map by producing prize-winning movie photographers. Even the monthly Print nights showed signs of remarkably good health, despite the many dire predictions that "Black & White in on the way out". The Nature group was also booming, and there was talk of shanghauling some well-known local botanist into membership so that arguments about the authenticity of the habitat of the various members of the mushroom family could be settled once and for all.

1960

C.P.S. members were hard at work, gathering honors for themselves and the club. Allyn Thayer had a full-page spread (4 pictures) in The Plain Dealer. His off-beat color photographs were called "Photographic Fantasies" by the Editor of The Plain Dealer. Henry Mayer's nature print, "The Long Pull", also appeared in The Plain Dealer, as did Fred Neuhaus's photographs of his son, Teddy.

Six members had their prints accepted in the prestigious May Show at The Cleveland Museum of Art. They were: Jeanne Urban, Fritz Waschfeld, Ruth Morrison, Gilson Miltenberger, Ernest Urbas and Bill Meyer. Particularly impressive was that these 15 prints were from a field of just 95 photographs accepted.

At the annual meeting, ever-popular and energetic Jeanne Urban was re-elected President. Robert Snodgrass was also returned as Vice-President. Meanwhile, John Korda turned over the Editorship of "Through The Darkroom Door" to Elva Hunting.

Herb Howison made the motion that the
competition year be just 11 months long, instead of 12. This would give the Competition Chairman little more time to have their Year-end Competitions judged before the Awards Banquet. It was passed, and the competition year now runs from June to April each year.

Paul Kozak furnished C.P.S. with another 1,000 Exhibition Print labels, and John Moddejonge estimated that he'd donated at least 20,000 over the years. Meanwhile, the Board of Trustees were definitely NOT in a spending mood, as they turned down the Wednesday Night Pictorial Group's request for a mounting press.

In this year, the By-Laws of our Society concerning Article III, Sec. I were amended. It had provided for at least 4 business meetings be held once a year - and was amended to provide for at least ONE regular business meeting to be held about the middle of May. It would be some years yet before it was changed to March.

At the annual meeting, it was announced that ALL the judges for the Print nights (except one, a visiting Ralph Dresser) had been "inside" (member) judges. Millard Owensby then suggested that a separate Nature Slide Group be formed, exclusive of the Pictorial Color Slide group. It was decided that this group should also have a separate competition for the annual awards at year-end.

Harry Marshall was appointed Chairman of this first Nature Slide Group.

In an effort to save money, the mailing of the weekly post cards was discontinued. These cards had been to advise the membership of the coming activities for the next week. As the Darkroom Door accomplished the same thing on a monthly basis, the postcards were deemed unnecessary.

The Movie Group was very active, drawing 30-40 people at each meeting. Thomas P. Clark wrote, duplicated and mailed a monthly "Movie Group News and Program Bulletin" to approximately 60 people. The Movie Group joined the Motion Picture Div. of PSA, and the American Chapter of the Institute of Amateur Cinematographers. They had a field trip to Labcraft International, a commercial 16mm film processing lab.

This was also the year that C.P.S. joined the Nature Div. of PSA.

C.P.S. became one of ten original member-clubs of The Northeast Ohio Camera Club Council (NEOCCC). Bill Meyer was elected as its 1st President, and Jeanne Urban as its first Vice-President. C.P.S. was honored by hosting the very first official print competition for NEOCCC in their clubrooms on April 24, 1960.

Late in 1960, Richard V. Keimer passed away after a long illness. He had joined C.P.S. in 1944 and had held the offices of President, Vice-President, Treasurer and Secretary. He had been an excellent printmaker.

Herb Howison had to resign as Print Night chairman due to ill health, and Robert Snodgrass was transferred to California, necessitating his resignation as Vice-President.

The dues were also raised this year, $.50 a month; from $18 a year to $24 a year.

C.P.S. also went on its first interclub field trip to Kingswood Gardens in Mansfield. The round-trip bus fare was just $2.50, with a box lunch costing $1.25. The Richland Camera club furnished models and lighting.

At the Annual Awards Banquet, Louise Luther won the Movie of the Year award for her "Big Day for Little Kittens". Little did she know that this was just the beginning.

C.P.S. decided to withdraw from NEOCCC effective Feb. 14th, until they became re-organized as a non-profit corporation. When they did, C.P.S. stated that they would re-join NEOCCC.

Bill Meyer attended the March Board Meeting to voice his disapproval of the Board's action in withdrawing from NEOCCC, and the board's failure to get his opinion on the withdrawal before acting as he was the duly-appointed CPS representative to NEOCCC. At the end of the meeting, Bill Meyer resigned as Program Chairman, and Herb Howison stepped in to fill this vacancy.

John Moddejonge reported that he had received a letter from George Tange, who was 89 and retired, living in Japan. George said the automobile had invaded Japan to the extent that you took your life in your own hands just crossing the street. So much for rural Japan.

The Movie Group joined forces this year with Labcraft International Corp., and the Park Board of Cleveland to make a public service film about the Metroparks.

At this time, color and B&W prints were being judged together, as there was just ONE color printmaker in the entire club. Color slides, however, were becoming more and more popular. It was decided to have an 8x10 color print made from the Color Slide of the Year to hang on the clubroom walls next to the Print of the Year (which could be either B&W or color, since they competed together).
At the Annual Meeting, John Moddejonge gave a report that Traveling Print Shows from 11 camera clubs, PLUS 5 shows from the PSA International Print Service had been hung on our clubroom walls for the 60-61 competition year. The foreign shows were from Cuba, Japan, and Hong Kong. We had our own Traveling Print Show that was sent to these 11 clubs in exchange for their Traveling Print Show and a total of 517 prints from outside the club were hung on the walls during the year. John stated that Show #754 was then on the walls, with shows being hung continuously since he'd been appointed Print Director in September of 1929.

Movie Group member, Louise Luther won the coveted Gold Medal at the P.S.A. Convention for her film, "Big Day for Little Kittens".

In September 1961, C.P.S. made an application to reinstate their membership in NEOCCC as they had finally got word that NEOCCC had reorganized as a non-profit corporation. Our application was happily accepted.

The Cleveland Museum of Natural History invited five of our members to be among the 15 displaying prints in its Invitational Nature Salon. They were Paul Kozak, Henry Mayer, Millard Owensby, Jason Schneider, and Fritz Waschfeld. This show was to be a prelude to the International Nature Photography Show to be held in early 1962.

1962

As the club celebrated its 75th Anniversary, Editor Elva Enting made these observations in the Darkroom Door:

"95% of the people who join The Cleveland Photographic Society eventually lose interest and drift away. That remaining 5% are those that add that special flavor of "seasoning" to the club. Like all rich broths, some flavors are distinct, some unobtrusive, but each adds its bit to make CPS what it is.

In any list, we would have to start with the incomparable John Moddejonge, as "flavorful" a chap as any club could wish for. Dancing a neat counterpoint to rollicking Dutch exuberance is suave Allyn Thayer - dry, droll, and witty; the official club wag, and the pin which deflates pomposity in photography. Then we have elder statesmen like the genial, urbane Herb Howison, who along with Vic Norris and Bill Meyer, stand as the ardent champion of monochrome Pictorialism."

During the winter, Henry Mayer's car collides with a steel truck and he is thrown from his car. In addition to injuries to his arm and shoulder, Henry needed 24 stitches in his face. Not one to be held down, Henry was soon up and around as good as ever.

John Staszkowycz had asked to be relieved of his duties as School Director after four years. Gilson Miltenberger then suggested that John MIGHT be relieved partly of his responsibilities by approximately four other members. (John must have been irreplaceable!) John then strongly restated that he felt he MUST be relieved ENTIRELY of his post. John's feelings were finally heard, and he was replaced by Andrew Barna - who'd held the post before John.

The Nature Slide group was becoming so popular, that it was divided into two classes for the first time, Class A & B.

In 1962, C.P.S. competed in the PSA Inter-Club Print competitions for the FIRST time. Some members had been wanting to compete for several years, but were always discouraged with "The top printmakers belong to The Western Reserve Pictorialists, and we CAN'T compete with THAT!" Well, don't ever tell a printer "CAN'T". Fritz Waschfeld arranged for our entry into this competition, and handled all the competitions from that point.

FROM A 1962 "PLAIN DEALER": "Veteran Photographer Henry W. Mayer, oldest active member of The Cleveland Photographic Society, squeezes the bulb to make a picture using an 8x10 Century studio camera that was new about the time the group was organized, 75 years ago." (We believe this camera to be the one now standing in our clubrooms.)

John Moddejonge reported that there were NO International Print Shows from PSA anymore due to increasing shipping costs and problems with Customs. Moddejonge reported that it was becoming more and more difficult to get any B&W Print Shows for the club - as most clubs were not having ANY B&W printmakers - thus, no shows to exchange with us. Just three years earlier, there were 12-15 clubs exchanging shows each year. Now, there were just 8 clubs left in the circuit.

1963

In a sign of the times - Marian Svoboda's Practika was stolen from its hiding place under the front seat of her car while attending a meeting at the clubrooms. Earlier
this same year, some thieves even took the Morrison's (Gaylord and Ruth) spare tire from their trunk!

This was the year that C.P.S. became the only camera club in Cleveland with its own quarters and facilities. The Fall Session of the School was the most successful in CPS history at that time.

C.P.S. wanted to make an application to The Cleveland Foundation for a grant of approximately $18,000 for the production of the Movie Group's Metroparks film. Together with Labcraft, this was to be a donation. Tom Clark researched this, and stated that he believed C.P.S. was ineligible for a Foundation Grant, being a non-profit Society, but NOT a tax-exempt Society. It was decided to seek private sponsorship for the production of prints to be given to the Park Board. Later in the year, The Plain Dealer reviewed their 16-minute color film, "The Heritage We Guard", which was to be donated to The Cleveland Metropolitan Park Board. They praised it as a worthwhile "labor of love".

Excitement was in the air as two of our club members learned of their winnings in two national contests. Teenage member Peter Kyryl won an Honorable Mention in the annual Scholastic Magazine Photography Awards, which were sponsored by Eastman Kodak. Jim Gianellos learned he'd won the 1962 Grand Prize in The Saturday Review's B&W Travel Photo Contest. This Grand Prize consisted of a round-trip to London.

As if they didn't have enough to do, Millard Owensby and Jason Schneider were organizing a new camera club in Olmsted Falls with 18 members.

Shanti Bahadur closed his portrait studio after 30 years due to poor health. Shanti had gotten his start in photography after giving a talk at CPS about his native India. This stimulated him to become a photographer so he could learn how to make lantern slides to illustrate his talks to other groups. Before he knew it, he'd "mastered" photography, and become a portrait specialist. What was the secret of his photographic success, he was asked? "Each photographer must have his own technique. For me, a portrait must have feeling, depth and composition."

In November, Minor White taught a small, select class of advanced photographers the fine points of "Equivalences"-type photography here in Cleveland. This student group of 12 included 2 CPS members. The assignment between the two sessions was to take and bring to the second session two photographs of tree bark. In one picture, the tree bark was to be saying "yes", and in the other picture, the tree bark was to be saying "no". Editor of The Darkroom Door Al Murway Jr. didn't "dig" or understand this abstract-expressionism photography — although he said he was trying.

The original historian for CPS, Leona Hancock,

was transferred to Chicago. The club appreciated her fine efforts in putting this history together in 1959, and regreted that she had to leave.

The C.P.S. Movie Group decided to leave us to become an independent all-movie club. It was called "The Parma Cinema Guild", and Tom Clark became its first Chairman and President. The Movie Group felt it had been just a club within a club, and CPS's emphasis on older, still photography didn't do justice to the potentials of the Movie Group — such as available facilities, programming, etc. By May of 1965, they had 75 new members and were considered a huge success.

On the 30th Anniversary of its founding, P.S.A. presented The Cleveland Photographic Society a certificate as a Charter Club. This was framed and now hangs on the clubroom walls.

SHANTI (Taken in 1969 by Stephen Campanella)
For the second consecutive year, "Through The Darkroom Door" was judged one of the ten best bulletins in the world in PSA's Annual Bulletin Contest.

Cupid's aim with his arrow was still pretty good; Jeanne Urban married fellow member Dr. Harrison Wiltse. Unfortunately, their happiness didn't last long - the July 1965 Darkroom Door noted the death of Dr. Wiltse.

In 1964, all prints that had been entered in competition remained on the club room walls for an entire month until the next print competition. This way, other club members could enjoy seeing them. After one competition, Robert Gramer's print, "Twilight", was removed from the clubroom walls by our President, Elmer Mueller. Mueller had thought that the print was indecent. The print in question was then reviewed by the Board of Trustees, and it was their general opinion that it was NOT objectionable. A motion was then made that all prints which have been accepted for competition on print night be permitted to hang on the wall. This motion was seconded and passed with just one exception.

1965

As long as anyone could remember, CPS policy was to NOT have nude models in the club. Some members of the club were pushing to have a nude figure study group with nude models. A vote was taken among the Board of Trustees, and it was the Board's unanimous opinion that this policy, NOT to have nude models in the club, be continued.

Jim Calvey was determined though, and presented a petition to the Board signed by 10 members asking approval of the formation of a figure study group within the club. He then outlined a set of regulations for this proposed group. A lengthy discussion followed, and it was decided to send a copy of the proposed contract to each Board Member for their information and study before the next meeting. They would then have a special meeting and let the entire membership discuss and vote on the nude figure study group. There was much literature, both pro and con, seen in the weeks beforehand. After meeting with considerable opposition, Jim Calvey's group decided to form a figure study group (NOT nudes) with all the models clothed. The first session of this new group was with a ballerina model on January 27, 1965. The By-Laws of the Society were then amended to read as follows:

"No photography of nude, veiled, or draped models will be permitted in the clubrooms or any other place under the auspices of C.P.S. under penalty of expulsion from the Society."

The final vote on this amendment was:

40-YES 8-NO

Editor Robert Gramer was relieved of his duties as Editor by President Elmer Mueller because he sent the "Darkroom Door" copy to the printer via a taxi "in violation of his instructions". Robert Gramer wanted it noted that he found it necessary to do this for expediency and due to his inability to do so in person at the time. A secret vote was taken to ratify the President's actions. The results: 5-YES 3-NO

Elva Hunting was then appointed Editor Pro-Tem.

The Chairman of the Nominating Committee submitted Dr. H. Wiltse's nomination for President of CPS. Ruth Morrison was nominated from the floor, and the vote taken. The results:

Ruth Morrison - 29
Dr. H. Wiltse - 8

Ruth Morrison then became our new President, and all the other officers were elected unanimously.

John Moddejonge reported that only six Traveling Print Shows (for a total of 171 prints) had been hung all year. This was the lowest total EVER in Moddejonge's 36 years as Print Director.

Our club tried something new this year. A special competition for both prints and slides entitled "Abstracts", which was very successful. Rudy Wangrow chaired this competition.

C.P.S. also hosted PSA's Slide of the Year competition on June 20, 1965.

In July of 1965, Dr. Harrison H. Wiltse passed away. He had joined C.P.S. in 1952, and married fellow member Jeanne Urban in August of 1964. Dr. Wiltse was a former President and Treasurer of C.P.S., had served on the Board of Trustees, and been an instructor in our School of Photography. His sudden death saddened many members, and he would be greatly missed.

1966-1967

In 1966, Bill Baughman, that ardent supporter of photography, had an idea to convert the old Garden Center into a photography museum. Ruth Morrison, Gilson Miltenberg and Jim Calvey were authorized to represent C.P.S. in attending Bill Baughman's meeting. It was found to be unlikely, however, unless the project was underwritten by some Foundation. The structure was in need of at least $15,000 worth of repairs and a considerable sum was needed just to maintain and staff it.

For the annual auction in 1966, Arnold Weinberger was able to secure the services of a professional, licensed auctioneer at no cost to the club. Unfortunately, word got
around and several other auctioneers sought to close down our auction. They wanted to embarrass the Society and possibly make everyone subject to arrest and fines for violating the state laws governing the conducting of auctions. Ruth Morrison did some quick thinking, and through her actions, saved us from any legal problems. From then on, a member of the club has served as the "auctioneer", at our annual sale that is just for club members.

At the Annual Meeting in 1966, Clyde Hall was awarded an Honorary Membership. He'd retired several years earlier to Waverly, OH. and was trying to start a new camera club there. Clyde was also responsible for much of the research in Leona Hancock's original history of C.P.S.

The Plain Dealer ran a feature article Nov. 13, 1966 on Shanti Bahadur. At that time, he'd recovered completely from the emphysema that had plagued him for many years, and was starting to make prints on anodized aluminum instead of paper, feeling that they would last forever that way.

In 1967, P.S.A. requested another slide from one of our members for their Permanent Slide Collection. The honored person was Eleanor Miltenberger, who happily complied.

FINALLY - The Board of Trustees agreed to purchase a dry mount press to be used by the printmakers, for $150.00. It was a small amount to pay, considering how many prints would now be saved from the infamous iron.

At the annual meeting in May, Paul Kozak Jr. was made an Honorary Member. He had joined C.P.S. in 1932, and soon started the war between "tweezers" (35mm) photography and the 3 1/4" x 4 1/4" field. Over the years, most photographers came to see the wisdom of the smaller camera. He was a master of design, composition and color harmony; and taught these subjects in our School of Photography. During the years when the club was moving from place to place, he'd been one of the few who made the clubrooms a pleasure to meet in. He'd also donated many thousands of Exhibition Labels over the years that were placed on the back of all prints hung on the clubroom walls.

At this time, the annual awards were trophies. In 1967, it was decided to change this practice and they started using medals like the ones we receive today at the annual awards banquet.

1968-1969

In 1968, only two clubs were now participating in exchanging Traveling Print Shows.

For the first time in many years, "Through The Darkroom Door" failed to receive any awards in the annual PSA Bulletin Contest.

The club now started a special color printing class for its members. The only cost was a nominal fee to cover the cost of paper and chemicals.

Gilson Miltenberger died in March of 1968 after a year-long illness. Joining C.P.S. in 1958, he'd been President, Vice-President, Business Manager of TTDD, and also served on the Board of Trustees. He'd obviously done much to serve his club in the 10 short years he'd been a member, and C.P.S. would miss him greatly.

Not much later, a former three-time President, Albert E. See, died in February of 1969. In addition to being President several times, he'd been an instructor in the school and served on the Board of Trustees many times.

The Distinguished Service Award was suggested in 1969 by John Wallencheck, as a way to honor the workers in the club.

Not all of our club members were without prejudice, unfortunately. At the March, 1969 Board Meeting, Edna Mueller reported that a member of the school, a Mr. Fields, was interested in joining C.P.S.. A heated discussion followed as this would be the 1st negro member in the club. The consensus was that it would be difficult to refuse Mr. Fields membership. However, some of the Board felt this was a major policy decision that should be presented to the entire membership for discussion and decision. At the Annual Meeting in May, the subject of Mr. Fields becoming a member was brought up again. Bill Bliss felt that the question should be faced when it arises, as we tended to accept anyone who qualifies. Bill Meyer then put everyone in their place by stating that if he or anyone else were to qualify for membership, then there was no question as to acceptance. The issue was then dropped. No records remain as to whether Mr. Fields ever joined our club or not.

In November of 1969, Bill Meyer was made a Life Member of N.E.O.C.C.C., as they were celebrating their 10th anniversary. Bill had been the chief instigator in the formation of NEOCCC, and was also their first President.

A deep sadness hung over the club in December 1969, when it was learned that John Moddejonge had died. He'd been Print Director for 40 years, and hung a total of 843 shows, consisting of 7,256 prints. (John was obviously an immaculate record-keeper.)

John Moddejonge was born in Holland and came to Cleveland before World War I, during which he served in the U.S. Army. He had been entering snapshot contests and won many prizes, but no one could ever induce him to join a camera club. He finally "saw the light", and C.P.S. was the richer for it. At that time, print making was a real chore. Bromoils became popular, and many of his hung in salons all over the country.

From the very beginning, John was a part of
the backbone of the organization. When slides became popular, John was made Slide Chairman. He didn’t take himself seriously, but he DID take his responsibilities very seriously.

He was very active in P.S.A., and they had honored him with an Associate. The Darkroom Door in January 1970 published a poem in memory of John by Arnold Weinberger.

A TRIBUTE - BY ARNOLD WEINBERGER

The Sun hath set, and
Darkness did descend.
Yet Ne'er shall we forget
His heart-pure smile
With subtle wit and charming blend.

His cheerfulness, devotion too,
The C.P.S., his efforts knew.
And ceaseless labor to the end.
How does one lose
A forty-year friend?

1970

Elmer Mueller agreed to succeed John Moddejonge as Print Director. After a short time, he was succeeded by Steve Campanella. Meanwhile, Art Mernone took over maintaining the membership board.

In February of 1970, Ruth Morrison resigned from her duties as Secretary and Chairman of the Nature Study Group. Evelyn Gillespie agreed to take over as Secretary, and Bill and Ruth Meyer consented to be Co-Chairmen of the Nature Study Group.

Beverly Wallanceheck started a Color Slide workshop this year to assist other members in putting that "something extra" into their slides to make them "winners". Meanwhile, a Portrait Study Group for the B&W printmakers was also formed.

In September of 1970, The C.P.S. School of Photography was heading into its 50th year. Jack Rogers became the new School Director this year, replacing John Stasszowczyz.

The Board had been trying to come up with a way to honor the memory of John Moddejonge, when Chris Rogers suggested that C.P.S. establish the John C. Moddejonge Landscape Memorial Award. This was to be an annual award, alternating between prints and slides, with the winner being selected from the prints or slides remaining after the first three awards have been determined in the annual year-end judging. This award was to be a Gold medal and the winner from either Class A or B. In even years, this award would be given to a print. In odd years, a slide.

The 1970 Distinguished Service Award was appropriately awarded to the late John C. Moddejonge.

At the annual meeting in May 1970, a resolution was passed making Shanti Bahadur an Honorary Member. Arnold Weinberger reviewed the many services Shanti had performed for the club over the years, including teaching in the C.P.S. School. The motion was then soundly approved.

Up until 1970, the top ten club bulletins in P.S.A.'s Annual Bulletin Contest had each received a silver bowl or tray award. In 1970, the rules were changed to only the top three bulletins receiving plaques. The other seven winning bulletins were considered Honorable Mentions and were given ribbons. Thus, to even get an H.M. is an honor, knowing that you are still one of the top ten club bulletins in the world.

1971-1972

Art Mernone was very busy painting the portrait of John Moddejonge that now hangs on our clubroom walls. Art had taken some art lessons, and enjoyed painting as a form of relaxation as much as photography.

Helen McCoy, one of the founders of The Women's Photographic Society (before women were allowed to join C.P.S.), was made an Honorary Member of The Women's Photographic Society.

In 1971, CPS member Joel S. Sugarman was named Secretary to U.S. Representative-elect James V. Stanton.

The popularity of color prints was really booming; in September 1971, color prints were FINALLY judged as a new and separate category.

Edna and Elmer Mueller decided to retire in 1971 and move to California. The Cleveland Photographic Society had a party, and sent them off in style with two straw hats and two fishing poles. They were also honored by receiving the Distinguished Service Award for 1971. Both had been instructors in the school, Elmer had been President, Edna was Editor of the Darkroom Door for a time, and both had served on the Board of Trustees. In addition to all that, both had been Chairman of a competition activity. CPS would really miss these two dynamo's!

The annual meeting was still held in May, when two resolutions were presented to the membership for consideration. The first was to move the day of the annual meeting from the 3rd Friday in May to the 4th Friday in March. This was so it would coincide with our fiscal year.

The second resolution was to change the rules governing all print and slide competitions. The essence of this was to limit the number of times a non-winning print or slide could be re-entered in subsequent competitions without subsequent changes to the picture. Both resolutions passed, and our annual meetings are now the 4th Friday in March, and the limit on entering non-winning prints and slides is twice.

Color printing was added to the color portion of The School of Photography in 1972, with Bert Klein as instructor.

The club was saddened to learn that long-time member Clyde Hall had passed away. He was an Honorary Member, and before retiring to Waverly, Ohio, was very active in the club.

At the 1972 Annual Meeting, the Distinguished Service Award was awarded to two worthy recipients, Arnold Weinberger and Henry Mayer.

The May 1972 issue of "Through The Darkroom Door" was found sporting a new masthead, courtesy of its Co-Editor, Martin Szutter.
An Honorary Membership was extended to Mr. Edwin Vorpe, retired Director of Photography at The Plain Dealer. He was a good friend to both C.P.S. and amateur photography for many years.

1973

On January 12, 1973, our old friend Allyn Thaye died at the age of 85, and many an older member mourned his loss.

The annual meeting saw an Honorary Membership extended to Edna and Elmer Mueller for their many years of dedication and service.

The Distinguished Service Award was given to Bill and Ruth Meyer at the Annual Awards Banquet in May.

1973 saw Bill Baughman still crusading for photography. This time, he was trying to drum up interest in a Photo Center and Gallery in the redevelopment of the Flats area of Cleveland.

Arnold Weinberger was forced to resign as Treasurer and Custodian when his Doctor advised him to go to a warmer climate in the winter for health reasons. Frank Otto took over as Treasurer Pro-Tem until our annual meeting in May, 1974. As Arnold had also moved out of the downtown area, he could no longer stop at the clubrooms daily to get the mail and he suggested they get a Post Office Box Number; which they did.

Up until 1973, ALL prints hung on the clubroom walls had been hung under glass. With the popularity of using off-sized mounts, some other method of displaying prints had to be found. Push pins - with the top overlapping the print, proved to be very effective. So we stopped using glass to cover the prints and went entirely to push pins.

C.P.S. was also very busy exhibiting prints around the Cleveland area in an attempt to publicize the club. In September 1973, C.P.S. exhibited 49 prints (by 22 makers) at the Lakewood Public Library. In October, C.P.S. had exhibits at the Berea Library and the Arts and Drama Building at Baldwin Wallace.

1974

Everyone in Ohio was quite concerned when a devastating tornado struck Xenia on April 3, 1974. Peter Kryzl, a member of C.P.S., went to Xenia to photograph the aftermath of this "Killer Tornado", and the results were published in a book about the tragedy later the same year.

It was suggested that to determine the recipient of The Distinguished Service Award, a slate of three or four members be selected by the Board of Trustees. This slate, complete with a biographical sketch on each nominee, would be presented to the entire membership at the annual meeting to be voted on by secret ballot. The presentation would then take place at the Annual Awards Banquet in May. The nominees for the 1974 Distinguished Service Award were: Barney Opatrnuy, Frank Vano and Phyllis Salzgeber. The President later read a letter from Phyllis declining the award and making a motion that it be discontinued. She didn't feel that one should need "brownie"points or some incentive to do things for the club - that doing a good job should be reward enough. Phyllis completely disagreed with the whole concept behind the service award. When the President finished reading Phyllis's letter, Steve Campanella made a motion that no award be given in 1974. This motion was seconded and carried. Apparently many of the Trustees agreed with Phyllis, and the award was voted against every year until 1982.

The Color Print Workshops were discontinued in 1974 on a regular basis due to a lack of interest.

In discussing the upcoming awards banquet, the Board of Trustees decided to set up a special ledger to record the winners of the Year-End Awards as a permanent record. It was also agreed that Arnold Weinberger would be extended an Honorary Membership at the Awards Banquet in May.

On April 7, 1974, C.P.S. had its FIRST annual Open House, complete with a print show and slide show. It was a big success, and approximately 300 attended.

The Cleveland Society of Professional Photographers honored Shanti Bahadur by awarding him their Outstanding Service Award for 1974.

It's a fact of life that if your organization has a high percentage of older members, then you are also going to experience a higher percentage of deaths. Unfortunately, C.P.S. members were learning this truth more often than they would have liked. In late 1974, Herb Howison passed away. Mrs. Howison donated several prints of Herb's to C.P.S. for our Permanent Collection (archives). Included was "Old Fashioned Winter", which was the Print of The Year in 1950 - the year Herb was also our President.

1975-1976

In December of 1975, Henry Mayer turned 90 years old. The Press ran an article on "Old Fashioned Winter" - Herb Howison
December 17th about Henry's birthday, running a 6" high banner across the entire page reading, "Happy Birthday, Dear Henry. Happy Birthday to You". Henry had a marvelous sense of humor, and replied, "That darn article blew my cover - my girlfriend thinks I'm only 20!"

Henry Mayer and Arnold Weinberger celebrated 50 years of membership in The Cleveland Photographic Society, and the club honored them by presenting each of them a paperweight with a C.P.S. medallion imbedded in it.

The Metroparks Rocky River Trailside Interpretive Center declared a "Henry M. Mayer Day" for the Metroparks, and gave Henry a Parks System jacket complete with patch, and a very nice plaque commemorating the day. This was the first time this award had ever been made, and Henry was quite honored.

In 1976, Norm Zickuhr took over as the Director of the C.P.S. B&W School of Photography.

On January 18, 1976, C.P.S. had their annual Open House. A Slide Show was put on for the guests by a former student of the school, Joe Tomms. There was also a display showing how silk screen prints are made from photographs, and prints were offered for sale for the first time.

In 1976, the Nature Workshops were changed to the Field Trip Group and included both pictorial and nature subjects. The attendance had been only about 5 or 6; after the change, it went up to 26 or more. It was obviously a popular move.

The Butler Institute of American Art approached Jim Gianelos about purchasing his portrait of painter Andrew Wyeth for their permanent collection. Jim felt very honored, and graciously agreed to sell them this portrait.

This same year, Gaylord Morrison was thrilled to learn that his print, "Jenny Farm" had been published in Eastman Kodak's book, "Photographing America".

Beverly Wallencheck attended one of the Board Meetings and made a motion that the Best of Botany or Zoology awards in Nature Slides be called The Henry Mayer Award. This motion was soundly approved.

At the same Board Meeting, there was a heated discussion regarding certain individuals winning most of the year-end awards. The rules in Nature Prints had been changed to state that there would not be any more than one award per maker to eliminate the possibility of someone making a clean sweep. The Pictorial Print Chairman, Jim Gianelos, felt very strongly that any proposed rule changes deserved to be heard, debated and voted on by the entire membership at the Annual Meeting. (The Competition Chairmen were able to decide what rules they wanted, and present them to the Board for approval.) Gianelos felt this unfairly bypassed the competing photographer and the members at large. In the aftermath, Jim Gianelos resigned completely from C.P.S., and John Wallencheck then agreed to take over Jim's position as Pictorial Print Chairman.

Towards the end of 1976, Henry Mayer's health began to fail and he found himself confined to a nursing home near his daughter in Lakewood.

The club was going to celebrate its 90th birthday in January, and what better theme than a Gay 90's party? Invitations were printed, and the Presidents of all the other camera clubs in NEOCCC (in addition to the President of NEOCCC) were invited. The weather, however, refused to cooperate. A blizzard blew up, and the Gay 90's Open House was cancelled and later rescheduled for March 19th. In honor of our anniversary/birthday, John and Beverly Wallencheck donated enlarged photocopies of the front pages of The Press, The Plain Dealer and The Reader for January 25, 1887.

It was noted in the Darkroom Door that the dues were still just $2.00 a month - the same as they were in 1938! WHAT inflation?!

In 1977, the B & W Workshops were cancelled due to - what else - a lack of interest. They had originated in 1967 with Elmer Mueller.

It was also noted that 75% of our membership came to us originally as students in our School of Photography. In October, the registration for our school topped 100.

Jack Cusick took over the Traveling Print Shows from Steve Campanella. Steve had been handling them since 1970, when John Moddejonge died.

In late 1977, member Alex Nencek donated $200 to the club and stipulated that it was to be used for a prize in the 1978 Year-End Slide Competition. President Bob Tropea felt that this would create hard feelings with the other groups, and decided he had to speak to Alex about this. Alex then reconsidered, and said it could be used for anything that the Board
wanted to use it for. The Board deliberated for several months, and finally decided it should be applied towards a memorial for the members. Those new name tags were the same as the ones we now use with the Terminal Tower on them.

At NEOCCC's 1977 Annual Awards Banquet, Bill Meyer was made an Honorary Member for his leadership and photographic activities. If you will remember, Bill was one of the founders of NEOCCC, and was its first President.

A deep sadness hung over the clubrooms when it was learned that Henry Mayer had died on October 29, 1977 at the age of 91. Henry joined C.P.S. in 1925, and had been a member for 51 years. His main interest in 1925 was Industrial photography and his industrial prints had hung in the Smithsonian Institute in 1926 and 1927, when C.P.S. was asked to exhibit there. Henry's wife had had considerable training as a Naturalist, and as Henry was always interested in any facet of nature, he gradually spent more and more time taking pictures of nature subjects. He was known as the "Dean of Photography" for many years, and his articles and pictures were published in magazines and encyclopedias throughout the country. He led the CPS Spring Nature Hike for many years, and planted and labeled many of the flowers on the Wildflower Trails in the Rocky River Reservation. He was a member of The Photographic Club of the Kirkland Society, The Golden Acreum, Burroughs Nature Club, Lake Erie Wildflower Club, The Audubon Society, and a member of P.S.A.. Henry was active in all these clubs, and was instrumental in the formation of the Metroparks Camera Club at the Rocky River Interpretive Center.

1978

Art Mernone was busy painting another portrait for our clubrooms walls; that of Henry Mayer. When completed, this would hang next to John Moddejonge's portrait.

Meanwhile, Gretchen Scholz approached the Metroparks about a memorial for Henry Mayer.

Sadly, Gretchen reported back to the Board that they didn't seem to want to do anything special. The Metroparks had told her that any donation would be added to the General Fund. This wasn't exactly what the club had in mind, and the Board then discussed what other forms a memorial might take.

BRAYO! "Through The Darkroom Door" took FIRST place in the Large Club Div. of PSA's 1978 Annual Bulletin Contest! Out of a perfect score of 455, Editor Bev Wallencheck's entry garnered 453 - near perfection!

After an incident following one of our school sessions, it was decided that the only solution was that NO ONE was to go out by himself. Everyone was to go out in groups, and be extremely cautious. Curiously enough, the incident that prompted all this concern is unrecorded.

Honorary Members Elmer and Edna Mueller celebrated their 50th wedding anniversary with a trip to Cleveland from their home in California. They stayed with Bill and Ruth Meyer, and had a wonderful time visiting and catching up with all their old friends at C.P.S.. Afterwards, Ruth Morrison held a Golden Gala affair for them at Keifer's Restaurant.

At the Annual Meeting in March, Bill Baughman was made an Honorary Member of C.P.S. Bill had actively publicized our club and school through his newspaper photography columns over the years.

At the 1978 Annual Meeting, ONLY 28 members showed up for the MOST IMPORTANT meeting of the entire year! In "Through The Darkroom Door", the Editor chastised the membership, asking, "WHY??".

Frank Vano was busy entering and winning contests both in and out of C.P.S.; he won 1st place and an H.M. in the Automobile Club's photo contest. First place was "Heading Home", and appeared on the October cover of Ohio Motorist, and the H.M. appeared in the December issue.

On November 5, 1978, C.P.S. held a mini-salon on slides for P.S.A.; at which approximately 240 slides were entered.

1979

On January 3rd, John Wallencheck became a celebrity and appeared on Channel 3's "Bob Zappe Show". John discussed the 35mm camera, and even put in a plug for our School of Photography.

In April, Bill Meyer displayed a beautiful B&W series of prints entitled "Seasons" at the Brecksville Trailside Museum. Afterwards, he donated this series to a grateful Metroparks.

In 1979, the Board of Trustees decided to drop their Initiation Fee and bill all new members for one year's worth of dues in advance. At the same time, dues were also increased to $32 for a single membership, and $40 for a married couple.

Bill Goddard, in order to encourage more participation in Pictorial Prints, relayed how his experiences in photographing from unusual angles had resulted in several winners. He then went on to say:

"You don't have to travel far to get good competition pictures. Photograph familiar things from unusual angles at odd times, and you can come up with excellent competition material. Good pictures come as much from perceptive viewing as from extensive travel."

Up until now, the School of Photography taught just Color Slides and B&W. The B&W course was now changed to "Darkroom Techniques", rather than concentrating on JUST B&W. The cost of these courses were also increased to reflect the higher cost of just about everything; $40 for both courses.

On March 24, 1979, C.P.S. hosted a Nature Photography Seminar by Bob and Ruth English, consisting of two sessions. The afternoon session at the clubrooms was from 2:30-4:30 PM. When that concluded, everyone had dinner at Keifer's Restaurant for about $7.50 each. The evening session was also at the clubrooms
and was on Nature Essays from 7:30-9:00 PM. Tickets were a modest $5.00 each, or $8.00 per couple — and included a wine and cheese cocktail hour prior to dinner.

The month of May found the regular competitions replaced with something special; Photo Essay and Travellette Competitions. 1979 was the first year these were held, and they have proved popular ever since. Meanwhile, Art Memone was busy preparing a new set of title slides for the next season's slide competitions.

Busy Cupid made another visit to the C.P.S. clubrooms and brought Bob Tropea and Gretchen Scholz together. Wanting to beat the June rush, they became husband and wife in May.

C.P.S. ran three 8-week workshops in September and October of 1979. These workshops were open to club members at a cost of $10.00 per workshop. The workshops offered were Nature by Bill Bliss; Photo Judging by Ruth Morrison; and Color Printing with Bill Goddard, Frank Vano and Steve Arval.

Bill Goddard reported that Eastman Kodak had requested The Cleveland Photographic Society send them 30 pictures to participate in a Traveling Print Show. Bill agreed to handle all the details if the members would supply the prints needed.

1980-1981

Jim Calvey passed away in March of 1980. He had been the catalyst behind the figure study group, and taught in the C.P.S. School. Jim had also worked with the Color Printing and Portrait workshops.

In 1980, the Traveling Print Shows were revived, although in a slightly different manner. They had been last handled in 1976 or 77 by Jack Cusick. The Board thought that if the club were to have some print shows at different locations around town, it would be good advertising for our School of Photography. The first show was hung at Dodd's in Mentor in July of 1980. These shows were run by Bill Goddard and Chuck Davenport.

In an effort to stay within the club's budget, the Board of Trustees decided to eliminate "Through The Darkroom Door" for the months of July and December.

At the Annual Meeting in May of 1980, the membership was asked to vote on whether or not to do away with the C.P.S. Medals. The discussion and the voting that followed showed the Board that this issue was clearly dividing the membership. In keeping with the need to reduce expenses while maintaining club unity; The Competition and Awards Committee recommended that 36 CPS Medals for Accumulative Points, and Print or Slide of the Year be awarded. Ribbons were to be awarded for Year-End competition awards OTHER THAN Print or Slide of the Year, reducing the cost of the medals by approximately 50% .

Bill Goddard then made a motion that the club should accept relations (children) of club members, between the ages of 13-17, for Associate Memberships at the rate of $8.00 per year.

Frank Otto then made the suggestion that a Student Membership be for full-time students from the ages of 18-23. These Student Members would be eligible to compete ONLY; they would not be able to vote.

Yet another resolution concerning membership was presented. Norm Zickuhr proposed that the minimum age for full membership be 18 years of age. All of the above resolutions were needed to resolve all the confusion that had been occurring when several younger people had applied for membership. These resolutions were seconded and passed, providing the needed clarification.

1980 saw yet another death at C.P.S., when Jeanne Urban passed away in June of that year. She had been the first woman President of The Cleveland Photographic Society (1959-1961), and the first Vice-President of NEOCCC. Jeanne joined C.P.S. in 1955, and in 1956 took over the Editorship of the Darkroom Door. She had also been an instructor in our School of Photography, and the Business Manager of the Darkroom Door.

In January of 1981, a Portrait Workshop was started, with Terry Schordock of Studio South as its instructor. This workshop was open to just the club members at a cost of $15.00. The workshop was a success as 36 members signed up.

Also in January, the Pictorial Print Competition group had a real treat. One of the judges, Herb Ascherman (owner of Ascherman's Gallery on Coventry), brought down an 8 x 10 Ansel Adams contact print. This afforded the print makers the rare opportunity to get a close look at the work of a master printer. The amount of detail in that small print was really amazing, and one needed to view it up close to really appreciate it.

In February of 1981, C.P.S. hosted P.S.A.'s International Portrait Competition. Between this and the workshops the previous month, the club members received some valuable tips on portraiture.

The April 1981 issue of The P.S.A. Journal featured an article on The Cleveland Photographic Society written by Greg Toth. This was one in a series of articles honoring camera clubs. Greg was the Editor of "Through The Darkroom Door" at the time.

In 1981, the Board of Trustees decided that the immediate Past President should automatically become a member of the Board for a period of one year. It was felt that their expertise and input would be helpful in implementing any changes left over from their term in office.

1981 was also the year that the FIRST Nature Interpretation Competition was held. It was conceived of and run by Maria Zickuhr. This competition had a special award for the winner at the end of the evening, but no points were awarded towards the year-end standings.

Joe Sikosky, a member since October 1934, died in 1981. Joe had been a member of C.P.S. for 47 years, and many of the newer members never knew him. He loved C.P.S. enough, however, to maintain his membership even though his health
would no longer permit him to take an active role.

With an eye to the future, the Board of Trustees established a Facilities Fund in 1981 with $4,000 worth of C.D.'s. This fund was to provide for establishing future clubrooms. Our lease was due to run out on September 30, 1983, and the Board felt it was doubtful that we would remain on W. 6th Street. The club members had been hearing many rumors about the building either being sold, or our rent being increased at a great deal. At that time, talk about renovating the warehouse district into apartment lofts, small shops and restaurants, was JUST BEGINNING to become reality. After having been in the same location for 34 years, our rent had NEVER increased. We'd been paying $125 a month THE ENTIRE TIME! You might say the handwriting was on the wall.

In explaining why the club had to cut back on the Darkroom Door issues somewhat, it was noted that 58% of each member's annual dues was needed just to publish "Through The Darkroom Door".

Always mindful of publicizing the club, George Fowler and Joe Evanko proposed that the club participate in some of the local Arts and Crafts Shows. The Board agreed, and Joe built a portable display for showing prints. This display consisted of 4 - 4' x 6' pegboard panels with legs, hinged together. They could be arranged in just about any manner, and the prints could be hung from both sides.

The Cleveland Photographic Society displayed their members work at four shows in 1981. The Geauga Artists Exhibition and The Cleveland Art Festival in Terminal Tower in July, St. Stephen's Art and Craft Show in August, and the Burton Rug and Craft Show in September. Joe and George took turns manning the booth at these shows, handing out literature about our club, and answering questions from the public. There was alot of work involved with gathering the prints, setting up and tearing down the display, and just being there the entire time. They had made an appeal for help, but little materialized. It all came to a head during the Art Festival in The Terminal Tower when not ONE person came to relieve Joe during the 10 hour show. Joe vowed he would never do that again. He and George still felt it was a good idea for C.P.S. to do the shows, but refused to shoulder all the responsibilities themselves.

On October 11, 1981, C.P.S. hosted an I.C.P.C. (International Club Print Competition). 350 prints were entered from approximately 65 clubs around the world. It took many hands and hours to handle such many prints. LeRoy Dierker was the Chairman.

In November of the same year, C.P.S. also hosted an International Travel Slide Competition. There were 997 slides from 10 different countries entered. One of our members, Frank Otto, was very pleased and honored to receive an Honorable Mention for one of his slides.

In March, C.P.S. sponsored a Nature Seminar with John Shaw and Larry West. They were well-known nature photographers from Michigan, and the seminar was held at The Museum of Natural History. Their works had appeared in National Geographic, Audubon, and National Wildlife magazines. The all-day seminar provided a box lunch, speaker's notes, and an opportunity to purchase an autographed book they had written. Through the efforts of many members, the seminar was deemed a great success.

At the Annual Meeting in March, it was decided that the Board of Trustees shall consist of the officers, and 12 other members elected at the Annual Meeting. The immediate Past President was to become a member of the Board for a one year term.

Ruth Morrison then asked that a statement of appreciation be given to Harry Bartels. She felt that through his efforts as President, it had been one of the most successful years the club had had in many years.

The Editor of the Darkroom Door, Greg Toth, was trying to get together a group subscription to "Lightpath"; a new local publication concerned solely with photography in the N. E. Ohio area. Greg also received the wonderful news that C.P.S. had won FIRST PLACE in the Large Club Division of P.S.A.'s Annual Bulletin Contest. Greg had always put together a great newsletter, and it was nice to know that others recognized it, too.

Towards the middle of 1982, Honorary Member Edwin (Ted) Vorpe died. He had been the Photography Columnist at The Plain Dealer in 1948, and was named Director of Photography in 1953. Edwin had always supported the club in his columns, and it was much appreciated.

After many years of NOT awarding the Distinguished Service Award, the Awards Committee was given the responsibility of choosing a person to receive the award for 1982 at the Annual Awards banquet. It was last awarded in 1973 to Bill and Ruth Meyer, and the committee had the difficult task of choosing just one person. This committee, headed by President Harry Bartels, finally chose Paul Goode. Paul, a member of C.P.S. since 1973, had served three years on the Board of Trustees, was Vice-President for 1980-81, and been the Director of the School of Photography since 1974. Paul also worked with the Portrait workshops, field trips, and judging - among other things. Paul was presented with an engraved plaque with a clock on it, which he gratefully accepted.

The desirability of our location on W. 6th seemed to be going downhill, and the Board wanted to provide a measure of security to its members. With an eye on safety, the inside of the door was covered with lexan sheets.

With nothing better to do on a warm summer day, member Ed Smith went browsing at a local flea market. Something familiar grabbed his eye - the logo of The Cleveland Photographic
Society. Quick as a wink, Ed purchased these February 1930 and January 1932 issues of "Thru The Darkroom Door" and graciously donated them to the club's archives. Many of the earlier issues of our bulletin are missing, and Ed's donation was greatly appreciated.

With so many women working outside the home now, the club didn't feel a Potluck Holiday Party would be very successful. For the first time ever, C.P.S. decided to use a caterer for its annual Holiday Party. In spite of some initial reservations, the members found the food plentiful and tasty. It was a big hit, and everyone agreed that we should do it that way from then on.

Joe Evanko suggested to the Board of Trustees that the club participate in NOVA's "Cleveland Art Festival" in October. Joe felt that this would be good publicity for the club as it included having an Open House during the "Open Studio Weekend". (NOVA was to publish a guide to all the studios having an Open House in the area.) Joe took charge, putting up an impressive print show from our archives, and arranging to have several slide shows going at the same time with rear projection screens. Several members baked refreshments, and others acted as "greeters" during the Open House. The membership was pleased to see many new faces walk through that weekend, and the Open House was a great success.

1983

At times, we all wonder what goes on in the minds of the judges; especially when they don't seem to agree that our print or slide is a "masterpiece of design and composition. In March, the members got a chance to find out just how much work it is to be a judge, and what criteria goes into picking a "winner".

Norm and Maria Zickuhr conducted a two-part judging workshop for the members. This included learning how to express what was good about the photograph in question, but most importantly, how it could be improved. An important side benefit of this workshop was that NCOCCC was able to recruit several new judges as a result of these two sessions.

Society in general was becoming more and more cautious, and this was reflected in The Cleveland Photographic Society. The Board of Trustees felt they should provide Workmen's Compensation to the janitor. After researching the subject, they agreed to get this coverage as the cost of $25.00 a year was nominal.

The club was saddened to learn of the death of Jack Cusick this year. Jack had been the former Director of the Traveling Print Shows before Steve Campanella took over.

In order to cut back expenses, it was decided that the number of medals awarded at the Year-End Awards Banquet would be reduced. Medals would now be awarded ONLY for 1st Places in Accumulated Points and The Print/Slide of the Year. The 2nd and 3rd places, as well as the special categories, would receive ribbons instead of medals. (The only exceptions being The John Moddejonge and Henry Mayer Awards, which would still receive medals.)

At the Annual Awards banquet in May 1983, Norm Zickuhr was honored to receive the Distinguished Service Award from the outgoing President, Elva Hunting. Norm had served the club over the years as President, Vice-President, School Director and Instructor, and on the Board of Trustees.

The popularity of color prints had grown immensely over the years, and Chairman L. Roy Barski decided to divide them into two separate classes, A & B. Up until now everyone in the Color Print Div. had competed against each other, with no separate classes.

Our lease was running out, and it was time again to decide whether or not to participate in the Cleveland Arts Festival. In spite of the previous years' success, the Board of Trustees reluctantly decided against it due to the uncertainty of where the club would be located by then.

The landlord notified us that he was going to increase our rent by over 900% - from $125 to $1200 a month! Obviously, he wanted us OUT! The Board of Trustees had no choice but to start looking for new quarters.

The Board of Trustees held a special meeting to discuss their course of action, and decided that we didn't need quite the room as we'd been used to on W. 6th. After careful measuring, they found that we had been renting 3100 square feet - but could get by with approximately 2,000 sq. feet. Meanwhile, Harry Bartels was to speak with the landlord's agent to see if we could get a month-to-month lease until we were able to move. After much negotiation, the landlord's final offer was $500 a month. Bert Klein and Joe Evanko volunteered to see what was available for rent, and report their findings to the Board.

Meanwhile, in an effort to save on expenses, it was decided to publish only photocopied newsletters for the time being. "Through The Darkroom Door" was to be published approximately twice a year, and then only for school publicity purposes.

Joe Evanko and Bert Klein looked at many different locations, and Joe's wife, Sarah, made many phone calls in an effort to narrow down a few good choices for relocation. One such location was a small, single story building on West 25th St. near the Westside Market. It was near major highways, and there was a parking lot across the street. The rent was in our ballpark, and the size was adequate, too. The front of the building had two large picture windows in which they envisioned hanging print shows, and it even had an air conditioner! Joe made arrangements for the members of the Board to look at the building one Friday evening before a club meeting. At this point, Joe had only seen it from the outside, looking in. Once inside, they saw that it didn't need too much renovation, although the carpeting was rather shabby. As they discussed the possibilities, several of the members were getting quite enthused about the building. They'd been told that there was a full basement underneath that would be just perfect for several darkrooms. Joe, an Electrician by trade, decided he should check out the wiring in the basement and see how damp it was down there. As he lifted a trap door in the floor, others discussed removing it altogether for easier access. The electricity had been turned off, and Joe had to be careful as he made his way down the trash-strewn steps. Near the bottom
of the steps, he almost tripped over what he thought was a large, dead cat. Looking closer, he found that the grisly remains belonged to a large RAT! The “little bit of trash down there,” turned out to be piled three feet high; and it definitely smelled BAD! No telling how many other rats there were down there, Joe beat a hasty retreat back up the steps. One look at his face, and the club members knew this was not for us.

Talk of rejuvenating the Flats was rampant now, and both private enterprise and the city had put alot of money into their projects. The members all knew that this would be THE place to be in the future.

The plain, unpretentious green brick building at Elm and Main didn't look much from the outside. Its last tenant had been a paint solvent plant, and it had been standing empty for several years. Even though its windows had long since been bricked over, the arches above each door and window told you that this was a VERY old building with much character. The owner was a very likable, agreeable sort of guy, anxious to have our club members get a good inside. He just KNEW we'd fall in love with its possibilities. He promised to give us the first year rent-free in exchange for renovating. In addition, he promised to kick in $2,000 of his own money towards this renovation. Then to sweeten the pot, he even promised to take us all up, one at a time, in his private airplane to photograph Cleveland. This was too tempting to resist. . . . the Board made plans to see the inside.

Once inside, the members knew why he'd offered free rent for the first year. There were 55 gallon drums of who-knew-what lying all over the place. It was obvious that the building had stood empty for many years, as the dust and dirt was quite thick. Beyond that, however, it DID have possibilities! The one-story building was already divided into several rooms with large, arched doorways. Over one large area, the roof was quite high and angled much like a cathedral ceiling. This they envisioned as an auditorium/lounge. There was a smaller, windowless room nearby that would make an ideal darkroom. With alot of hard work, it could be a very charming, photographic showplace. After excitedly discussing the many possibilities, the talk turned to just WHO was going to do all this work? Sadly, they realized that the majority of members were either too old or otherwise unable to help in the extensive renovation and remodeling that would be required. Joe Evanko, who worked in the construction trade, knew that the club didn't have the money he felt it would take to hire men to do the work for us. With much reluctance, those present decided not to pursue this location any further.

With that decision made, the logical choices narrowed down to just two more locations. Either E. 15th & Superior, or on E. 34th, south of St. Clair. Arrangements were made for the entire Board to visit the location at 1549 Superior on September 16, 1983.

The room(s) we were to look at were on the second floor of a modest 2-story building that was next to a Fire Station, and about 2 blocks west of The Plain Dealer building. Half of the space had been painted black, the front window boarded up, and the floor was bare concrete.

Joe Evanko, very knowledgeable about construction, decided to check everything out. He discovered that the room partitions that were up were NOT bearing walls and could be removed. The front window could be uncovered, and with a fresh coat of paint and new tile, the members felt that it would be just fine. There was just one washroom, but the landlord said a second one could be installed in the outer hallway without any problem. Greg Toth's brother was a plumber, and between him and Joe, the Board was sure things would be manageable.

On September 30, 1983, the lease was signed for 1549 Superior Avenue. The remodeling was scheduled to start as soon as possible with Joe Evanko and Greg Toth in charge. Time was of the essence as the club was now paying rent on two locations; the old clubrooms on West 6th, and the new clubrooms-to-be on Superior.

After much discussion, the Board decided not to move the theatre seats to our new location, but buy new stacking chairs instead. Our new location didn't have as much room as on W. 6th, and the club felt we would make better use of the extra space if we could stack those chairs not in use. The old theatre seats were very comfortable, but unfortunately, they also took up alot of space. Since our lease had run out, we were on a month-to-month basis. We didn't have heat most of the time, and this made it very difficult to hold any of our scheduled meetings. The prevailing attitude towards our West 6th Street landlord was quite bitter. There was talk about just leaving the old theatre seats at W. 6th for the landlord to worry about. The landlord must have been reading our collective minds though, as he made it quite clear that we must remove EVERYTHING when we vacate. If we didn't, he'd get commercial trash haulers to do it, and we would be billed for the cost.

Joe and Sarah Evanko convinced the other club members of the worth of these old theatre seats that everyone took for granted. They volunteered to run an ad in “Trading Times”, and handle the sales. The ad offered the seats for a mere $3.50 each - the same amount the club paid for them in 1949 when Herb Howison purchased them! They were actually worth alot more, but they had to be sold QUICKLY - and there WERE 160 of them! Several members bought a few seats for their homes, but the majority were sold to an Antiques and Collectibles Dealer from Lakewood. This dealer agreed to purchase all that was left if Joe would help dismantle and move them to the dealer's home. Of course, Joe did. Meanwhile, sixty new stacking chairs were ordered.

On October lst, with lease in hand, the remodeling began. It turned out to be more involved than anyone had anticipated. Walls had to be torn down, the rubbish removed, building materials bought and new walls constructed. In addition, the electrical and plumbing systems had to be completed. The work was fit our needs. The tile for our new floor was donated, as were two new steel doors and some flourescent light fixtures. (The steel doors and tile flooring were courtesy of member Jim Kunkel's friend, Jim Aveni) Many gallons of paint were spread, new display boards built, and a new darkroom set up. It was an enormous amount of work to tackle in just two months - and with limited funds!
members spent many long hours, working hard to get it in shape. Joe Evanko and Greg Toth were there the ENTIRE time to oversee the project. (Needless to say, their families didn't see much of them during this time.) The moving date was set for Thanksgiving weekend.

While all this was going on, former member Anne Luchetti sold her home. Her husband Dan, had passed away several years earlier, and she didn't have need anymore for the extensive darkroom equipment they had once used together. (Anne had tried to sell these professional darkroom sinks at a garage sale, but found there was a limited market for such things.) Anne then contacted President Ruth Morrison to make arrangements to donate all the darkroom equipment to The Cleveland Photographic Society. Our new clubrooms weren't ready yet, and the equipment had to be moved immediately! So the Evanko's volunteered their garage as a temporary storage place. Joe and Sarah Evanko, Bert Klein, Frank Otto, Greg Toth and Ruth Morrison spent the better part of a Saturday moving everything from Anne's house to the Evanko garage. The Evanko's then cataloged everything and gave a listing to the Board of Trustees. Numerous items were donated, including slide trays, chemical storage bottles, and three huge darkroom sinks complete with mixing faucets and storage cabinets underneath. It was truly a godsend ...

... now we had something to PUT in our new darkrooms! In appreciation of her very generous contribution, the Board of Trustees decided to hang a bronze plaque over the darkroom doorway, declaring it "The Dan Luchetti Darkroom".

Moving day FINALLY arrived! Ruth Morrison had been coordinating the packing at the old clubrooms, and Joe Evanko and Greg Toth arranged for all the trucks and vans they could find. Starting early in the morning, it took most of the day just to move everything. What a change it was! The bright new walls and tile floor seemed blinding after 35 years of creaky old floors and dark walls on West 6th. It was definitely a change for the better! Just as we didn't lose any of our "atmosphere", the rattan furniture was kept to grace our new home.

By the time our annual Holiday Party rolled around, everyone was recuperated and anxious for a good time! 1984

The January issue of "Through The Darkroom Door" carried an article by Joe Evanko praising those who helped in the renovation and move to the new clubrooms. Joe wanted to have a permanent record of appreciation for those who so unselfishly gave of their time and talents. Later in 1984, President Ruth Morrison presented Joe with a plaque which preserved his article for all time. The Board decided to publish just four "good" issues a year; January, April, June and September. The January and September issues were used to publicize the upcoming School sessions, the April would announce the election results, while the June issue gave the results of the Year-End Awards at the annual banquet. The remaining months' issues were to be photocopied newsletters for just the members.

In May of 1984, Joe Evanko experienced a classic case of "burn-out", and resigned from the Board of Trustees, and as Chairman of the House Committee. Donna Peters was appointed to serve out his term on the Board, and the May issue of the Darkroom Door asked for a volunteer to take over the House Committee. No one stepped forward and by August, things seemed to be falling down around us. Joe graciously agreed to take back the Chairmanship of the House Committee with one condition. That the rest of the membership
take on more responsibility in setting up for the meetings and cleaning up afterwards.

The club was saddened to learn of the death of Doris Weber on May 14, 1984, at age 86. Doris had been a member of The Cleveland Photographic Society since 1944, and was a retired art teacher. The Royal Photographic Society of Great Britain awarded her Associate status in 1952, and she'd been inducted into the Ohio Women's Hall of Fame in 1980. The Photographic Society of America (P.S.A.) awarded her an Honorary Membership many years earlier in 1959.

After five long years as Editor, Greg Toth retired from his position. Donna Peters then took over as Editor with the May, 1984 issue.

Harry Bartels was busy organizing and leading the spring Nature Field Trips, which concluded with an outdoor breakfast at Forest Lane in the Chagrin Reservation. Twenty club members and their families thoroughly enjoyed themselves.

The Tropea's were also busy organizing field trips of a general nature for the membership. In July, they led all interested members to The Cleveland Parachute Club's jumping field in Parkman, Ohio. It was quite a hit, and this field trip has continued every year since.

The September issue of "Through The Darkroom Door" noted the sudden death of Art Mernone. Art was a highly creative photographer, making his own clay sculptures for his unique, and often funny tabletop slides. Art had also painted the portraits of John Moddejonge and Henry Mayer that hang in our clubrooms. We often considered Art our own personal sign maker, as that was his profession. Art was also a 5 star exhibitor of Color Slides in P.S.A.. The Board decided to make a donation in his memory to P.S.A.'s Scholarship Fund.

The Cleveland Arts Festival went by the wayside again... this time the Board felt we were too far from the center of town. Instead, we arranged to have a print show hung at The Cuyahoga Savings Building at E. 9th and St. Clair.

For the first time in the club's history, the October Board Meeting could not be held... there was no quorum present. The presence of nine board members was required, and only eight showed up. At the November meeting, it was decided that ALL Trustees in the future MUST notify the Secretary if they are unable to attend. Failure to do so three or more times in a calendar year would result in their dismissal from the board. It was hoped that this "tough" measure would eliminate the embarrassment of not being able to hold a scheduled board meeting in the future.

In November of 1984, Bert Klein was forced to resign as School Director due to the pressures at work. Harry Bartels agreed to take over as Director. 1985

In February, our own John Wallencheck was made an Honorary Member of the N.E.O.C.C.C., and would now be able to use the initials H.N.O.C. after his name.

Meanwhile, the Editorship of "Through The Darkroom Door" changed hands again. Donna Peters resigned in March, and Ron Vojacek took over.

In an effort to increase participation on our occasional assigned subject nights, something new was tried...double points! What started out as a good idea met with mixed reactions, however. Some of the members who didn't compete at all during the competition year, were starting to compete just on the Double Point nights. The members who faithfully showed up month after month felt this was unfair. At the end of the competition year, the various Competition Chairmen consulted with the Board of Trustees. It was decided that although it was a noble experiment, it just didn't work the way they had envisioned. The practice of "Double Points" was now history.

Harry Bartels started a series of Nature Workshops consisting of six field trips. In the past these were free, too few people showed up and attendance was unpredictable. This year, Harry decided to charge a nominal fee of $10.00 per person. He felt that only those who were SERIOUSLY interested would sign up, and their attendance would be more likely...and it worked.

In an effort to increase our membership, it was decided to extend a $5.00 discount to those C.P.S. school students making an application for membership before the end of the school session. They were required to attend 3 club meetings within thirty days after the end of the session. This was amended in September to having to attend just one meeting.

Harry Bartels was instrumental in establishing a School Committee which would have full authority to run the Cleveland Photographic Society's School of Photography. It was agreed that this committee would consist of nine members. Three of these members would be appointed each year to serve a term of three years. The President, Vice President, and School Director would also join this School Committee. The annual organizational meeting was to be held each May, at which time a Chairman would be elected. In May of 1985, Harry Bartels was elected Chairman.

With many plans and much enthusiasm, Maria Zickuhr took over as President of The Cleveland Photographic Society in May. Maria suggested that a schedule of special programs be developed for the coming year, and appointed her new Vice President, Joe Evanko as Chairman. Ten informative and entertaining programs would be held during the coming year in addition to four special competitions. (Those being Photo Journalism, Photo Essay/Travelettes, Art in Nature and the "Love" competition.)

Joe came up with a great variety of programs for the coming year. These ranged from Frank Vano's "Old Time Movie Night" to Travelettes, Photo Essay's and informative programs such as learning how to use infrared film.

A former member of C.P.S., Ray Poisson, had moved to southern Ohio a few years earlier and now owned the Top of the Caves Campground in Hocking Hills. It was decided we should attempt a weekend field trip there in October.
During what we hoped would be the peak autumn colors season, a large group sat around the campfire in the rain with umbrellas. Not many pictures were taken, but everyone had a good time nevertheless.

On November 17th, Norm Zickuhr was awarded an Honorary Membership in NEOCCC for "Superior Leadership in the Operation of the Council". Norm had produced the NEOCCC Directory from 1981-86, and was in charge of the NEOCCC Seminar Brochures from 1981-85. In addition, he was President of NEOCCC from 1982-84, and Treasurer from 1985-86. Norm was presented with a plaque honoring him by Betty Jane Krantz-Sinclair at the honors meeting.

At this same meeting, Bert Klein was awarded a "Master Membership" for "Exceptional Service for the Council". For the past five years, Bert had assisted in the program and speaker selection for the seminars, and worked very hard behind the scenes.

1986

The membership was saddened to learn of the death of Bill Meyer in January. Bill was 85, and had been a member of CPS for 40 years. Over those years, he'd served as President, Print Chairman, School Director, and Instructor. Bill was also instrumental in starting N.E.O.C.C.C., being its first President. Bill's specialty was Black & White Prints, both Nature and Pictorial. Bill's prints displayed his artistic abilities both behind the camera and in the darkroom. Over the years, he'd been accepted in the May Show at The Cleveland Museum of Art and won awards in the Jewish Community Center's Photography Shows and The Cleveland Press competitions.

The entire membership knew they would miss his smiling face, his expert commentaries, and his unselfish sharing of ideas and knowledge of photography.

Joe and Sarah Evanko arranged to borrow some of Bill's work from his widow, Ruth. They then hung a memorial print show in the clubrooms during February of 1986. At about the same time, Maria Zickuhr collected money from the members for a memorial to Bill.

Valentine's Day fell on a Friday in 1986 (our meeting night) and what would be more natural than a special "Love" competition? The Evanko's and the Toth's organized this first annual "Love" competition, and decided it would be most appropriate if the audience judged the prints and slides themselves. This would give the membership a chance to see what it's like to be a judge. The awards and refreshments were in keeping with the Valentine's Day theme, and the competition was a big success!

Ron Vojacek resigned as Editor of the Darkroom Door in March of 1986. Sarah Evanko agreed to take over the Editorship duties with the May issue.

During the annual meeting in March, there was some discussion as to the future of "Through The Darkroom Door". The quality of our monthly publication had been deteriorating for quite some time. Our "good" issues had been reduced to being published just three times a year at a cost of approximately $400 each time. These were professionally typeset by the printer, who also did all the layout and paste-ups. The rest of the year, "newletters" were run off on a copy machine and distributed to the members. Some of the members proposed that we examine the Darkroom Door altogether, citing its cost as a major factor. Other members were equally vehement about keeping it. They reminded us that it was the ONLY link some of the older members had with the club, in addition to letting the membership know what was coming up. In years past, these Darkroom Doors had been distributed to area camera stores without charge in an effort to publicize the club and gain new members. Now, they were distributed just 2-3 times a year, and as a result, were becoming quite ineffective. With a show of hands, the membership voted to continue "Through The Darkroom Door", with the understanding that Sarah Evanko would research the cost problem and try to come up with a way of improving the quality of the Darkroom Door without any added expense.

First Sarah "shopped" prices with many different printers and found that the printer we'd been using was actually quite reasonable! Many printers around town wanted at least DOUBLE what we'd been paying. This eliminated the possibility of reducing costs by changing printers. In the course of her research, she also found that the main cost was in having the issues typeset. By doing all the layout and paste-ups herself and going to a smaller, "quick print" shop, the club would be able to have 12 "good" issues a year instead of just 3...for about the same amount of money!

In May, Sarah made a proposal to the Board of Trustees that she be allowed to put out a "regular" Darkroom Door each month on a budget equal to what was budgeted the previous year. She would include pictures whenever possible, and distribute copies to the area camera stores more often than in the past. The Board agreed.

In March of 1986, another CPS member passed away. Sam Aversano had been a member since 1979. He'd been a trustee for three years, and worked with the Service Award and Nominating committees. Sam's greatest contribution to CPS however, was undoubtedly his fellowship. When a burst of laughter broke out in the clubrooms, you could be sure that Sam was in the middle of it! Sam was a Class A Slidemaker, and won the John Moddejorge Award for Best Scenic in 1985 with his "Pointing the Way". At the time of Sam's death, a print of this slide was hanging on the "Year-End Winners" board in the clubrooms. The Board of Trustees decided to frame this print and present it to his widow Angela at our Annual Awards Banquet in May. She was very touched to receive this print representing the last award Sam had won.

Meanwhile, Maria Zickuhr was hard at work arranging a memorial to Bill Meyer in the Metroparks with the money that had been collected after his death.

In May of 1986, Marilyn Myers took over as Nature Slide Chairman from Eltha Bartels. In determining her Competition Rules for the coming year, Marilyn decided to drop the Art
in Nature competitions - but NOT without some controversy. The Board of Trustees agreed to make "Art in Nature" a special competition later in the year. Ruth Morrison graciously agreed to chair this competition.

Many years earlier, C.P.S. had held some "Wednesday Night Workshops" that were run very informally. Generally speaking, a member who had become an expert in some area of photography would share his knowledge with fellow members. Over the years, however, these informative sessions had dwindled and eventually ended.

Joe Evanko and Greg Toth knew there was a desire on the part of the members to learn more about the different processes some photographers used. They decided to try and revive the "Wednesday Night Workshop". Initially, they intended to meet twice a month. The workshops met with limited success though there weren’t too many members willing to teach their fellow members. Some of the earlier workshops were: Bob Burns - processing slides at home and bulk loading your own film; and John Wallencheck’s informative slide program on Night Photography.

Later this year, the School Committee decided to combine the two darkroom class sessions into one 10-week course. They had found that most of the students in the B&W darkroom session were also taking the Color darkroom session. The School Directors for this extended session were to be Joe Evanko and Bob Kocsis. The School Director of the Fundamentals session was to be Bob Burns. Harry Bartels was again elected Chairman of the School Committee.

The cost of liability insurance was in the news almost daily now as it skyrocketed upwards. Many small companies were being forced out of business; sports programs of schools across the country were severely curtailed due to extremely high insurance costs. So it wasn’t with any great surprise that our insurance company raised our rates over 150%; from $300 a year to $793! A special meeting of the Board of Trustees was called on May 30, 1986. Member Steve Campanella, an insurance agent, was asked to attend to give some expert advice.

The bill had to be paid right then and there; but there was much discussion as to what could be done in the future to contain these costs. It was agreed to charge an additional $5.00 per student to cover this increased cost of insurance.

In August, Maria Zickuhr resigned as Chairman of Nature Prints due to the pressures of work. The Chairmanship was then taken over by Jim Kunkel.

On August 22, Emmett Hoy died of cancer. Emmett joined C.P.S. in 1973. He didn’t compete very often, but took 1st place Accumulated Points in Class B B&W Prints for the 1985-86 competition year. Unfortunately, his illness prevented his attending the annual awards banquet in May to collect his Gold medal.

The nature photographers of the club had a real treat in store for them on September 26th. Fellow member Don Turpin, also a member of N.O.A.H. (Northern Ohio Assoc. of Herpetologists), brought down a collection of his "pets" to photograph. Included were an Argentine Horned Frog, beautifully-colored corn snakes, an Iguana, and an 11-foot Burmese Python!

Past Editor Ron Vojacek received word that his entry into PSA’s annual club bulletin contest had been awarded an Honorable Mention.

Towards the end of September, the club learned with sadness that Honorary Member Edna Mueller had passed away in California. She and her husband Elmer had moved there in 1972 and were made Honorary Members in 1973. Edna had been Editor of the Darkroom Door from July of 1965 through December of 1969. She had served on the Board of Trustees, and served as Chairman of the Nature Slide competitions. Edna was an excellent judge and commentator, having participated in all phases of nature photography.

October is a very special month for both C.P.S. and Arnold Weinberger. In October of 1926, The Cleveland Photographic Society took...
into its membership this quiet, unassuming man who was then in his twenties. Sixty years later on October 10, 1986, C.P.S. had the honor of awarding Arnold with a plaque commemorating his sixty years of membership in the Society. Arnold was present with his wife and son to receive this tribute. Arnold then spoke to the group about the past in C.P.S. ... he talked about all the different locations the club had occupied during those years, and a little about the Society at each of those locations.

Our Centennial Kick-Off Party was held on January 2, 1987. Carol Kocab arranged to have a cake made commemorating our 100th Anniversary, while the Toths supplied a festive punch. With the help of Paul Goode, Joe presented an impressive program complete with music and a dissolve projection system. This program consisted of twenty years-worth of C.P.S. winning slides; both Nature and Pictorial.

The highlight of the evening was Maria Zickuhr's presentation to the Metroparks honoring the late Bill Meyer. A framed print of Bill's "Breakfast in the Park" and an engraved plaque were presented to Terry Reese, Director of Operations for the Metroparks. The print and plaque are permanently hung in the Rocky River Nature Center's Auditorium. In addition, a check for $125 was presented to go towards a living memorial of two dogwood trees in the Hauser Wildflower Garden, also at the Rocky River Nature Center.

After the presentation, Terry Reese commented that he felt "Breakfast in the Park" really fit the spirit of the Metroparks. Bill's longtime love for the park system was obvious in this informal self-portrait of himself and his wife, Ruth.

The actual anniversary of the club - January 25th - fell on "Super Bowl Sunday" and it was decided not to plan anything for that day. The trustees felt that our Centennial Celebration should continue the entire year, starting with the "Kick-Off" party on January 2nd. On January 25th, our President Joe Evanko wasn't planning anything more than to watch a little football, and celebrate his youngest son's birthday.

Around noon, T.V. Channel 5 called and asked if someone could meet their cameraman at the clubrooms to film some footage for the 6 o'clock evening news. After a few quick phone calls, Joe met several other members at the clubrooms to spruce it up. They then hung all the old Cleveland shots they could find from our Archives on the display boards. As we watched the news that evening, it was quite a thrill to see our clubrooms and photographs from the past fill the screen. Meanwhile, Michelle Holden told ALL OF CLEVELAND about our beloved club's 100th Anniversary!

We've come a L-O-N-G way these past 100 years! In 1887, the President of the United States of America was Grover Cleveland, and there were just 38 states in the Union. Photography on paper was just 48 years old ... and George Eastman was busy developing the first Kodak camera; which was released in 1888, starting "Eastman Kodak". Little did the early founders of The Cleveland Photographic Society know that we would still be going strong 100 years later. With the perseverance and determination that has marked the membership through these past 100 years, we look forward to celebrating our Bicentennial in 2087!
OUR PRESIDENTS

REV. CHARLES S. POMEROY (1887 through 1889)
MONTAGUE ROGERS (1890 through mid-1892)
FRANK J. DORN (mid-1892 through 1896)
WILLIAM OGIER (1897 and 1898)
NO RECORD OF THE PRESIDENT FROM 1889 THROUGH 1902
GEORGE EDMONDSON (1903)
C. F. DIXON (1904 through 1906)
HORACE CARR (1907 through 1912)
H. B. VAN TRESS (1913 through 1919)
GEORGE COOK (1920 and 1921)
W. W. WEBBER (1922)
JOHN STEINKE OR A. H. BENIS (1923) (Each is listed in different documents)
CHARLES H. SHIPMAN (1924)
RALPH HARTMAN (1925 through to early 1939)
EDWARD J. RYAN (early 1939 through 1940)
HERBERT W. HOWISON (1941 and 1942)
RALPH W. DRESSER (1943 through 1945)
HERBERT W. HOWISON (1946)
ALLYN K. THAYER (1947)
ELIAS ROBY (1948 and 1949)
RALPH W. DRESSER (1950)
GLEN C. FISHER (1951 and 1952)
VERNOR BARNES (1953 and 1954)
MAY 1954: Year changed to start in May instead of January
LAURENCE HARRUP (1955-56)
DR. HARRISON WILTSE (1956-57)
ALBERT E. SEE (1957-58)
WILLIAM J. MEYER (1958-59)
JEANNE M. URBAN (WILTSE) (1959-60 and 1960-61)
GLEN C. FISHER (1961-62)
GILSON MILTENBERGER (1962-63)
ELMER MUELLER (1963-64 and 1964-65)
RUTH MORRISON (1965-66 and 1966-67)
ALBERT E. SEE (1967-68)
RUTH MORRISON (1968-69)
WILLIAM BLISS (1969-70 and 1970-71)
JOHN WALLENCHECK (1971-72 and 1972-73)
JACK ROGERS (1973-74 and 1974-75)
DONALD SALZGEBER (1975-76 and 1976-77)
ROBERT TROPEA (1977-78 and 1978-79)
NORMAN ZICKUHR (1979-80)
HARRY BARTELS (1980-81 and 1981-82)
ELVA HUNTING (1982-83)
RUTH MORRISON (1983-84 and 1984-85)
MARIA ZICKUHR (1985-86)
JOSEPH EVANKO (1986-87)

OUR VICE-PRESIDENTS

DR. ROBERT DAYTON (1887)
MONTAGUE ROGERS (1888 and 1889)
FRANK J. DORN (1890 through mid-1892)
NO VICE-PRESIDENT FROM MID-1892 through 1893
A. C. OGIER (1894 through 1896)
CHARLES POTTER (1897 and 1898)
No record of the Vice-President from 1889 through 1922
HARRY G. CLEVELAND (1922)
CHARLES H. SHIPMAN (1923)
CHARLES LEDERLE (1924)
GIRALDUS ROACH (1925 through 1927)
PROF. HOMER D. RANKIN (1928)
HENRY M. MAYER (1929 through 1931)
JAMES M. MckINLEY (1932)
EDWARD J. RYAN (1933 through early 1939)
E. J. BUTCHART (early 1939 and 1940)
RALPH W. DRESSER (1941 and 1942)
RALPH R. HUMRICKHOUSE (1943 and 1944)
PAUL KOZAK, JR. (1945)
THOBURN KINNEAR (1946)
RICHARD V. KEIMER (1947)
CLYDE HALL (1948 through 1950)
ANSON LAUFEH (1951 and 1952)
MAY 1954: Year changed to start in May instead of January
CARL FULLER (1953)
RICHARD V. KEIMER (1954-55)
HERBERT W. HOWISON (1955-56 and 1956-57)
ARNOLD WEINBERGER (1957-58)
ALBERT E. SEE (1958-59)
ROBERT SNODGRASS (1959-60 to October 1961)
GLEN C. FISHER (October 1961 to May 1962)
GILSON MILTENBERGER (1961-62)
ELMER MUELLER (1962-63)
ALFRED MURRAY, JR. (1963-64 and 1964-65)
RUDY WANGROW (1965-66)
JOHN RODE (1966-67)
JOSEPH BRILLA (1967-68)
FRANK OTTO (1968-69)
JACK ROGERS (1969-70 and 1970-71)
WILLIAM BLISS (1971-72 and 1972-73)
BARNEY O PatRNY (1973-74)
DONALD SALZGEBER (1974-75)
ROBERT TROPEA (1975-76 and 1976-77)
NORMAN ZICKUHR (1977-78 and 1978-79)
HARRY BARTELS (1979-80)
PAUL GOODE (1980-81)
RAY POISSON (1981-82)
RUTH MORRISON (1982-83)
GREGORY TOTH (1983-84 and 1984-85)
JOSEPH EVANKO (1985-86)
GREGORY TOTH (1986-87)
OUR SECRETARIES
WILLIAM T. HIGBEE (1887)
CHARLES H. POTTER (1888 and 1889)
DR. ROBERT DAYTON (1890 through 1902)
ALEXANDER C. BATES (1903 and 1904)
C. S. BOURGEIOS (1905 and 1906)
H. L. PORTER (1913)
A. D. WILLIAMS (1914)
GEORGE M. NISBETT (1915)
A. B. WEBBER (1916)
STEPHAN DOMONKAS (1917 and 1918)
H. L. PORTER (1919 and 1920)
L. H. SCOFIELD (1921)
CHARLES H. SHIPMAN (1922)
BRADLEY E. ("JOHN") CLARKSON (1923 through 1927)
GEORGE COOK (1928)
RICHARD TAPPENDEN (1929 and 1930)
EDWARD J. RYAN (1931)
JOHN MARSHALL (1932)
ALBERT MATHESON (1933 through 1939)
NO RECORD OF SECRETARY FOR 1940
ALLYN K. THAYER (1941 and 1942)
GEORGE F. BENNETT (1943 and 1944)
LEONA KOVACH (1945)
ALLYN K. THAYER (1946)
ARNOLD WEINBERGER (1947 through 1950)
VIVIAN LENKE (1951)
CAROLINE MONKS (1952 and 1953)
MAY 1954: Year changed to start in May instead of in January
ELMER MARKUS (1954-55)
ALBERT E. SEE (1955-56 and 1956-57)
RICHARD V. KEIMER (1957-58 through 1959-60)
JOHN KOENIG (1960-61)
CARLTON SPEARMAN (1961-62 through 1964-65)
ELVA HUNTING (1965-66)
CARLTON SPEARMAN (1966-67 and 1967-68)
MARTAN SOBOLOMA (1968-69)
RUTH MORRISON (1969-70)
RUTH MEYER (1970-71 through 1972-73)
GRETCHEN SCHOLZ TROPEA (1973-74 to present)

OUR TREASURERS
ARTHUR D. CUTTER (1887)
CHARLES E. KOHL (1888 and 1889)
WILLIAM F. DORN (1890 through 1898)
NO RECORD OF TREASURER FROM 1899 to 1912
H. L. PORTER (1913)
A. D. WILLIAMS (1914)
GEORGE M. NISBETT (1915)
A. B. WEBBER (1916)
STEPHAN DOMONKAS (1917 and 1918)
H. L. PORTER (1919 and 1920)
L. H. SCOFIELD (1921)
GEORGE Y. TANGE (1922 through 1930)
RICHARD TAPPENDEN (1931)
NO RECORD OF TREASURER FOR 1932
CHARLES KOCH (1933 through 1939)
NO RECORD OF TREASURER FOR 1940
J. ROBERT MARCH (1941 through 1945)
ARTHUR MUNCEY (1946)
J. C. JOHNSTONE (1947)
RICHARD V. KEIMER (1948 through 1950)
THOMAS COX (1951)
JOSEPH RUIZ (1952)
DR. HARRISON WILTSE (1953 and 1954)
MAY 1954: Year changed to start in May instead of in January
JOHN RODE (1955-56 and 1956-57)
JOSEPH OSTENDORF (1957-58 through 1959-60)
VICTOR NORRIS (1960-61 and 1961-62)
ROBERT RAYMOND (1962-63)
ARNOLD WEINBERGER (1963-64 through 1973-74)
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