

MY PHOTOGRAPHY LIFE

Early Photography Career Part 4

After Graduating from Hawkeye Institute of Technology

I graduated with an associate of applied arts degree in photography from Hawkeye Institute of Technology. When I came home to Austin, I wanted to launch my career as a professional photographer right away. I had three ideas in mind: Plan A) Look for work as a commercial or industrial photographer anywhere in the country. Plan B) Move to the Minneapolis/St. Paul area in Minnesota and apply for a job as a commercial or industrial photographer. Plan C) Stay in Austin and work out of my home as a self-employed commercial photographer serving southern Minnesota and northern Iowa.

I already had a studio and a darkroom in my home, and my house was all paid for, so expenses would be low. In Austin I applied to the Geo. A. Hormel company again as a photographer or photo technician. I met with the senior photographer at the Hormel Co. He said they didn't need anybody, but he brought up the idea of working as a freelance commercial photographer in southern Minnesota. I never told him I was thinking about this as an option. He told me that they often get calls to do commercial jobs, but they are not in business to accept those assignments, he told me those assignments are out there. He told me, "You have a view camera. Try it." Through the summer months I would send out resumes and my portfolio looking for employment as a photographer anywhere in the United States. If I didn't find a job by the fall, I would go with either plan B or C.

The Flood

In the summer of July 1978, I was seated in my living room listening to the radio pondering what I was going to do for my future. The radio announcer said that Austin was under a flood watch. At first, I wasn't too concerned because in the past when it flooded in our area the water never affected us. Suddenly, I got this notion to go down into the basement and bring all my stuff up from the studio and darkroom in my den upstairs on the second floor. My grandmother saw me going up and down the stairs bringing up all my equipment. My grandmother thought I was crazy. She told me if it floods the water will never come all the way up here anyway.

A couple hours later radio announcements were made that the people in our neighborhood should leave the area at once. I looked outside and I saw water in the street creeping up in our driveway. My grandmother and I thought we had better leave right away, or I wouldn't be able to get the car out of the driveway. There was water standing in the street already. The water was moving fast. We drove to my Uncle Ted and Aunt Lorna's house. When we got there the news was on the television and we saw people in our neighborhood who were going down the street in small fishing boats. It showed many houses being flooded. We stayed at my uncle and aunt's house. Uncle Ted was my mother's brother.

Two or three days later we went back to the house. Everything in the neighborhood was a muddy mess. The water had filled the basement completely. The water was only a few inches from the first floor. My grandmother told me I was lucky to have taken all my photography equipment and put it upstairs. We had a lot of cleaning up to do. All my relatives on my mother's side helped me in cleaning up the basement. Since I might be moving soon, I told my grandmother I would keep my photo equipment upstairs. In two weeks, the worst was yet to come. My relatives and I just finished cleaning up the basement. We received another flood that was much worse. The second time I had to drive through deep water in the street.

It was several days before we went back this time, but I don't think it was a week. I had seen my house on television it was covered with several feet of water. When we drove back to the house, and I pulled into the driveway, my grandmother was very emotional. My uncle and aunt were there too. I wanted to be the first to enter the house. I never experienced anything in my life like this before. I entered through the kitchen. It stunk. There were empty bottles of spices from a spice rack that was on the floor. The floor was all muddy and slippery. I entered the living room. The carpet was very muddy and slippery. I took a few steps and slipped on the carpet. I couldn't even walk on the carpet without slipping so I crawled to the bathroom. The toilet and bathtub were filled with mud.



Thanks to my relatives who helped me clean everything up. We scraped the linoleum off the floor in the kitchen. The carpet was ripped out of the living room and my grandmother's bedroom. The wooden floor in the living room was damaged; the wood was all warped. The furniture was all thrown out on the boulevard. Everyone was pumping water out of their basements. The Red Cross would stop by with a food truck and hand us sandwiches and water.

Downstairs the walls where I had my photography studio were all cracked. I knew I could never use that wall as a photographic background again. HUD came into our basement and used lumber to brace the wall, they said it might cave in. HUD told us to stay out of the basement for safety reasons. They taped our door in the kitchen shut which led downstairs to the basement. I knew now I could not live here anymore. So, the only alternative was plan B. Plan B was to move to the Minneapolis/St. Paul metro area of Minnesota and seek employment. My grandmother was going to look for an apartment here in Austin. I had put all my photography equipment and any other stuff that wasn't damaged in storage.

I decided to sell the house. I got an offer immediately from a local realtor. He offered me \$11,000 for the house so I took it. My grandmother was looking for an apartment with help from her daughter and was able to get into the senior high rise apartment building in downtown Austin. The government later gave me \$5,000 for the loss of my house so I gave half of that money to my grandmother.



I had a very old car, a 1966 Rambler Ambassador that I inherited from my dad, it had engine trouble. So, I bought a used car from Bob Helmers at Midway Car Sales. He was a former client and friend. In the past he purchased photographic services from me and some full color business



cards. He sold me a 1977 red Ford Maverick for \$3,000. I liked Bob Helmers a lot. He was always happy and pleasant to talk to. Several times he would share his faith with me, but he wasn't annoying. He claimed he was a born-again Christian. I just thought he was a little eccentric.

Moving to Minneapolis

Minnesota



Before I moved to the Twin City area, I drove up there to check it out. Jerry Sarenpa told me about a photographer he knew in West St. Paul, so that was my first stop. I stayed in a motel close by and checked out this photographer. The photographer was a former portrait photographer who changed his business plan and wanted to dive into commercial photography. He built his own building. He had a large studio space there, but I found out his business was a photo lab. He did film and print processing for many local commercial and industrial photographers. He specialized in Cibachrome processing,

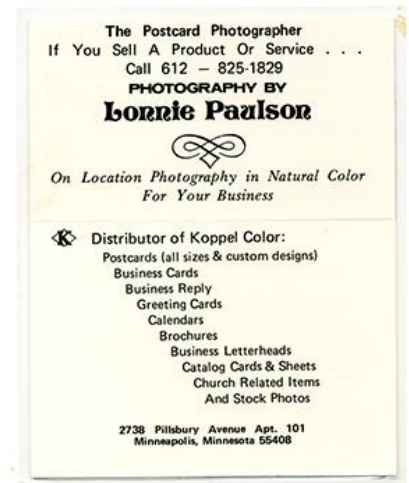
which was a new direct print process for color transparencies. I decided to drive to downtown Minneapolis to check out some photographers. I stayed at the Curtis Hotel in Minneapolis, which is no longer there. I eventually got a job working for a commercial photo lab downtown in Minneapolis which was simply known as *The Photo Lab*. I would later look for employment as a photographer.

Next, I found a one-bedroom apartment. It was located at 2738 Pillsbury Avenue S. I went back to Austin to take my stuff out of storage and moved to Minneapolis. I didn't stay long at *The Photo Lab*. I wanted to find a position as a photographer. I showed my portfolio to many photographers trying to find a position as a full-time assistant to a commercial photographer. Then one day I saw a female furniture photographer at Dayton's department store. She said to me, "Why don't you freelance? You don't need a studio you can do everything on-location." I went home and thought about it. I always wanted to have my own photography business, and I have money in the bank so I thought I would take her advice and start a business as a commercial photographer.



Starting Photography By Lonnie Paulson

Since I had success in selling postcards and brochures to businesses for advertising in the past, I thought I would start with that now. I was distributor for Koppel Color Postcards, and I would start with selling to the hospitality trade. I had done that back in Austin and thought I could make some good money here. For a business card I decided on a full color double fold card. I would practice what I preach. If I wanted to sell full color business cards, I should have one myself. I went searching through some of the pictures I had and thought it would be cute to use a color studio photo of Darla who posed for me in a bikini. The composition worked beautifully on this card. I now look back at how dumb this decision was to use this specific photo. This image did not match up with the photography of the hospitality trade. I should have chosen an image of a motel, hotel, food, or something that would say hospitality.

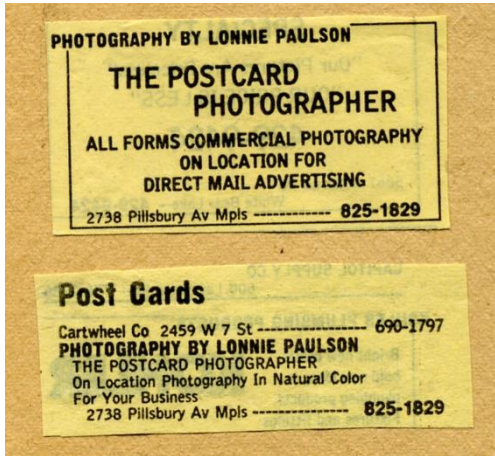


This photo was also printed on my letterhead stationery in full color. I had 3,000 business cards printed and 6,500 sheets of letterhead stationery printed with a photo of Darla and my logo type. I drove back to Austin to see Darla and I gave her about 300 of the cards and a nice Cibachrome print of her.

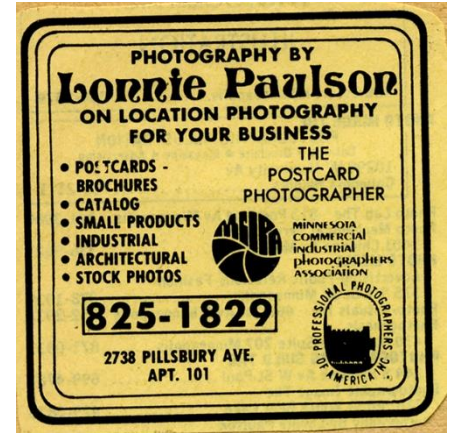
The reason I decided to contact motels and hotels for photography was because they were the biggest users of postcards. I wanted to be known as “The Postcard Photographer.” Two things I needed to start doing was go out and photograph various motels or hotels for a portfolio and the second thing I needed to do is make a list of prospects for my photography.

To start, I photographed some motels and later went back to them to show them what I photographed. I needed a portfolio to show prospective clients, and if I photographed their specific motel, I could sell them on the idea of using it on a postcard. To gather a list of prospects I would use the Minneapolis Phone directory to get names of motels. I would write each name on a 4x6” card and store it in a file. I would further label these contacts by zip code. I also would contact ad agencies and architectural firms to show them my portfolio. I also worked on a script for the phone. I needed to make cold calls to show my portfolio and postcard line. I would make a minimum of 20 cold calls a day to hotels and motels.



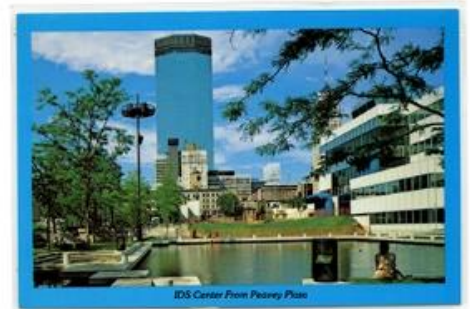


I wanted an ad in the Minneapolis yellow pages, but a St. Paul yellow page salesman contacted me first. I put a display ad in the yellow pages of the St. Paul telephone directory as a commercial photographer. and I was also listed under the heading of postcards. Later I put a yellow page ad in the business-to-business directory in the Twin City area. I also had ledger pens printed as Photography By Lonnie Paulson – The Postcard Photographer.

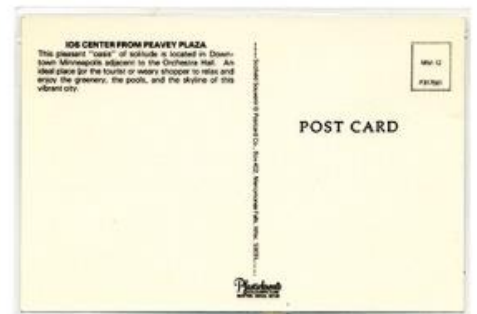


Being in the St. Paul book paid off. I got a call from a postcard salesman in Bloomington, Minnesota, he said he was looking for photographers to photograph for his scenic postcard line. He said the postcard company he was distributor for was Colour Picture Publishers Inc. Colour Picture Publishers was a postcard manufacturer in Boston, Massachusetts.

He came over to see me; we discussed some scenes in the Twin City area which he was looking for to put on postcards. This is when I started photographing Twin City Scenes. He would come over several times to give me other ideas. He also wanted everything shot on 4x5" color transparencies. When he selected the photos for publication, I would send an invoice out to Colour Picture Publishers



for licensing Exclusive postcard rights, and I would get payment within 30 days. The postcard salesman also covered other areas of the country. One time he came in with a large glass beer mug and asked me to photograph a mug of beer. That photo appeared on a postcard for the city of Milwaukee in Wisconsin. It was exciting to enter the dime store or a drugstore and see my postcards on the racks all over the Twin City area. Colour Picture Publishers also sold rights to the Minnesota Veterans of Foreign Wars. A calendar was made for the Minnesota Veterans of Foreign Wars using some of my photos.



I also licensed rights to other regional postcard publishers. NMN a postcard publisher in Crosslake, Minnesota published one of my photos of Loring Park in Minneapolis as you see here.

My new freelance photography business was not smooth sailing. Business was slowing down, and I was looking to venture into other things for a while. I would return to freelance photography in 1982. One problem I had was the theft of some camera equipment. I also took a job as a catalog photographer which did not last long so I took a job that was not related to photography. I worked at the Hudson Map Company for two years and went back to freelance photography selling postcards. Here is what happened next.

The Stolen Camera

I wanted to find a salesperson that could help me find clients. I put an ad in a local paper advertising for salespeople that would sell my photography and postcard products on commission. I interviewed a few people. I found a young guy that convinced me that he could sell. His name was Todd. He found a prospect, but he did not contact the right person at the company for the job, so the company claimed they had no interest in photography. He seemed friendly though, so I became friends with him. After we were friends for a while, he asked me if he could use my 35mm camera. I didn't use 35mm much for professional work at that time; I thought it would be alright to let him use it for a couple of weeks. I gave him my entire camera bag with lenses and accessories.

It turned out to be over a month since he had the camera. I decided to call him and ask if he needed the camera longer. He told me over the phone, "I am glad you called. I was just going to call you." Then he said, "You wouldn't believe what happened last night." He proceeded to tell me they had a break-in at his apartment. He said they broke our window and took all kinds of stuff. Then he said, "Oh yea, they got your camera." He asked me if I had insurance. I told him that I had camera insurance. He told me that I should call the insurance company. I contacted my insurance agent, but he told me since the camera was stolen from Todd, he had to be the one to file a police report. I called Todd back and told him to file a police report. Todd filed a police report in Plymouth, Minnesota where he lived.



The very next day a detective from the Plymouth Police Department came to visit me. He asked me a lot of questions. I showed him my list of camera equipment with serial numbers. He got a list of the serial numbers of everything I had in my 35mm camera bag. He said if he found anything he would get it back to me. He called me the next day and stopped over. He said he found one of my lenses. He also said that he originally thought that I was trying to scam the insurance company. The lens he found was my NIKKOR 135mm f/2.8 lens. He told me he found it at a pawn shop in downtown Minneapolis. He told me it was taken there by my friend Todd. He also said that Todd filed a false police report, and the detective informed me that Todd had a criminal record. He had stolen a clarinet and he and his brother were arrested in the past for selling and possession of cocaine. The detective told me that since my equipment was over \$1,000, he wanted to get Todd on a felony charge this time.

Todd found out that I knew what happened, he called me to tell me he pawned that lens because he needed the money and was going to pick it up when he got the money. I got calls from both his brother and his mother; they asked me not to press charges. I told them that I could get in trouble from the insurance company if I didn't press charges. I told the detective that I had talked with them, the detective told me not to answer the phone. Todd did plead guilty, so I didn't have to go to court. Several years later I spotted him in Loring Park. He was walking with a girl and talked with me briefly then he told the girl that I was an old friend of his.

Olympus OM-1n Camera

The insurance company settled with me. I had a \$100 deductible. They gave me a check for \$1,100. With the money I bought an Olympus OM-1n with a 50mm macro lens and a 25mm extension tube. I also bought some filters and other accessories. I chose Olympus because it was a totally manual 35mm SLR. In the late 70's and early 80's I started to see automation in cameras coming about in major brands. I missed the total manual control in my old Nikkormat camera. I was fed up with Nikon because they were starting to cater to amateur photographers. In March of 1980 Nikon introduced the Nikon F3 which was their new flagship camera which would have aperture priority automatic exposure control. This meant that you would choose your aperture and the camera would automatically choose your shutter speed. Years later I saw that pros were interested in automation. They would have to decide when to use automation and when it could be a problem. Today with modern digital cameras I got used to modern automation. However, I always use manual exposure on my cameras.



Photo-Mechanical Services Inc (PMSI)

After freelancing I took a job with Photo-Mechanical Services Inc. PMSI was a catalog photography studio which also printed their own catalog sheets. This was a company that would photograph the products that would appear in your local newspapers as a shopper. We would

photograph products for various regions of the country. Shopko and Herberger's were our largest clients. I was hired as their new photographer. We had to bring our own light meter to work. I would photograph kitchen housewares, bath towels, and just about any product you would find in your local department store. I saw a lot of professional models coming into the studio. Only one photographer was doing fashion there. Everybody else did product photography. One model who wasn't too busy at the time saw me and asked me to look at her portfolio. She was only wearing a pink bikini so I could not resist.

For product photography we used the big, large format 8x10" view cameras. The studio had several 8x10 Deardorffs and 8x10 Calumets. I used them both. They also had 11x14" Deardorffs which had an 8x10" reducing back. We would put a card in the back of the camera blocking half of the film plane so we could save money by exposing two photos on a single sheet of film. We would bracket exposure in 1/3 stops, because we had to be exact. We would use very small apertures of f/32 to f/64 for product photography along with tungsten lighting. For exposures we chose our aperture first and taking a light meter reading we determined the length of exposure, which was quite long at those apertures. We had to use a small aperture to get everything in sharp focus. It was normal practice with a view camera. We also would slide, tilt, or shift our front lens standard in parallel with the product for maximum focus. If our light meter read 32 seconds at f/64 with an ASA of 50, we would bracket 1/3 under, 2/3 under, and 1 stop under. Next, we would bracket 1/3 over, 2/3 over, and 1 stop over. We would set a counter clock for 32 seconds for the exposure. For the bracket shots we would multiply by 1.3 on the calculator to get the next bracket and keep multiplying by 1.3 till we calculated all the over exposure brackets. For the underexposure bracketing we would divide by 1.3 and so on. Our film of choice was 8x10" Kodak Ektachrome Professional tungsten ASA 50. We processed all the film in-house.

We also used a lot of seamless colored paper for our backgrounds. When we were done with the paper a lady used to come and pick it up. She would recycle it giving it to children to color on. For product photography the lighting was from a main boom light which was aimed through a scrim to soften the light. We would add white reflectors to add light to certain areas of the product. Sometimes we used more lights. We also used a baffle which was a large piece of foam core painted flat black that we would position under the scrim of the boom light to cause a gradient on the background paper. So that is how we got a dark gradient on our product shots.

One large job I remember we did for Shopko. Just about everybody in the company was there along with the client. A general stylist was called in to help with the child models. The stylist was



8x10" Calumet View C-1

hired to get the right expressions on the models. I think the product was mattresses. I was called in to be the second assistant. My job was to pull Polaroids to check on lighting and exposure. Two small children who were models were jumping on a mattress. The photographers did many exposures to get the right shot. For lighting they used studio flash because they had to freeze the action.

It turned out that Shopko, being our largest client, would be our worst enemy. Shopko had hired someone new in their advertising department and she wanted to change everything. The new employee told PMSI that she wanted to change the color of all the backgrounds that were taken for their catalog. PMSI told her we could do that in the next catalog. But she wanted everything re-photographed now. PMSI ended their business with Shopko. The vice president of PMSI came to me and told me the bad news along with all the details. The Vice President told me he had to get rid of one salesman and one photographer, and since I was the last photographer hired, he decided to let me go. He had a letter of recommendation he gave me that he said I could use along with my resume. I think I only worked there a few months at the most.

After PMSI

When my employment at PMSI ended, I had to look for a job right away. I had to take anything because I didn't have any money in the bank. It was about March 1980. Rent was due, and I could not pay it. I decided the best thing to do was to sell my 35mm Olympus OM1n with the macro lens that I had just bought a few months ago. I also had an Omega B22XL enlarger that I no longer used. I also had two matching lenses with it, a 50mm and a 75mm, both were Rodenstock lenses. I also had some darkroom accessories that I no longer used so I would sell them too. I took my equipment to National Camera where I bought my Olympus camera. National Camera told me that if I had brought back this camera a month ago, they could have completely refunded my money, but since it was over 90 days, they said they couldn't do it. They did pay me pretty good for the camera anyway. As I was in the process of selling my equipment somebody walked into the store and pointed to my enlarger and said, "Is that for sale? I want to buy it." The salesman said, "We haven't bought it yet." So, I got a good price on my enlarger. I was able to pay the rent and had some money left over.

Hudson Map Company

I realized I could no longer at this time do professional photography full time. I needed a job right now. In March of 1980 I found a job working at The Hudson Map Company. They were located less than 6 blocks away from my apartment. They were a small family-owned business. They published their own maps. The inventory of maps they had was phenomenal. They would publish local maps of the Twin City Area such as wall maps that could be mounted. They published a local Twin City Book Atlas. They sold topographic maps, state and world maps, and globes.

Since they knew me to be a space enthusiast, they gave me an 18" globe of the Moon. I wish I still had it. Both the front and back side of the Moon had names of craters, mountains, and other lunar topography. The back side had all Russian names on it because Russia was the first to photograph and map the back side of the Moon with Luna-3 in 1959.

Hudson Map employed their own cartographer to draw and create the local maps. They hired me to mount wall maps for hanging. I also sent out the mail and UPS. There was also a secretary there and the father and son ran the business.

It was a full-time job. I enjoyed working there. Everyone treated me well. Occasionally I would visit Harvey the cartographer in his drawing room. It was interesting to see how maps were made. He had a large light table that he would have a type of translucent paper that he would draw on and ink over. This paper had to be as big as the final map would be. One day I was watching him, and I noticed something that was missing on the map, so I told him about it. He looked and said, "Yes, your right." He said he would correct it. So, I went back to work, and the next day I had a surprise. When I came in to work the next morning, the father who was the head owner came into the back room to see me. He had an envelope and said, "I want to thank you for what you did yesterday. You saved our company thousands of dollars. If that mistake was published, we would have to do the whole job over again, and we would have all these printing costs to pay." He gave me a check for \$25 and said any time you want to walk in Harvey's office go right ahead.

They knew I was a former photographer and they said that I should keep pursuing photography. In 1981 they produced some 8 1/2 x 11" business-reply forms that were used as direct mail pieces of their local wall maps and Hudson's Street Atlas of the Twin City Area. I was asked to photograph the atlas and wall map for promotion. I brought in my 4x5" Calumet view camera along with a set of tungsten lights and photographed the maps for them. They also had other maps they wanted photographed. All photography for them was done in black-and-white. The boss had a custom-made black line map, and I told him I could photograph this with a graphic arts lithographic film which

was the same film that the technical lab used for printing of some of their special on-demand custom printed maps. The atlas had a red cover and I wanted to show them that I could make the cover lighter by adding a red filter over the lens. I brought my Polaroid holder so I could show them Polaroids before I took the photos.

When I was working at Hudson Map company, the police detective from Plymouth got in touch with me again; he found all the camera equipment that was stolen. I got my old camera bag back along with my Nikkormat with the normal 50mm f/2 lens and a polarizing filter mounted on the camera lens. I got my 28mm wide angle lens back too. I ended up paying back the insurance company 50 cents on the dollar.

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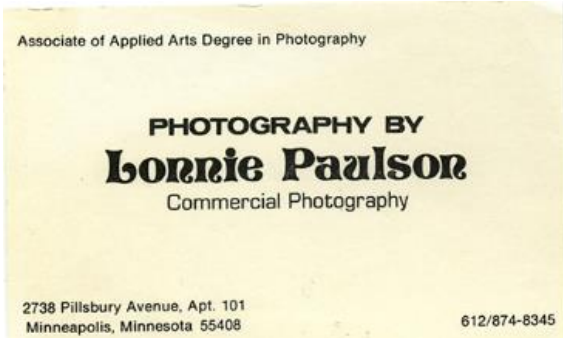
Check enclosed Bill our Firm

Signed _____

Firm _____

Address _____

Phone _____



The owners of Hudson Map talked to me about getting back into photography on a part time basis. So, I started working on a portfolio for on location work for commercial photography. The cartographer even helped me layout my business card and stationery and envelopes. I knew I wanted to include people in my portfolio so I asked Harvey the cartographer if I could photograph him at work.

One day I came into work with some electronic flash units that I would slave together with optical slaves and my camera of choice was the 35mm Nikkormat that was stolen. In the early 1980s films were starting to get better. The 35mm camera was starting to get used more for commercial work. I was going to photograph Harvey in his drawing room. I would show Harvey at work illustrating a map. I would show as much of the interior as I could. The lens I used was a 28mm f/2.8 lens. For lighting I used a main front light and another fill light both had umbrellas attached, and I had a cross light in the back which illuminated the smoke from Harvey's cigarette.



In 1981 I decided to sell my Rolleiflex camera. My main reason was it wasn't that applicable to modern photography. It had no interchangeability of lenses. It was an old design. More photographers in the 1980s were starting to use 35mm in professional work. I sold it at National Camera. They gave me \$200 for it, I figured that was good enough.

Map mounting was starting to slow down at Hudson Map Company. There was no longer a large volume of orders for mounted maps. I would clean the back room and I did other tasks to keep busy, but sometimes there was nothing to do but get the mail and UPS out. I worked there for two years. They told me they were going to have to lay me off, because there was no work. But they told me I should start my photography business again. They gave me two weeks of vacation pay, it was June of 1982, and I was unemployed. Immediately, I started to freelance as a commercial photographer. I would go back to selling postcards.

Photography By Lonnie Paulson (second time)

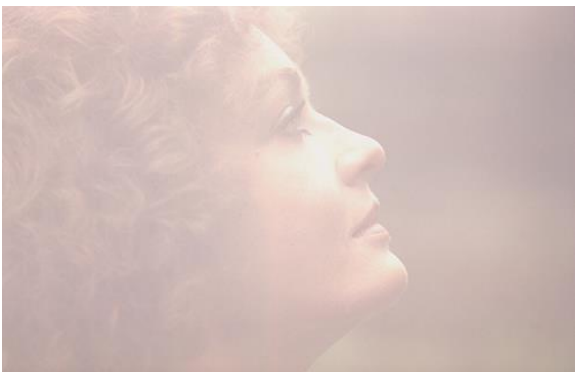
I was going to give it all I had this time. I would work all day including evenings on the business. This was during the summer of 1982. This would be the best time of the year to sell postcards to motels. I also would shoot Twin City Scenes. I wanted to get more serious with architectural photography. I would work on a portfolio for architecture. Then my plan was to contact architects. I also thought that I would try fashion photography which was so different than what I was doing. There was a small market in the Twin Cities for fashion and if I could not get fashion accounts, I could just do model portfolio work. Most work with models was done in the studio, but I would try it on-location. However, it turned out that the most success I had was in selling my postcards and brochures to motels and licensing Twin City scenes for scenic postcards.

I wanted to work more with models this time. I put an ad in *Skyway News* and advertised for a model. A lady by the name of Sharon came to see me, I found out she was interested in Taekwondo which is a type of Karate. She had a brown belt and was working on her black. We went to Minnehaha Falls in Minneapolis, and I photographed her going into all her moves. I also got a close-up head shot of her I like. I got two pieces for my portfolio, and I gave her a 11x14" Cibachrome print. I photographed her on Kodak Kodachrome 64. The camera I used was my Nikkormat with a Nikkor 135mm f/2.8 lens.

Thanks to the cloudy skies I had this very soft lighting out at Minnehaha Falls. However, to get accurate color since the color temperature was so cold due to the overcast sky, I used a #81 series warming filter for accurate color. Back in those days we did not have the white balance which we dial in our digital cameras today. We corrected our change in color temperature with colored filters. The Karate poses worked great. I want to share with you how I photographed Sharon's



portrait. This portrait was photographed with my Nikkormat FTN 35mm SLR with a Nikkor 135mm f/2.8 lens. To get this super diffused look I built a home-made matte box. I attached it to the front end of my lens. I added a translucent negative glassine used to store film negatives to the front of this box and cut a circular vignette in the glassine about the size of f/8 for my 135mm focal length lens. I made my exposure wide open at f/2.8 to guarantee maximum effect of



the softness from the matte box. I saw this same effect being used in the men's magazine *Penthouse* of their female models.

Fashion Photography

Well, I always liked to photograph girls so that was why I wanted to try fashion photography. I look at this experience now being rather humorous, because I didn't know anything about fashion and all I wanted to do was photograph pretty girls. This was certainly a dumb idea for a career move.



I felt the best way to start in fashion photography was to network with a fashion designer. I needed photography for my portfolio, and I would photograph for the designer and give her prints. I went to a fashion show at the Minneapolis College of Art and Design. The fashion design graduates were showcasing their work with the help of various models. I contacted one of the graduate students and she was already in the process of working as an independent fashion designer. Her name was Olivia and she said she would work with me, because she needed to save money and it would be helpful for her if she didn't have to pay a photographer. We both decided to help each other out. She needed photography and I needed something to photograph for my portfolio. She had the designs, she picked out the models and locations and we worked together.

She was designing fashion gowns and swimming suits. She told me she would be working with smaller women who wore at least a size 6 dress. This was the 1980s, so it was the birth of the spandex. This fabric certainly looked great on women. Olivia showed me a large poster she got from the Dupont company which she said was the



company that made spandex. The poster showed several photos of women in one-piece swimsuits. The suits were of various colors and patterns.

We went to upscale hotels, and we went to Lake Minnetonka and Lake Calhoun. I was photographing with my Nikkormat 35mm camera and would bring Vivitar electronic flash units with umbrellas and optical slaves for lighting. In the hotels we usually worked in the morning. One day a woman who was a guest at the hotel was watching our photo shoot. She talked to me about her daughter getting into modeling and I believe she said they were from Wisconsin. They had to leave that day though, so I didn't get a chance to photograph her daughter.



Another very interesting time we had was when we were on top of the Holiday Inn which had a revolving bar on top of the building. The models were all dressed in evening gowns and looked great. Olivia told me she wanted to photograph here but hadn't got permission. So, here I was with all these beautiful models, and I didn't know what was going to happen. The manager gave her the okay. I was having fun photographing in this revolving bar with all these beautiful girls.

Some of the people there at the bar were getting a little tipsy. One of the older guys at the bar wanted two of the girls to sit on his lap for a photo, so the girls gave him that wish. We were there for quite a while. Suddenly a waitress came up to us and told us that since we were here the boss said that the bar made more money in an hour than what they took in all day. The waitress said anytime you people want to come here go right ahead. You gave us a lot of business today.



Sarah Rogers

The models that I was working with were either from a modeling school or a few were professional models that told Olivia they would work for her for prints. Two of these professional models I knew before. I had a composite of Sara Rogers. I also had a composite of Heidi Lynch and Heidi modeled for PMSI. Sara was instructing some of the girls from the modeling school about what I was doing. One day Olivia and I drove over to Heidi's house to photograph her there. She had these giant dogs who lived in her Edina home.



Heidi Lynch

Stephanne was one of the models from Rochester, Minnesota and she was in the Beauty Pageant there. I think she told me she was Miss Rochester. She was going to a modeling school here in Minneapolis. I got a call from her mother in Rochester. Her mother invited me over for the weekend. I told her I would let her know if I was coming. I asked Stephanne why her mother would invite me over for the weekend, her mother didn't know me. Stephanne told me my mother is looking for a husband for me. She doesn't like my boyfriend because he drinks.

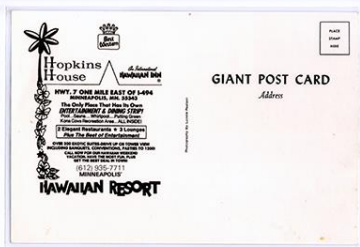


Stephanne

Olivia had a little workshop in her basement. That is where she did her sewing, and she made the clothes there. She told me that she only made a few, they were like prototypes. She told me she would send her patterns off to a company and they would produce the garments in large quantities and put her label on each garment. She said she contacted mainly independent retailers, not department stores. One week she took a trip to Hawaii to show her fashion designs there at a store. So, she was making sales. I gave her prints, but then she also wanted some of the negatives. For our arrangements I think she might have gotten the better deal. Since she was a black designer, she wanted me to photograph her for a local black newspaper called the *Minneapolis Spokesman*. The models that worked for us would come



over to my apartment and pick out photos they wanted. Working with these girls was fun, but nothing ever came out of my venture into fashion photography.



Postcards for the Hospitality Trade

I was back doing freelance photography. I felt very comfortable selling postcards because it is what I did in the past. With the scenic cards it was fun to walk into the dime store or a drug store and see my postcards. I was distributor for Koppel Color and McGrew Color Graphics. I sold both card lines. I was not only contacting motels and hotels for business, but I was showing my portfolio to advertising agencies in the hopes of getting some national hospitality accounts. I had also done some other commercial photography not related to hospitality. I



wanted to diversify more, but it seemed that the motels and hotels were what I was used to.

Here is a listing of the motels and hotels I photographed as clients. Some of these were repeat clients. **Twin City Area:** Aqua City Motel, The Concord Motel, Cross Keys Motel, Friendship Inn, Hopkins House, Midway Motor Inn, Palm Plaza **Austin, MN:** Big "K" Motel Inc., Best Western Countryside Inn, The Downtown Motel. My favorite client was the Hopkins House in Hopkins, MN. The owner, Mr. Adolphsen would give me many jobs and he was fun to work with. He told me once his peers were telling him to go through an ad agency and not to do his own advertising, but he told me he preferred to do his own, so I profited from that.

Usually what happens when a motel or hotel becomes a bigger business, the owners send their advertising out to ad agencies. While working with another prospect I thought I closed a sale on a brochure which I would have gotten a commission from Koppel Color of a couple of thousand dollars, and then I would also charge for my photography, but just as I came back to close the deal that prospect told me that they just made a major decision to go through an ad agency, so I was out.

The Friendship Inn Pool Photo

I was contacted to do a brochure for the Friendship Inn located in Lakeville, Minnesota. They needed photos of various guest rooms, a conference room, game room, pool, and a wide-angle exterior shot of the motel. Since I had so much subject matter to photograph, I decided to use my 35mm camera. The pool was in a very large interior with a whirlpool in the back. The owner picked out two of his grandchildren to be models. They were brother and sister, and they could swim well and were very photogenic. This photo was my favorite to produce because it was so involved.

I used tungsten lighting to light the pool. I used seven of my own lights and I had to rent two spot quartz halogen lights from CineQuipt a motion picture rental house from St. Paul, Minnesota. They are still in business but have located in two different locations in Minnesota. Now they do both sales and rental of both still and video. The pool soaked up a lot of light, so I needed a

minimum of nine lights since I also had to light the back whirlpool with the spotlights, so the whirlpool which was in the background would be highlighted. I needed deep focus, so everything had to be in sharp focus. I used the smallest aperture of f/16 on my lens. My light meter indicated an exposure of 1/8sec at f/16 at ISO 640 and I was using a new tungsten film with 3Ms name stamped on it. I found out many years later that the 3M company had a film company in Italy manufacture the film for them and 3M put their name on it. I needed that high speed of 640 especially for the models.



The lens that I used was my 28mm f/2.8 wide-angle lens which for an exposure I set at f/16. I shot many shots with the models swimming and resting by the pool. The best photo was of the two models in the back one third area of the pool seated and talking with each other. The pose looked very natural. This would make a great portfolio piece. It is one of my favorite photos even to this day of the hospitality trade.

The End of Part 4 Early Photography Career