Lost in Gothic Thought by Bill Keaton, 1st Place, Black and White

Gandolf the White by Bill Keaton, 1st Place, Black and White

Lost in Gothic Thought by Bill Keaton, 1st Place, Black and White
President’s Message
by Mike Kopkas

When I began my term as president, I set three goals for myself and the club - goals which have proven to be very elusive in light of the seemingly never-ending pandemic and its frequent surges. Those goals were:

- To return CPS as quickly and safely as possible to normal
- To offer programs and speakers that will help us improve the ability to critique our work and that of others
- To increase member involvement in the club

Normalcy: We were able to resume regular meetings, virtually at first and then reopening the clubhouse to live in-person meetings back in August 2021. Attendance has been light compared to pre-pandemic days, and with the recent COVID surge, it got so low that we have decided to keep the clubhouse closed for Zoom sessions with outside speakers, and only open it for competitions and internal speakers. We have not yet felt safe enough to reinstitute some of the hands-on programs from the past (e.g. macro photography nights, etc.). We did hold a Light Painting night conducted by our First Vice President, Chuck Fitzgerald, which consisted of a presentation, followed by an outdoor hands-on exercise. So, while we did move in the direction of normalcy, we still have some work to do.

Critique: We had a number of speakers with various backgrounds and specialties who offered new ideas and insights for making and evaluating impactful images, and who provided us with examples of exceptional photography. We enlisted a variety of new judges who offered more diverse points of view with their critiques. My hope was to focus on the skill of critiquing images by holding Open Critique nights. Members would bring in one or two images and the audience would offer constructive criticism and suggestions on the ways to improve each image; but unfortunately, we haven’t been able to start that program yet.

Involvement: It has been difficult to get to know our new members without the benefit of regular face-to-face meetings, which has made it more difficult to enlist volunteers. However, we did have a wonderful set of volunteers who worked very hard to thoroughly clean the clubhouse before we reopened. We’ve also received significant help with tracking membership and dues renewals, sorting badges and broadcasting meetings.

While I wish we were further along, I have every confidence the club will survive the pandemic and thrive in the future.

~ Mike Kopkas
Welcome New Members!

Please join us in welcoming the following forty-six members who joined CPS July 1 - December 31, 2021.

Yevgeniy Averin  
John Bacon  
Pamela Bligh-Glover  
Gary Bluhm  
Don Boal  
Polly Bratton  
Lisa Braun  
Timothy Brown  
Christine Cihon  
Julie Cohen  
Cindy DeRose  
Lonnie Dittrick  
Michelle Fry  
Yalanda Goggins  
Arthur Hollback  
Melissa Jeffrey  
Allan Jenks  
Kimberly King  
Catherine Kissling  
Tim Koches  
Theodore Kuhnen  
Lisa Kuhnen  
Mark Maki  
William Miller  
Peter Nagy  
Stephanie Pavlantos  
Mitchell Phillips  
Bryon Pike  
Richard Poland  
Hanna Prezelj  
Judy Rawson  
Erin Rosa  
Kym Russell  
Amy Sancetta  
Judy Auer Shaw  
Bruce Smolinski  
Laurie Tayntor  
David Tripp  
Shannon Underwood  
Kim Vogrig  
Timothy Walsh  
Christine Weber  
Curtis Whalen  
Jana Yenyo  
Jill Zabka  
Lori Zornes

From the Editor’s Desk
by Deborah Willis

We entered 2021 with great anticipation, optimism, resolutions and renewed commitments. As the year ended, we had the opportunity to look back on our experiences, brought forward lessons learned and reflected on what was important in our lives. It seems life always gives us these “20/20 hindsight” moments, however, the continued pandemic gave rise to different reflections as we learned to expand our thinking about doing familiar things in new and creative ways. Amid life’s challenges and the continuing pandemic, is hope.

CPS members showed creativity and resiliency. We learned to be flexible, supportive, and continued to develop and utilize, or at least gain, greater appreciation for technology. Remembering we are first and foremost “Photographers helping Photographers”, members continued to engage, check-in on and support one another and stepped up to assume needed roles.

While our course may have been altered, we proceeded with determination, perseverance and in the best interest of our membership. We continued activities with members’ health and safety at the forefront. Members took classes, participated in competitions and attended meetings online and in-person when possible. They got creative and continued honing their photography skills. They engaged in photo challenges, field trips, photographed community service events, volunteered on various committees and had their photographs published. Our members were also invited to submit photos taken at the Mansfield Reformatory for possible inclusion in a history book being planned by the Mansfield Reformatory Preservation Society.

Our School of Photography celebrated 100 years of educating aspiring photographers, many of whom became CPS members, mentors, teachers, committee chairmen and officers. Several went on to start their own photography businesses. We continued to gain new members.

This issue is reflective of our continued resiliency. Lisa Adcock provides another installment celebrating our School of Photography’s 100 years. Continuing along the line of seasonal articles, Daniel Sved offers winter photography tips. In Let’s go to Iceland, Natalia Souzaand shares her experiences capturing photographs in that region. Members were asked to submit some of their favorite winter photographs and as always some of our competition photos are shared.

We strive to make the Darkroom Door meaningful and of value to all of our members, but we can only do so with your assistance. Please consider sharing your experience and knowledge by submitting an article. The deadline for our next issue, which will cover the period of January 1, 2022 – June 31, 2022, is July 15, 2022.

Our email address is DRDeditor@clevelandphoto.org.

Stay safe, stay engaged and continue to explore creative ways to use your gear and enhance your skills.

- Deborah
**The One That Got Away by Jackie Sajewski, 1st Place**

Judge’s Comments: A well composed and executed image with a fairy tale/fantasy ambience that is reinforced by the overall palette and color balance. A few small details could be improved to put this over the top to exceptional. All of the water and beach behind the subject is out of focus, but the posterior margin of the costume, especially on the left, remains in sharp focus, in spite of appearing to be several feet behind the subject. This contributes to slight posterization. Posture of the subject is very slightly off, appearing to very slightly lean back in spite of also seeming to stride forward, which is subtly disconcerting. Consider actually elevating the girl above the sand. This would take advantage of the leg and foot positions and give the impression of floating down out of the air to alight on the beach.

**Night Owl by Jackie Sajewski, 2nd Place**

Judge’s Comments: A well-executed image with good use of palette and textures and natural appearing layer blending. The image is somewhat stylized and painterly in a good way, with good composition.

**COVID Self Portrait by Elizabeth Klanac, 3rd Place**

Judge’s Comments: I absolutely love this and want to explore it more. I would love to start a conversation with the photographer and hear the story behind it and know the process. My one criticism is I don’t know the reason for the blurred brown parts in the neck and background. They stop the flow of my eye while I’m looking at it and distracts me.

**Tulips in a Twist by Vicki Wert, Honorable Mention**

Judge’s Comments: This is a nicely conceived and well-implemented image. It has a strong initial impact and holds up well to extended viewing. The lines and composition are very well-balanced and the stark white background provides effective contrast to the colors, textures and shapes. You might want to work a little on the bottom of the leaf/frond on the bottom left. There’s a small section that could be smoothed out a bit but that’s a tiny nit to pick in a very strong image.
Competition Photos – Creative

Circle of Flowers by Ron Werman

It Ain’t Easy being Green by Elizabeth Klanac, 1st Place

Abundance Wreath by Melanie Plummer, Honorable Mention
Competition Photos – Creative

*Pink Anemone* by Debbie Lieske, 3rd Place

*Blue Trillium* by Debbie Lieske, Honorable Mention

*Curves* by Elda Borroni
Competition Photos – Creative

Repelling the Aliens by Rick Carell, Honorable Mention

Dancing in the Dark by Marge Brady, 3rd Place

Twisted Rails by Robert Boyle, Honorable Mention

Star Flowers by Rosemary Flanagan, Honorable Mention
Competition Photos – Creative

Shadows on Shells by Mike Kopkas, 3rd Place

Arrival by Brian O’Riordan, Honorable Mention

As Seen on TV by Glenn Petranek, Honorable Mention
Winter and cold weather can bring unique challenges to photography. Not only is exposure of yourself and your equipment to the elements a concern, but snow and ice can affect how you compose your image and the exposure used. This article will address several issues with winter photography in order to help you enjoy this beautiful time of year.

First and foremost, keep yourself warm. There’s no sense in being outside during the winter if you are not comfortable. If you are shivering, you may have trouble holding a camera steady and need faster shutter speeds or a tripod. Layers of clothes work better to keep you warm rather than bulky items. Insulated shoes or boots and warm socks are a must to keep your toes from getting numb; consider a pair of sock heaters if it is really cold outside. Mittens keep your hands warmer than gloves, but both make using your camera a bit difficult. There are gloves designed for photographers that have flaps to reveal just a fingertip or two. There are even hybrid models—mittens with a flap that reveal individual fingers covered by the inner liner (which is touch-screen compatible) and then some of those have flaps to get to your fingertips. There are glove warmers too. Warmers even come with Bluetooth if you want the convenience of controlling them from your cell phone. Then again, that involves exposing your fingers.

Most modern cameras and lenses will function perfectly fine while outside in freezing cold weather. The standard operating temperature specified by most camera manufacturers is only down to 32°F (0°C), but there are many reports of people using equipment down to -40°F (-40°C). I have personally used a Nikon D200 at about -30°F (-35°C) and the camera works fine albeit the batteries are a little slow. -30°F (-35°C) and the camera works fine albeit the batteries are a little slow. Nikon D200 with Nikkor 10.5mm f2.8 fisheye, ISO 125, 1/125s, f22.

Battery life is greatly affected by cold temperatures. This is because the chemical reaction in batteries gets slower as the temperature decreases. The problem is easily overcome by having extra batteries, keeping them warm (such as in a pocket close to your body) and switching them out frequently in order to keep them warm. If necessary, hand warmers could also be used as battery warmers. On the other hand, the performance of memory cards does not seem to be a concern in cold weather. The low temperature specification provided by SanDisk for many of their chips is -13°F (-25°C). I have personally used various brands of cards at even colder temperatures and could not find any reports of chip failures due strictly to temperature.

Don’t Stick Your Tongue to an Ice-Cold Lens and Other Tips for Winter Photography *
by Daniel Sved

Winter photography

Plastic hinges, such as on the battery door, can lose the elasticity they need to work properly and can snap. Cold-related problems with film cameras mainly stem from the lubricants used and their increasing viscosity as the temperature decreases; using film cameras in extremely cold environments may require winterization with a special lubricant. One part of digital cameras that may experience problems is the LCD screen. In the cold, the screen may be slow, gray out, lose contrast, and be less sensitive to touch. Touching the screen may cause it to look abnormal in that area for a while. Thankfully, all of these effects are reversible.

Winter photography

-30°F (-35°C) and the camera works fine albeit the batteries are a little slow. Nikon D200 with Nikkor 10.5mm f2.8 fisheye, ISO 125, 1/125s, f22.

-30°F (-35°C) and the camera works fine albeit the batteries are a little slow. Nikon D200 with Nikkor 10.5mm f2.8 fisheye, ISO 125, 1/125s, f22.
Winter Photography

The most important concern with cold gear is not while outside, but with the potential for condensation to form when you bring that cold gear back inside a nice warm building or vehicle. We all know that condensation forms on the outside of a cold glass on a hot summer day. That’s because cold air holds less moisture than warm air, so as the air around a cold object cools, the air loses its moisture in the form of condensation on the cold surface. Care must be taken to avoid condensation from forming not only on the exterior surfaces of your gear, but there is also the potential for condensation to form inside your camera body or lens. To prevent this from happening, place your cold gear in a cold camera bag or wrap your gear in a towel and allow it to warm up SLOWLY. Putting your gear inside a plastic bag before entering a warm environment will also help minimize condensation by trapping drier air around the camera.

The absolute worst situation is where you bring your gear back and forth between a warm and cold environment, like getting in and out of a warm vehicle on a freezing cold day. Or experiencing the rapidly changing weather in Northeast Ohio. Any condensation that forms inside the equipment could then freeze and affect equipment performance. In this type of situation, acclimating your camera bag to the cold will help keep your camera from warming up too quickly. If you are in a vehicle, keep all gear in the trunk or other unheated area. If you want your gear handy, another option is to keep some windows open so that the air in the car stays colder and drier. In any case, don’t put your camera inside your coat where your body heat creates a warm, moist environment.

Condensation is not only a problem when moving from a cold environment into a warm one. When the camera’s viewfinder is against your eye, your warm, moist breath can condense on your ice-cold LCD screen. To prevent this from happening, don’t breathe. If your camera has live view, that is another option, but it also involves exposing your fingers.

So, what do you do if condensation forms in and on your camera and lens? Don’t plan on taking any pictures any time soon as it will take some time for the equipment to equilibrate and the condensation to evaporate, but there are some steps that will help the situation. Make sure the camera is off and remove the battery and any memory cards; leave the access doors open. Remove the lens and leave it off if it’s in a dust-free environment, or loosely attach the lens and body caps. Place the equipment in desiccant, which induces dryness and reduces the amount of moisture, if available.

Water from condensation isn’t the only concern. Snowfall and winter rainstorms can make for some dramatic images, but are far from ideal situations for photography. Either wait for the weather to clear or use rain covers. Simply using a lens hood may be enough to keep your lens free of water spots in a light snow or rain.

Now that you and your equipment are ready for the icy outdoors, here are some photographic aspects to consider. Exposure compensation may be needed due to the preponderance of white in a snow scene. In-camera metering is based on the amount of reflected light and the proper or “null” exposure sets the average amount of light measured as 18% neutral gray. Therefore, the exposure determined by the meter will render a mostly white scene as gray. Overexposing the image by one or two stops will correct for this bias. If using a digital camera, the exposure can be fine-tuned by reviewing the histogram. Exposing the image as brightly as possible without sacrificing the highlights will preserve the most detail in the snow.

Snow and ice can reflect a lot of blue light on a clear winter day and may appear blue in photographs, especially in the shadows (note the slightly blue tint to the
shadowed bank in the first photo). Changing the white balance to the open shade setting will warm up the image a little and minimize the blue seen in the viewfinder and jpeg files. If collecting RAW files, the white balance can be adjusted during post-processing. Additionally, the blue saturation can be decreased. On the other hand, you would not want to warm the image or reduce the blue saturation if blue is an important color in the image, such as when shooting blue glacial ice.

Two extremes in winter air can provide unique photographic opportunities. Ice fog can form when warm air moves in over the cold ground, creating a softness to images. In contrast, cold, dry air eliminates heat shimmer that can plague wildlife photographers in the summer with distorted images.

A fresh snowfall can provide a very minimalist canvas for photography, but make sure to get out early before the snow gets trampled. Not only do ice crystals make for interesting images, but ice can provide various reflections and distortions. Both fresh snow and ice often have features that can be used as leading lines.

On a final note, all that snow and ice can make the ground a bit slippery, so secure your camera and be particularly careful how you step. In extremely slippery situations, consider using trekking poles for added stability or adding crampons or another traction device to your footwear. Remember, metal surfaces can get really cold, so if you don’t have a carbon fiber tripod, keep your tongue away from tripod legs too!
Winter Photography

Winter Photos

While some people may not fully appreciate the changes of season that we experience in Northeast Ohio, winter can be a beautiful time of year to take photos. However, along with the challenges of protecting yourself and your gear from the elements, shooting outdoors during winter can also present unique and challenging lighting situations. Shooting snow and ice can also be challenging due to all of the reflections that tend to bounce off a winter white background.

We invited members to share some of their favorite winter photographs with you. Here are a few sent or presented in competition.

_Santa Kiteboarding_ by Gary Wood
Santa kiteboarding on Christmas Eve 2020 at Fort De Soto Park just south of St. Petersburg, Florida. That is the Sunshine Skyway Bridge, that spans the mouth of Tampa Bay, in the background. Camera settings: f/8.0, 1/1600 s, ISO 200.

_Savoring the Sublime_ by Terry Martin, 3rd Place

_Melting Glacial_ by Maria Diaconu
Winter Photography

Winter Photos

*Ice Dragon* by Debbie Lieske, Honorable Mention

*Floral Ice* by Lori Zornes, Honorable Mention

*Chipmunk* by Dave Ciborek, Honorable Mention

*Fairport Harbor - Standing on Ice* by Rick Mills
Lake Erie Storm by Marge Brady

Marquette Lighthouse by Bonnie Lukcso

A Bold Stump by Rick Mills
Competition Photos – Photojournalism

End of an Era by Mick Russo

Memorial for Raymond Chapman by Glenn Petranek

Playhouse Square by Rich Foley
Competition Photos – Photojournalism

Sunrise at Lanterman’s Mill by Vicki Wert

Lower Affelder Falls by Ron Werman

Weeping Trees by Dennis Wert

Mabry Mill by Susan Bestul
Coming in for a Landing by Donna Schneider

Dinner Time by Jackie Sajewski

Splish Splash Taking a Bath by Donna Schneider
Sedona Milky Way by Donna Schneider

Moon in September 2021 by Mick Russo

Tempestuous Tetons by Terry Martin
Competition Photos – Photojournalism

Fall by Elda Borroni

Cauldron of Creation by Terry Martin

Lone Tree by Nancy Kekelik

Sunrise near Rye Beach by Nancy Kekelik
Competition Photos – Photojournalism

Snuggling Snails by Jacqueline Murray

Butterfly Weed Pod by Vicki Wert

Just a Bite or Two More by Raymond Rundelli

Guarding the Nest by Dennis Bean
Competition Photos – Photojournalism

Highway 1 Sunset by Donna Schneider

Islands in the Sky by Marge Brady

A Glimpse at Sunset by Bill Keaton

Sunshine Skyway by Gary Wood
Up, Up and Away by Rich Foley

Pickup Stix by Fran Morino

Eye to Eye with a Butterfly by Sarah Zietlow
Competition Photos – Photojournalism

*Distorted Reflection* by Ron Werman

*Thames Winter Twilight* by Jacqueline Murray

*Grand Reflections* by Mike Lonsdale
Competition Photos – Photojournalism

Blades by Rick Mills

Hello, Dolly by Sarah Zietlow

The Heart of America by Bonnie Lukcso
CPS School Celebrate Its 100TH Anniversary! Part 2
by Lisa Adcock

The tale of the CPS School is about a tremendous journey, filled with adaptation, expansion and personal satisfaction on the part of both the teachers and the students. In the first segment of this article (Darkroom Door Volume 94 Issue 2), I outlined the history of the CPS school up to the 1980s. The CPS School keeps our club alive. It provides quality education and knowledge, as well as new members when they decide to stay on after their classes. This in turn keeps our club young and active. Students become members and then can take their photography as far and in any direction they choose. Many students want to get involved with leadership in our club and become everything from mentors to committee chairs to President! This year, as we celebrate our school’s 100th Anniversary, I want to share some memories and insights of our school staff to illustrate what makes our school what it is today.

Speaking of the previous issue—We left our underdog, Bob, in a terrible place. He had just realized he was a “boring snapshot taker”. OH NO!! Did Bob slink away in failure and embarrassment? NO! Bob took action and began to crawl his way out of mediocrity. He describes it like this, “For me, joining the Friday night competitions was the absolute best thing I could have done.” Having your images professionally critiqued was a motivating moment for Bob.

CPS currently offers four classes; Fundamentals of Good Photography, Introduction to Photoshop Photo Editing, Intermediate Photoshop Editing and Lightroom Classic. Generally, our classes are extremely well attended and students really enjoy learning from our teachers. We have highly skilled professional photographers who volunteer to teach our classes. Time and time again, I have heard about the patience our teachers have, or how our teachers go “above and beyond” helping students. CPS teachers are very hands-on and the personal attention given to their students is what makes our school stand out.

When I first joined CPS, I was not involved with the school. I began to take an interest in the school after we had moved our club room above a print shop on Superior Ave. We had a darkroom with some very nice darkroom equipment donated including several enlargers, sinks and counter space. I volunteered on occasion, but the faculty was pretty much set with instructors who were well established. Bert Klein was very influential in the running of the school at that time. In approximately 2005 we made the decision to move the club out of the inner city to our new location in Broadview Heights. We made the difficult decision to abandon the darkroom and change the Fundamentals School to a digital photography format.

Having a few years of digital photography under my belt, I volunteered to fill a faculty role in the revised school curriculum teaching the manual exposure class. After a few years, the school added a Photoshop class and it was decided to make Bert Klein the overall School Director with separate directors of the Fundamentals and Photoshop schools. With a bit of persuasion, I became the Director of the Fundamentals Schools somewhere around 2008. CPS developed a great reputation for its content and friendly instructor/student interaction. I stayed in the role of Fundamentals Director for about 3 years and my main emphasis with the school was to make the school more experiential and interactive.

My one funny recollection is about how integral a part Bert Klein always played in the schools. No matter his role, he was always in attendance. In my role as faculty, whenever I got a question that I didn’t know the answer to, I could always point to Bert, in the back of the room and say, “Bert, do you know the answer to that question?” and undoubtedly, he would.”
The fundamentals class has been around since the beginning. In approximately 2011, Nancy Balluck was the Fundamental Director. She currently still teaches in the fundamental class and is a long-time member extraordinaire. Also in 2011, Anita Orenick joined CPS and immediately fit right in. It was obvious from the start how knowledgeable Anita was and Nancy quickly approached her about becoming the assistant fundamentals director. Anita’s knowledge, administration skills, and organizational abilities have made such a difference in our club on multiple levels. When Nancy stepped down as director, Anita didn’t skip a beat and took over in a smooth transition. Anita has recently stepped down as director due to the demands of a new job. In 2018, Richard Ader was an enthusiastic and skilled CPS editing student, then CPS teacher. Richard has gone on to help our club in numerous ways and recently stepped up as the new Fundamental Director. “When I was first asked to take over the Fundamentals of Good Photography School I realized I had large shoes to fill. What was also a challenge was that Covid made live meetings difficult. My main goal was to keep the school running and keep student interest up. I also quickly learned that running the school is a team effort and I am grateful to all our instructors who volunteer their time and expertise as well as Kris Bosworth and Joe Vanecek who help out every week.”

Bob had a few key breakthrough moments. These moments include some of the most basic lessons that can be so easy to overlook. Examples are keeping your camera level, checking the camera settings each trip, using neutral density filters and how to buy a tripod. Sounds like Bob is really picking up this photography stuff!

The Lightroom class began in 2012. Joanne Damian, former CPS president, was a big force behind the creation of the Lightroom class. Joanne recognized the growing popularity of Lightroom and in true CPS tradition, she saw the need for photographers to understand this program and rose to accomplish just that. She enlisted Mark Coletta, former CPS president, and put together a team and began to develop a curriculum. The official start of The original school was for black and white film, only. Later, it was changed to accommodate Color Film, and later yet, a digital format. The darkroom at the club on Superior Avenue was unique and very special. It was fully equipped with 4 full size enlargers, a supply of chemicals and film tanks for developing film. Multiple “clotheslines” were available to hang up film and prints for drying. The door between the darkroom and the club room was light-tight. Bert Klein did most of the work preparing for classes. Enlargers needed to be set up in the club room; chemicals needed to be mixed and poured into developing trays. After class, the chemicals had to be neutralized and disposed of. Equipment had to be washed and put away. Students were required to provide their own film and print paper.

Before the age of the internet, the Club would prepare two-fold brochures describing the next session of the School. We had a mailing list of members, past students, others interested in the Club, camera stores and libraries. We would print address labels and take these all to the Post Office. The rest of the brochures were divided into piles and would be hand-delivered by members. That is how we promoted and advertised the School.

When the club moved to Broadview Heights, the membership was down and the rent was up. Making the transition to Digital was quite a challenge. On top of that, the School literally was the lifeblood of the club. We use to ask at the meetings – How many of you have taken a CPS course? We would then tell the folks who had not taken any to “Do yourself and your Club a favor and sign up for a course.”
the class began in October, 2013 with Mark as Director. At present, Mike Kopkas, our current president, is also the Director of the Lightroom class. When he took over, he revamped the whole thing, cleaning up some of the weaker points, fine-tuning the curriculum and bringing the class to a higher standard.

The Intermediate Photoshop Editing class is our newest class. It was created after, once again, realizing the current needs of photographers. Rob Erick, our current Editing and School Director, realizing the need for more advanced education, approached Vicki Wert with his thoughts about developing an advanced Photoshop class. Vicki really stood out to Rob as the “person for this job”. She agreed that this was something the club needed. In November 2016, Vicki created a team of people whose work she respected and they began the process by brainstorming ideas. After, quite literally, thousands of hours of work, the first official class happened in October 2018. Vicki is proud of all their work and says, “I know firsthand how much effort it takes an army of volunteers to provide all the valuable instruction we offer students with the four CPS courses. It’s the dedication of many people that has enabled the club to provide so much knowledge to so many students for so many years.”

Bob has taken Photoshop class 3 or 4 times, the Lightroom class at least twice and the Intermediate Photoshop Class twice. With the patience and knowledge our instructors have, Bob’s progression was noticeable. Then something wonderful happened...

This article would not be complete without a conversation with Rob Erick. Rob Erick is currently the Official School Director and the Editing Director, among other roles. When speaking about our school, I would like to start by sharing the surprising story of Rob’s first experience with CPS and our school.

The year was 1980 and Rob Erick had just received a new Nikon FG as a gift from his lovely new bride and he had no idea how to use it. He looked around and found this organization called the Cleveland Photographic Society. They offered a class called the Fundamentals of Good Photography. He enrolled in it and “It was one of the WORST experiences of my life.”

Wait…..What?

The clubroom was on Superior Avenue in an extremely shady and dangerous neighborhood. All female members/students had to be escorted directly to and from their cars for their own safety. The custodian had to come and unlock the chain link fence that locked the entrance. Once you got in, the stairway up was treacherous and the clubroom itself was pretty rundown. The teacher stood in front of the class and taught us for however long and then we left. No one made any attempt at getting to know you or even acknowledge you as an individual. No one showed any interest in looking at your work. You just took a bunch of your own notes and went home. The actual instruction was good, however, so Rob learned what he needed to learn. But when the class was over - he was over and never considered doing anything with CPS again.

For real?!

Yes! For real…..

Fast forward to 2005. Rob bought his first digital camera, a Nikon D70. He really enjoyed digital photography and decided he was going to teach himself Photoshop. He bought the program, installed it on his computer and got started. It took about a month for him to be ready to dump the whole thing, computer and all, out the window. Learning this complicated program on your own seemed impossible. One day he happened to notice an ad in a
CPS School Celebrate Its 100TH Anniversary! Part 2

Brecksville newspaper for the Cleveland Photographic Society. They were offering a Photoshop Elements class and their new location was only 5 minutes from his house. After his first experience with CPS, it took him 6 months to finally make the decision to enroll and give CPS a second chance. Ultimately, he figured, he learned what he had to learn the first time so maybe it would work out. He enrolled and then didn’t hear anything back, no confirmation or welcome message, nothing. He showed up at the club not sure what to expect. As he walked in the door, Kris Bosworth (still a CPS member and teacher) walks directly over to him, shakes his hand and welcomes him warmly to the club. “Wait a minute”, Rob thought, “Am I in the right place?” But he immediately felt like he was. Now the course itself sucked……

Wait…..What? (déjà vu)

Yep. It’s true. However, in their defense, it was either the first or second time they offered the course. The bugs were still being worked out. The instruction was uneven and the volunteer teachers were untrained. One teacher was very knowledgeable but taught at an accelerated pace and without explanations. When a student finally got up the nerve to ask him to repeat something, the teacher let out a loud frustrated sigh, gave him a death stare and a fast-paced repeat of the example. No one asked him to repeat anything again for fear of retribution. Rob made some friends and over time, they helped teach him more about Photoshop. He learned so much more that when the next session of classes started, he was one of the teachers. There’s the Rob we know and love!

I wanted to share Rob’s first-hand story with you as a shining example of just how far we have come. While there is a veritable army of treasured volunteers who make our school happen, you can see the influence he has made over time. I could give you stats and facts about enrollment and lists of classes, etc. But Rob’s story strikes at the heart of our history by showing, as you may be able to guess, CPS’s constant adaptation in providing for the needs of photographers. (and it’s pretty funny too!)

Rob went on to become, among numerous other things, the Editing Director and School Director, and he still holds these titles. One of the things that impresses Rob is “at CPS people come together when they need to, and subsequently, the right person always shows up at the right time.” Rob cites, “The club has been very blessed in this way for as long as I have known it… Richard Ader is a great example of this. He was already an established photographer and skilled in Photoshop when he joined. He quickly became a teacher in our intermediate Photoshop class. Richard had never expressed an interest in the fundamentals class at all. But the need was there and he was most definitely the right person…” (I wonder if Rob realizes he himself was the right person who showed up at CPS at just the right time too? hmmm… You most definitely were Rob!)

When I spoke to Rob about the school, it’s apparent how much he cares about our history, our membership and what CPS means to everyone. With Rob at the helm, our school has flourished. Rob cares about all aspects of the school, from keeping the class size to 50 students for quality control, to discounts offered as incentives, to keeping all class subjects current, and on and on. Rob is an expert at crunching data, then adding the personal touch and coming out with a professional school that everyone one of us can be proud of.

The CPS School of Photography is rich with inspirational stories of hardworking members who care. They care about giving students the education and knowledge they need. They care about keeping CPS running smoothly. They care about each other. After experiencing the memories, the stories and the conversations, it’s clear to see why this school has succeeded as much as it has.

“Photographers helping photographers, it’s what we do, right?” ~Joe Vanacek
I’m happy to report that Bob put in the time, did the work, and now has a lot to be proud of. Something wonderful happened all right. Bob began placing and winning at competitions. He has won Photo of the Year Pictorial Print 2017/18, Henry Mayer Award 2018/19 AND 2020/21 among many other awards! I think it’s safe to say that at Bob’s next family gathering, no one will be ducking out the back door when he shows his photos. Well done Bob Kowaleski!* 

* This is a mostly true account of the story of Bob Kowaleski photography journey. All embellishments were sanctioned. Thanks Bob for having some fun with me! ☺️

“...”

“My relationship with the CPS school is best described as a “repeat offender”. I first joined the Fundamentals class with my 3 sisters. The option to repeat the classes and be a lifetime student appealed to me as a new photographer trying to learn my camera and the concepts of exposure and composition. After popping in and out of fundamental classes during the week and weekend, my sisters and I moved on to both Photoshop and Intermediate Photoshop. And yes we continue to repeat classes. Being able to attend fundamentals and Photoshop at home during the COVID pandemic was not just a lifesaver but enabled me to fine tune my photography skills.”
CPS School Celebrate Its 100TH Anniversary! Part 2

A vacation photo from Iceland. Bob’s vacation pics are not what they used to be! Wow!

Jennie Jones freely credits the CPS School for her start in Photography by taking the Fundamentals class. She has been in a judge in our competitions and has given presentations as well.

If you are interested in helping out in any way with the school, please send an email to schooldirector@clevelandphoto.org. We always need helpers to keep the school successful and thriving for the next 100 years.

A copy of Cleveland a Celebration in Color II is in our CPS Library if you are interested. We also have Cleveland A Celebration in Color (The first book).
Going Up? by Debbie Lieske, 1st Place
Judge’s Comments: An excellent architectural image of tones, lines, shapes, and symmetry! Beautifully sharp from corner to corner and marvelous contrast too. Well done.

Beach Window by Jackie Sajewski, 2nd Place
Judge’s Comments: Beautiful image and great framing of the lighthouse. Your contrast really shows off the detail of the wood while maintaining highlight and shadow detail.

Technical Creation by Jane Sydney, Honorable Mention
Judge’s Comments: I like this picture but I would like to see the structure a little brighter so it stands out more and either more of the foreground flowers or none of them at all.

Kennecott Mill by Bob Kowaleski, 3rd Place
Judge’s Comments: Great image with lots of drama. I think the contrast is great and lends a lot of impact to this old building. If I were to change anything, I would say that the whole building seems to be leaning to the right just a bit.
Competition Photos – Black and White

Chattanooga Choo Choo by Susan Bestul, 2nd Place

Fly Guy by Angeli Persons, Honorable Mention

Smiling Eyes by Susan Bestul, 2nd Place
Competition Photos – Black and White

*Clowning Around* by Dan Lester, Honorable Mention

*Lost Angel* by Jackie Sajewski, 3rd Place

*Six Pack* by Jackie Sajewski, 3rd Place

*Lovely Whirlwind* by Cerena Cernik
White Orchids by Rosemary Flanagan, 1st Place

Flamingo by Richard Ader, 2nd Place

Flower Macro by Dan Lester
Competition Photos – Black and White

Dandelion Drops by Lori Zornes, 1st Place, Perfect Score

Snowy in the Snow by Lori Zornes, 2nd Place

Cemetery Fog by Ron Werman
Fun with Water and Line by Fran Morino, 3rd Place

Chair in Sun by Jane Sydney, 2nd Place

Milwaukee Museum of Art Interior Window by Melanie Plummer
The Door by Bob Kowaleski, 2nd Place

Cressen Correctional by Glenn Petranek, 3rd Place

Presque Isle Houseboats by Mary Kay Talarico
Chandelier in Snowstorm by Glenn Petranek, 2nd Place

Time Waits for No One by Fran Morino, 3rd Place

Cubed Reflections by Marie Kaiser, 3rd Place
Let’s go to Iceland
by Natalia Souza

A little bit about myself: My husband gave me my first camera, a Nikon D7200, for my birthday about 5 years ago. Little did he know that after about 2 years of collecting dust on my shelf, I got introduced to Landscape photography by my friend. It started from the time I became a member of CPS, signed up for Fundamentals of Photography classes, numerous online tutorials and became passionate about Photography. I was fortunate to travel around our beautiful country as well as the world.

This was my second trip to Iceland. Only, this time, along with the usual hassle of packing the right clothes and photo equipment, I (and all the other people who bravely travel during pandemic times) had the added pressure of vaccines and fitting COVID testing appointments into the equation. After I dropped my kids off at a summer camp in the Catskills mountains, I had to locate a testing site on the road four hours before my flight. (I needed a test 48 hours before the flight, and the kids needed theirs 72 hours before attending summer camp - which was an adventure in itself.) Then I had to fly out of New York. All of these events were totally doable. Where there is a will, there is a way, with a bit of luck...and determination.

I landed in Reykjavik on July 20, 2021, and joined a group of 6 other photographers from the USA, Denmark, Germany and Venezuela for the 5-day photography tour of the south of Iceland. This was my second time with this company, Iceland Photo Tours. They have photography tours all over the world. (I also went to Provence, France, with them, but that is another story.) I found them online for my first visit to Iceland. During that trip, I had just a few days in the country and was able to see Snaefellsnes Peninsula (they call it “Iceland in miniature”). It is a 1-day tour from Reykjavik and is a beautiful place.

We spent the next 5 days with very little sleep, lots of driving, talking about beautiful places to visit, sharing photo tips, getting our meals everywhere from restaurants to gas stations and all the while enjoying beautiful Icelandic landscapes – typical for these kinds of tours. We all loved it.

I found out that you need about 7-9 days to go around the whole island. Since we only had 5 days, we visited the south. I found Iceland to be safe, friendly and easy to navigate. I intend to travel there on my own one day. Just like many other easily accessible places (with a plane ride) you can go there solo, but I prefer to explore with a tour company first.

What are the first things that come to mind when you think about Iceland? Waterfalls, surely. Diamond Beach, of course. Glaciers, definitely. And, probably, puffins...maybe Icelandic horses, long-lasting sunsets, rock formations, maybe even the Black Church of Budir. The landscape of Iceland is very diverse, unique and unbelievably beautiful. I think I am in love with Iceland!

Waterfalls

Waterfalls were never my favorite subject to shoot until I visited Iceland. I had been shown a few times how to shoot waterfalls, but in Iceland, it finally clicked. Since Iceland has so many waterfalls, varying tremendously in size and accessibility, I was able to use my information. Unlike many other photographers, I would often forget to bring CPL and ND filters with me, and of course, that is the time I most needed them. One day we visited 4 waterfalls. At the first waterfall, Seljalandsfoss Waterfall, there was an overcast sky, and I had forgotten about bringing extra filters. The second one, however, Svartifoss in Skaftafell, which is set in beautiful black and brown basalt columns, turned out to be an educational and wonderful experience. What started as an overcast morning, after the 40-minute hike, the morning became beautifully sunny by midday. Without the CPL filter, the water usually looks like a white blob. I was just beginning to feel upset because the waterfall was a gem and I was going to miss my shot. Then, my fellow photographer, John, taught me a trick for getting that beautiful silky water we all love to shoot (in the middle of the day with no filter on): in Aperture Priority (AP) mode, lower your ISO to the lowest digit your camera allows (mine is Nikon D850, so I was able to go to 31 and 50), then close your aperture to F22, and allow the camera to choose shutter speed (mine was 0.8 sec).
The images turned out very nice. So, I know now that if I don’t have CPL filters with me, I can still get away with using those settings. In fact, I used the same techniques while shooting waterfalls in South Carolina last fall. I have also included an image here of the Gljúfrabúi Waterfall which was shot without the filter. With so much light spilling into the sensor, it might not make any difference, but I converted it into black and white. I ended up really liking it that way.

Glacier Lagoon and Diamond Beach

No trip to Iceland would be complete without visiting these incredible natural wonders, such as the Diamond Beach and Jökulsárlón Glacier Lagoon. The setting sun reflects in the blue ice. Birds and animals bring some liveliness to the otherwise cold beauty of the landscape frozen in time. A fair number of tourists and photographers are there every sunset and sunrise. A tripod and bracketing are very helpful here, just like in any dusk or dawn situation. Every photographer’s favorite place, Diamond Beach, is located within walking distance from Glacier Lagoon. It’s on the opposite side, with a bridge between them. The bridge presents an open wide view of the Lagoon. A few were brave enough to stand there and take photographs. I was not one of them.

The morning we visited Diamond Beach was foggy. This was “unusual,” our tour guide said. I would have preferred to see the morning sun reflecting in the floating ice, but also loved the kind of foggy, mysterious look of the place. It was overcrowded with tourists, of course. Here, I learned another lesson. As we approached the beach, our instructor, Paul, said we would need an ND filter, which I did not have. He tried as best as he could to change my camera settings, lowering the ISO, playing with aperture, but nothing worked. That is, until somebody from our group, a great guy from Denmark, found a spare filter that fit my lens. Hurray!

I was so excited, I put it on the camera and started to photograph. The images looked okay on the display, and I kept shooting because I was in a hurry (we were scheduled to leave soon.) Only when I uploaded the pictures to my computer at the hotel did I realize that I was still using the same settings, intended for shooting without the filter. Well, I was able to salvage a few photos and edit them in Photoshop and Lightroom. I mostly tweaked the shadows and the whites and blacks, because I like that “contrasty” look. Very few of them turned out okay. The lesson: always, always check and double-check your camera settings.
Let’s go to Iceland

During our tour, we had scheduled stops at the most iconic places. Also, our tour guide was flexible enough to stop on request and visit nearby locations that everybody wanted to see. On this page are a few images from those places that I liked very much.

An abundance of beautiful natural scenery and limited human influence makes Iceland a paradise for photographers and tourists. Yes, I am definitely in love with Iceland. I can't wait to visit again!

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Fig.5 - Diamond Beach (ISO 31, 26 mm, F16, 2.5 sec)

Fig.7 - Horses at sunset (ISO 100, 120 mm, F4, 1/1000 sec)

Fig.6 - The mountains of Vestrahorn (ISO 100, 24 mm, F13, 1/100 sec)

Fig.8 - Black church of Budir (ISO 100, 40 mm, F13, 1/125 sec)

Fig.9 - Blue lagoon (ISO 200, 24 mm, F9, 1/400 sec)

Fig.10 – Puffin (ISO 400, 200 mm, F4, 1/320 sec)
**Blue Heron Reflection** by Roger Sommer, 1st Place

Judge's Comments: The color is beautiful and the exposure looks great. I know with wildlife you get what you get, but I would like to see its body, something like a 3/4 view, or if that wing in front was behind the bird so we could see the body.

**Song of the Meadowlark** by Lori Zornes, 2nd Place

Judge's Comments: This is a fine, simple image with lovely subdued but harmonious colors, which allows the bird to show up beautifully. I might be bothered by not seeing the legs and feet, but actually, the blurred grass seems to say something about the location and the bird's habits.

**Strike** by Gary Wood, 3rd Place

Judge’s Comments: The fast shutter speed captures the moment very well and the focus is spot on. I would keep the highlights where they are but lift the shadows and exposure just a bit especially around the head and neck which is where the action is. The crop is a bit too tight. For me, it would be wonderful to see more of the reflection of the heron to include the mirror image of the head, neck and splash as well as the trailing splash behind the feet.

**Solitude** by Debbie Lieske, Honorable Mention

Judge's Comments: I love the feel of this image. A wonderful foggy morning on the lake. I think I would try to back out a bit and show more of the lake and the trees. The birds for me, a just a small part of the image, they definitely make it more interesting, but for me, they are not the main subject.
Competition Photos – Nature

Eye to Eye by Roger Sommer, 2nd Place

Discipling the Kid by Bill Keaton, Honorable Mention

Lake Josephine, Glacier National Park by Susan Mohorcic, Honorable Mention
Flamingo at Rest
by Richard Ader, Honorable Mention

Black-eyed Susan by Vicki Wert, 2nd Place

Fern Unfurling by Vicki Wert, 2nd Place

Flamingo at Rest by Richard Ader, Honorable Mention
Competition Photos – Nature

Lensbaby Dahlia by Kathy Amari, 3rd Place

We are HUNGRY Mom by Donna Schneider, 1st Place

Romantic Gesture by Debbie Lieske, 2nd Place

Roseate Spoonbill by Keith Marchand, Honorable Mention
Competition Photos – Nature

Male Cardinal by Richard Schneider, Honorable Mention

Redpoll by Dave Ciborek, 2nd Place

Unwelcome Guest by Donna Schneider, 1st Place
Competition Photos – Nature

Sunset East Glacier by Bob Kowaleski, 3rd Place

Looking Up in Antelope Canyon by Susan Bestul
Honorable Mention

Rising Solar Eclipse by Jackie Sajewski, Honorable Mention
Here’s to our Fabulous Members’ Accomplishments!

Three members won photography awards at County Fairs.

Marge Brady
Marge Brady won two first-place ribbons and a third-place ribbon at the 2021 Lorain County Fair.

Pictured left is her image, “Dancing in the Dark,” which earned first place in the “Miscellaneous” category.

Bonnie Lukcso
Bonnie Lukcso earned Best of Show for her photograph, “Popular Science Monthly,” which was among more than 600 photographic entries at the 2021 Cuyahoga County Fair. If this photo looks familiar to you, it’s probably because you have seen it on our back wall, when it was our “B” Competition Image of the Year a few years ago.

Not only did Bonnie win Best of Show for her photograph, but she also won Best of Show in knitting and won ribbons in several other categories!

Angelina Sheetz
Angelina Sheetz received the Best of Show in photography award at the 2021 Medina County Fair for the image pictured to the left, “King Tom.” This is the second consecutive year that she has won Best of Show. She also won four first-place ribbons in photography!

One member had an exhibit.

Luanne Bole-Becker regularly exhibits in galleries across Northeast Ohio. She has photographs and assemblages currently featured in juried exhibitions at the Cuyahoga Valley Art Center (Cuyahoga Falls), Stella’s Art Gallery (Willoughby), and Summit Artspace’s 2022 FRESH collection (Akron).

The image at right, “End Times,” was on display at the Cuyahoga Valley Art Center through March 3.

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Member Accomplishments

Three members’ photographs are being published in Magazines.

**Bill Keaton and Jane Sydney**

Bill and Jane will have their photographs featured in the February 2022 issue of *Black & White Magazine*.

Photograph right, is Bill’s *Soaring Free*, Alaska, 2021.

Photograph below is Jane’s *Modern on the Beach*, Sarasota Florida, 2014.

**Coleen McFarland**

Coleen McFarland’s image, shown right, was selected to appear in the 2022 Cross Currents Sea Kayaking Calendar. Her image was taken of a friend whose bucket list activity was to roll his kayak under the Mackinac Bridge in the Michigan Upper Peninsula. The photo was taken from Coleen’s kayak, which made taking it a little more challenging!

One member has had their photograph published in a book.

**Bill Keaton** was one of 300 photographers whose single images were included in *Our Magnificent Planet: 2021* a book published by LensWork. Bill’s image is shown here.

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*Soaring Free, Alaska, 2021 by Bill Keaton*

*Modern on the Beach, Sarasota, Florida, 2014 by Jane Sydney*

*by Coleen McFarland*

*Awestruck by Bill Keaton*
Barbara Pennington Publishes Her First Book

CPS has another published author in its midst!

In 1980, while working as a volunteer coordinator at Euclid Hospital, Barbara Pennington was responsible for putting over 240 individuals to good use in supportive positions throughout the hospital. Many of the women were in their 70s and 80s. Some were retired career professionals, some were housewives, while others had gone door-to-door in the 1950s to raise money to build the hospital.

As Barb got to know these women, her respect for their personal achievements grew. She learned that as they had aged, most of their lifelong accomplishments had gone unrecognized. Someday, she thought, I want to write a book about these extraordinary women of age—their accomplishments and life experiences.

Years passed, then in 2004 Barb joined CPS, fulfilling her lifelong dream to photograph people. Retirement afforded her the time to do this.

In 2019, Barb found the Peninsula Art Academy. At the desk stood the most elegant woman who reminded Barb of Georgia O’Keefe. Her speech was poetic, and they conversed well. That chance encounter brought back memories of the Euclid Hospital volunteers and her desire to write a book about them.

Barb told the woman she wanted to create a book of photography about women aged 60 and over, and asked if she could photograph her. After additional visits and persuasion, the woman agreed, and Barb’s journey to capture these extraordinary women began.

Over the next three years, Barb photographed local friends, relatives, and perfect strangers, capturing their essence with her camera and learning pieces of their life stories.

The publication of *Extraordinary Women from an Ordinary Place* is the culmination of Barb’s journey.

Congratulations to Barb on the publication of her first book. If you would like more information please contact Barb at barbshalo@gmail.com.
Competition Photos – People

A Camel and Its Owner by Dave Ciborek, 1st Place
Judge’s Comments: Superb human (and animal) interest portrait that’s well-composed with a multiplicity of nice textures. Tough to improve on this one IMO.

Another Day on the Job by Debbie Lieske
Judge’s Comments: An action photograph that expresses the slow movement of the subject. Generally, the lighting is excellent, although I would prefer to see more light on the left side of the face of the subject.

Last Ride by Dennis Wert, 3rd Place
Judge’s Comments: This immediately gets points for creepy effects and possibly even sadness or remorse for ambiguous past events. Right away it connects on a powerful emotional level. This engages and maintains interest. The ghostly image is just the right tonality to create the spectral illusion that is set apart from the wall, but not so dark or sharp that it merges with the reality of the present-day wheelchair. There is also a nice flow of elements here. The ghost pushes the chair towards the bed which pulls your eye across the canvas. There is a small unpleasant merge of the chair’s foot platform with the bedframe, but this is not a deal breaker. A little more contrast and sharpening could have been added to the chair which would have defined it better against the bed. Overall, this has solid conceptual interest as was well planned.

Little Snowman by Debbie Lieske, Honorable Mention
Judge’s Comments: This photo is beautifully illuminated and has great impact both emotionally and artistically. The shallow depth of field enhances viewer attention on the baby very effectively. Combined with the background circles of confusion the subject is really pushed forward out of the canvas. It gives it a 3-dimensional effect. Eyes and face are razor sharp and the “black coal buttons” add humor to the picture. The baby seems slightly off center though which gives the impression he is looking off the page to the right. This is minor though and can be easily be remedied with a slight shift in crop.
Competition Photos – People

Kate by Cynthia Smith, 3rd Place

Story Lines by Jackie Sajewski, 3rd Place

The Bridge Troll by Bill Keaton, 3rd Place

The Mongolian Stare by Richard Ader, 3rd Place
Competition Photos – People

Got the Giggles by Debbie Lieske, Honorable Mention

Finding a Way by Rich Foley

Helping with Studies by Debbie Lieske, 3rd Place
Competition Photos – People

Lady in Red by Jackie Sajewski, 3rd Place

Queen of the Night by Susan Bestul, 3rd Place

The Mime by Barb Cerrito, Honorable Mention

The Matador and his Lady by Susan Bestul, 1st Place
Competition Photos – People

Forlorn by Vicki Wert, 1st Place

Brittney by Betsy Janda, Honorable Mention

Vaper Trail by Roger Sommer, 2nd Place
CPS Friday Night Virtual Meetings

The Cleveland Photographic Society has two different types of Friday night virtual meetings, some requiring a special link, and some open to everyone without a special link.

The first type is a live-stream Zoom meeting. For those meetings, we send out a link to all current members so they can join in the Zoom session live. We are limited to 100 participants with our current Zoom contract. These meetings are also recorded, so you can go back to view them at your convenience.

• If the presentation is done by an outside speaker who has requested that the presentation be reserved for members only, we do NOT make the video available on YouTube, but do plan to make the video available to members only at some point in the future.

• If the presentation is done by an internal speaker (a club member), we post the video on YouTube shortly after the meeting is over. The YouTube videos remain there permanently and can be accessed by clicking on the YouTube link near the bottom left-hand side of our website’s home page, or by going to YouTube.com and searching for ClevePhotographic.

The second type of virtual meeting is a pre-recorded presentation or competition. Since these are not live-streamed and are not on Zoom, there is no need to send out any link. After these meetings are recorded, they are uploaded to YouTube and made public beginning at 7:30 pm on the night of the meeting. These videos remain permanently on YouTube and can be accessed by clicking on the YouTube link near the bottom left-hand side of our website’s home page, or by going to YouTube.com and searching for ClevePhotographic.

Did You Know You Can Support CPS by Shopping Amazon Smile!

Did you know CPS is a recognized organization with Amazon Smile? Amazon Smile is a program that supports 501(c)(3) non-profit organizations. By registering with Amazon Smile and designating CPS as your preferred charity, you can give back while shopping in the convenience of your home and Amazon will donate .5% of every purchase to CPS.

Here’s how:

Instead of logging in to Amazon.com, log in at smile.amazon.com. You will use your same Amazon login information and all of your account information, purchase history, wish lists, etc. will still be there. On your first visit to AmazonSmile you’ll need to select an organization to receive donations from eligible purchases before you begin shopping. They will remember your selection, and then every eligible purchase you make at smile.amazon.com will result in a donation!

Members’ Favorite Back Wall

The purpose of our Members’ Favorite Wall is for members to display their favorite images. Any member from beginning student to seasoned photographer can send in 2-3 of their favorite images to be proudly displayed. We like to regularly rotate the photos to showcase our members’ work.

If you would like to see YOUR image on the wall, here’s all you need to do:

• Email your “family-friendly” (no graphic nudes) images to Lisa Adock at delph99@gmail.com. Images should be sized to 8x10 at 300 dpi with all necessary editing and color correction completed. If you are unsure of how to size your images you can send your edited file in its original size to Lisa who will resize it for you. CPS will absorb the printing cost.

• Please do not place a watermark or copyright on your image

• Clearly list the title of your photo and your full name in your email

Lisa makes every effort to display all the images received and will display at least 2-3 images from any photographer at a time. Any additional images submitted will be displayed the next time around. This keeps the greatest variety of members’ work on display. If you have submitted photos in the past, you are welcome to pick up your print at the club after it has been taken down. They are kept in a bin on the floor right underneath the display.

Be inspired! Inspire Others! Proudly share your work! Keep those images coming!
Officer and Board Openings

At the end of this club year, we will have several openings for Officers and Board members. Here is some information about each Officer and Board position:

**Officer and Board Member Position Descriptions**

**President:**
- Serves as chief executive officer
- Presides at all Business and Board Meetings
- Is a member of all committees with the exception of the Nominating Committee
- Opens the Friday night meetings
- Presides at the Annual Awards Banquet
- Appoints all new Committees and Committee Chairpersons
- Maintains the annual calendar/Friday meetings calendar

**Vice-President (First and Second):**
- Performs all the duties of the President in his/her absence
- Performs other such duties as may be assigned by the Board
- Assists the President as needed
- Reasonable expectation that one of them will become the next President

**Secretary**: *
- Takes notes at all Business and Board Meetings
- Emails notes to the Board Members
- Keeps the active membership roster updated and current
- Sends out welcome email to new members
- Orders name tags
- Makes copies of the CPS Constitution and By-Laws and the Procedures Manual
- Sends cards and/or flowers for funerals
- Responsible for member communication

*Certain duties of the Secretary may be assigned to other individuals in order to provide the most expeditious handling of club business. Even when such duties have been assigned, however, the Secretary retains ultimate responsibility for the completion of all assigned duties.

**Treasurer**: **
- Receives, deposits, and records Club income
- Pays all indebtedness of the Society
- Keeps regular and correct accounts of the Society in books
- Makes a report of the Society’s financial condition at Annual Meeting
- Maintains the club’s bank checking account
- Handles and accounts for all monies received and disbursed for major CPS events and functions (Annual Banquet, Auction, etc.)
- Maintains financial records of the Club
- Attends Board meetings and submits the Treasurer’s Report
- Receives and distributes mail from the club Post Office box weekly
- Pays members’ expense reimbursements; target: weekly; minimum: bi-weekly
- Prepares members’ Dues Statements; two (2) mailings: Early May and Late June
- Maintains the active membership roster
- Sends the Secretary information on new members
- Advises the Board at the August Meeting of all non-renewing members, who are to be removed from the active Roster by the Secretary

**Board of directors:**
- Have control of the corporate property and affairs of the Society
- Audit the accounts of the Treasurer annually

Please contact info@clevelandphoto.org if you have an interest or would like to learn more about any one of these positions.
In a Snapshot

Additional Volunteer Opportunities

We are seeking chairmen and committee members for the following:

**Hospitality Committee Chairman and Committee Members**

Working with a committee, the Hospitality Committee Chairman coordinates the refreshments at meetings and special events. The chairman arranges for the pick-up/delivery of refreshments and regularly inventories refreshment supplies. The Chairman also arranges for someone to arrive at meetings in advance to set up refreshments. This committee will resume when the clubhouse fully reopens.

**Exhibits Chairman and Committee Members**

CPS has worked with libraries, schools, churches and other organizations to hold photography exhibits at their locations. Many locations closed during the pandemic, but many are beginning to open up again. Our Exhibits Chair has had to step down for personal reasons, and we are looking for someone to take over as the chair of the Exhibits Committee, as well as other volunteers to assist with this effort.

We are in need of assistance in broadcasting our Friday weekly meetings.

**Monitoring Broadcasts**

Many of our weekly meetings and competitions are live-streamed on YouTube. We use Boxcast and OBS software to control these broadcasts and they need to be set up and monitored during the meetings. One of our members, Rich Miltner, did the broadcast work for the Strongsville City schools and has trained high school students to monitor broadcasts. Rich assisted in getting our broadcasting off the ground. We are looking for a team of people who can take turns coming to Friday night meetings and serve as broadcast monitors. It's not a very difficult job and Rich will provide any necessary training.

There’s plenty of support and guidance available to help you succeed - we just need the right person to step up and take on this role. If interested please contact President Mike Kopkas at photokop@outlook.com.

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Radeka Photography Workshops

Utah, New Mexico, Washington, Death Valley

2022 workshop schedule and registration at www.radekaphotography.com/workshops.htm
Misty Sunrise Oregon Woodlands by Richard Poland, 1st Place

Rocky Oregon Coastline at Sunset by Richard Poland
2nd Place

Pirate and Friend by Wendy Koller, 3rd Place

Stone Garden Old Barn by Jill Zabka, Honorable Mention
Volunteering as a photographer at the 75th Anniversary One World Day at the Cleveland Cultural Gardens (August 29, 2021) was one of the best volunteer activities I’ve ever done. The day was excessively hot, included a downpouring of rain, and was in the midst of a pandemic. I can’t wait to go again next year!

I had only been a CPS member about a year before I volunteered. I didn’t discover the Community Service Projects (CSP) program of CPS until a few months before I volunteered. I was eager to pay it forward with photography as a way to honor so many people who have helped me grow as a photographer. With COVID-19, volunteer events were few, plus I wasn’t comfortable with indoor group activities. When the opportunity was announced for One World Day, I signed up. I had never heard of One World Day and only vaguely knew of the Cleveland Cultural Gardens. Since it was an outdoor event, there would be plenty of space to safely keep distance.

Since this was my first event with the community service program, I was paired with a long-time volunteer, Maria Kaiser. Wow, did I hit the jackpot with that pairing!! Maria is an inspiration. At first, the pairing with Maria simply made me accountable to show up, especially as I was a little nervous to do this work on my own. Maria and I communicated a few times by e-mail prior to the event. Once I met Maria at the Gardens, she showed me the ropes and guided me on what needed to be done. She shared so much experience and knowledge. Best of all, Maria was fun!

Maria ran into a fellow who was at the same naturalization ceremony with Maria many years ago. Listening to them talk about their personal experiences becoming US citizens really highlighted the importance of the day for me.

Seven photographers were split between two 3-4 hour shifts to cover the event. We were asked to take pictures of group shots of people at the event, of the vendor booths and supporters of the event, and of scheduled activities which included a naturalization ceremony, a parade of flags, cultural performances and lots of ethnic food. The photography opportunities at One World Day are nearly endless.

Spending the day with other photographers immersed in so many cultures with an overwhelming message of “peace through mutual understanding” was a wonderful experience. I look forward to more volunteer opportunities and encourage others to participate in the community service program.
The pandemic resulted in not just CPS, but most businesses and organizations finding innovative ways to continue business. While the majority of the non-profit organizations that we have photographed events for transitioned to virtual events, some were able to have in-person events following mandated health and safety protocols. Here are a few events we covered.

**MOTTEP Gift of Life Golf Outing**

Dan Lester

![MOTTEP Gift of Life Golf Outing](image)

**Cleveland Cultural Gardens Federation 75th Annual One World Day**

Tom Malinchak

Coleen McFarland

![Cleveland Cultural Gardens Federation 75th Annual One World Day](image)
Community Service

Cleveland Cultural Gardens Federation 75th Annual One World Day

Deborah Willis
Jene Wilson

New Avenues to Independence, Inc. APPLAUSE Out West

Karen Kritzer

Kidney Foundation Harvest Walk & 5K

Karen Kritzer
Tom Malinchak
Community Service

Down Syndrome Association of Northeast Ohio Holiday Party

Dan Lester  Maria Kaiser  Tom Malinchak

Luminary Landing Inaugural Fundraiser

Deborah Willis

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OUR MISSION:
The mission of the Cleveland Photographic Society, Inc. is to promote and advance the understanding, passion and joy of photography by providing opportunities for education, skill development, picture taking, competition, critique and fellowship.

CPS Competitions

CPS holds competitions throughout the club year as a part of our regular Friday evening meeting schedule. Only members and current students can enter images in competition, but all are invited to attend on competition evenings. Current competition categories are Creative, Nature, People and Black & White, and every competition also contains the opportunity to submit images in the Pictorial (Open) category. Competitions are split between printed images and those which are digitally projected. In addition, the Club maintains a ‘B’ series of competitions for students and newer members and also offers a series of Photojournalism nights, designed to focus on the image as a visual story with only minimal digital editing.

CPS Membership

Annual dues:
Single member rate is $54
Couples are $81
Family (couple plus one or more children) is $117
Junior member (under 18) is $36
Distance member (roughly over 100 miles) is $36.

A downloadable application form and more details can be found on our website: [www.clevelandphoto.org](http://www.clevelandphoto.org)

Join us and enjoy all the benefits of being a part of one of the most dynamic, active, and friendliest camera clubs in the U.S. Photographic education and fellowship are our primary tenets and a part of all we offer. No matter your skill level or photographic interest, you’ll find lots of activities that will enhance your skills—and you'll have FUN along the way!

Club Calendar

The complete and updated Club Calendar can be obtained at [www.clevelandphoto.org](http://www.clevelandphoto.org)

CPS is a founding member of the Photographic Society of America (PSA).

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